

TEN CENTS

VARIETY

VOL. XXXVII. No. 5.

NEW YORK CITY.

PRICE TEN CENTS.



T. ROY BARNES

of BARNES and CRAWFORD

CHICAGO EXAMINER, Dec. 26

T. ROY BARNES IS
WHOLE SHOW

Audience at "At the Ball" Not Interested in Anything Else at Opening Here.

BY ASHTON STEVENS

The one redeeming feature of "At the Ball," at the American Music Hall, is T. Roy Barnes. George M. Cohan has overlooked a handsome wagger in not writing a farce around him. For T. Roy Barnes is the only handsome comic on the native stage. He can look Adonis and play like a lamented Peter F. Dailey. He is a beautiful guy made for the clowning of master wits.

See him in the final act, clad as a harlequin, whittled in sculptural loveliness, but all the time funning even as a Foy would do, and you will see what Harry Dixey was in the gloat of his youth.

The beauty-comic is rare enough to be one in a generation. It is in history that one evening during a vaudeville, Mr. Barnes espied Mr. Hammond belatedly reclining into an aisle seat and cried: "John Bunny, make yourself welcome!"

THEN MAKES HIM LAUGH.

Now, Percy Hammond is a vindictive critic, as Authors J. M. Patterson and William Shakespeare and Actors Ethel Barrymore and Ann Murdock will attest, and it is only his vocabulary that keeps him out of jail.

And when he was thus Bunniad to his very face he began to dig from the depths of his mental thesaurus synonyms for imprecations for T. Roy Barnes. But in two minutes Mr. Barnes, with his utterly own jokes and stage business, had verified the insult by exhibiting the critic in a state of muscleless laughter before an audience of 1,987. Fuller details are in the possession of Professor J. Brander Matthews.

Brother Brander, by the way, might have written "At the Ball." But he didn't. Philip Bartholomae and Alice Gerstenberg did.

ALL OVER THE PLACE.

But by no possible pull of the imagination could the professor have cast T. Roy Barnes for the valet hero. Somebody who is wonderfully lucky did that. Mr. Barnes has a part that makes Hamlet's read like Mercutio's for length. Almost the whole enterprise is a swift succession of sudden Barnes. He is all over the shop and under the subway beside the orchestra rail, where come and go the numerous personages. No tired business man ever worked so hard as Mr. Barnes does to relieve that fatigue of platitude. Last night's audience could see nothing but Barnes.

"DAILY NEWS," DEC. 26.

BY AMY LESLIE.

That extremely handsome man, T. Roy Barnes, comes up smiling with his pulchritude unchallenged and his comedy nerve unabashed. He is a very likable sort of a comedian, with a good voice, an irresistible sense of harmless fun and lots of wit and humor of his own. "Nobody Home" was his best song. But he pervades the show like a streak of chain lightning.

CHICAGO "TRIBUNE," DEC. 26.

BY PERCY HAMMOND.

I wish, however, to reiterate my admiration for the antic proceedings of Mr. T. Roy Barnes, who strides like a Gulliver through the Lilliputian fable of "At the Ball." Mr. Barnes is two years ahead of his time. He is one of the best of the musical comedy iconoclasts, kicking over the waxes tenor, who, astride the cafe table, bays at the moonlight and his lady love. He is a musical comedian with a sense of humor; he can be clown and hero at one and the same time. And he saves "At the Ball" for those who have reached their sophomore year in musical comedy.

CARRIES CHICAGO IN

"At the Ball"

For Full Particulars See TOMMY GRAY



CHICAGO "JOURNAL," DEC. 26

BY O. L. HALL.

The show brings back to this community T. Roy Barnes, the best "fly" comedian for lyric frivol that has come to our stage since Richard Carle made his arrival. He is helpless in the hands of the librettists, but he has success with his own material.

CHICAGO "POST," DEC. 26.

T. Roy Barnes, the nervous and eager young comedian who put life into "The Red Canary," did his best for me, and aroused a smile as often as his role permitted. Mr. Barnes harks back to his vaudeville career in the second act and delivers a song and specialty called "Nobody Home."

CHICAGO "EVENING AMERICAN," DEC. 26.

Coaxing a warm hand from a cold house is like teaching an old dog new tricks. But that's just what "At the Ball" did when it opened at the American Music Hall yesterday afternoon.

Philip Bartholomae and Miss Alice Gerstenberg have taken the same old ingredients—social climber mamma, fortune hunting Duke, bold and comic hero—adding the pretty lyrics of Silvio Hein and have produced quite a delectable piece of musical comedy pie. T. Roy Barnes served it piping hot on Christmas Day and gave a small but most appreciative audience two hours and fifty-five minutes of unadulterated merriment.

BARNES IS FUNMAKER.

T. Roy Barnes, who said his father wanted him to be a great general like Von Kluck, but he couldn't go to war and slaughter men because he was a lady killer, may not be the whole show, but he is a goodly part of it, with his ever winning smile and comical antics.

He is stranded in Europe when the war breaks out and serves as valet to a Duke as a means of getting back to America, where he falls in love with pretty, blonde Olga Cook as Daisy Hollister, heiress, of course. In fact, he falls so hopelessly in love with her at first sight—any one might—that he frankly admits "she can put her automobile in my garage just any old time she wants to build it." But, of course, Mr. Barnes realizes that he cannot win her heart and purse in his lowly position as valet, so he in turn sends the Duke to Washington and has him thrown into the Hudson (yes, the scene is in New York), and becomes the Duke himself, and while the real Duke is off stage the romance runs blithely along without more plot to bore one.

SCORE IS BREEZY.

The score, particularly "Weave From Your Loom" and "Wonderful Love," is as breezy and pretty as the girls who sing it. And Mr. Barnes' song, "Nobody Home," in which he knocks upon the misshapen dome of his secretary, saying "Nobody home? Why, they haven't begun to build up there yet," is a whirlwind.

But the gowns must not be forgotten. Miss Alice Hegeman, who wins scores of laughs as the ridiculous and wiry "Anastasia," who has weak moments," remarks right in the first act:

"Say, did you see the mole on her hip?"

"TIMES-UNION," DEC. 24.

"At the Ball," Philip Bartholomae's latest dramatic effort, which was seen by large audiences at Harmanus Bleecker hall yesterday afternoon and last evening, is a scream of farce comedy, with an all-star cast, a wealth of stunning costumes, pretty girls and catchy song-music. It gave Albany theatre-goers a chance to see T. Roy Barnes, one of the best comedians in the business.

Mr. Barnes is a whole show in himself alone. He holds the center of the stage most of the time, and his comedy is so good that the audience is rocked with laughter all the while he is talking and acting. His manner is extremely breezy and his patter is of the rapid-fire kind, flashing over the footlights with telling effect, although a great deal of his humor went over the heads of the audience and was lost. Barnes is a fine-looking chap, clean-cut and graceful. He has had a long and highly successful career in vaudeville and last season he captivated Chicago in "The Red Canary." "At the Ball" is also destined for Chicago, where it opens to-morrow night for a twelve weeks' engagement. Barnes comes to the "At the Ball" production fresh from a successful appearance at the Winter Garden in New York. He calls himself a "nut" artist, and his song "Nobody Home," is one of the big hits of the show.

Barnes is not only a splendid comedian, but he displays good acting qualities. His love scenes, while farcical, are extremely pretty.

VARIETY

Vol. XXXVII. No. 5.

NEW YORK CITY, FRIDAY, JANUARY 1, 1915.

PRICE 10 CENTS

JULIUS BOASBERG HAS WOMAN DRAGGED FROM PALACE STAGE

Installment Jeweller Causes Arrest of Actress for Failure to Meet Payments. Taken to Buffalo Without Being Able to Notify Friends. Case Will Be Taken Up With Gov. Whitman.

Last week brought to light still another glaring example of the misuse of the powers of the police and courts of Erie County by one Julius Boasberg, an installment jewelry dealer of Buffalo, when he had an actress dragged from the stage of the Palace theatre, New York, and without giving her time to communicate with friends, had her placed on board a train for Buffalo where she was locked up in Police Headquarters.

Boasberg, who styles himself "Jeweller to the Theatrical Profession," has made a practice in the past of using the courts of Erie County to assist him in collecting installment payments on the jewelry that he sells. There seems to be some "connection" existing between Boasberg and the criminal authorities of Buffalo, for the jeweller seems to have the power to send out coppers in plain clothes from Headquarters there to make his collections for him. In this latest case happening Saturday night that has come to light there is the startling fact that at the moment the actress under arrest paid part of her account to the jeweller in the Buffalo Police Headquarters she was "turned loose" without the formality of appearing before a Magistrate.

Some time ago the actress purchased jewelry from Boasberg at the usual exorbitant and inflated prices. Lately she permitted payments to lapse. Saturday night a policeman by the name of Jerry Lynch, attached to the Headquarters' squad in Buffalo, appeared at the stage door of the Palace theatre, New York, where the actress was appearing and arrested her on a warrant (without displaying it at that time) and took her to Buffalo without giving her an opportunity to get into communication with anyone. When

the train reached Rochester, she managed to send a wire back to New York, and her friends immediately retained Frederick E. Goldsmith in her behalf.

The attorney arranged over long distance phone to have a Syracusean forward money by special messenger to the actress in Buffalo. The jeweller and the police first asked the actress for \$100, but when they found she could get that amount they raised the ante to \$200.

When the special messenger arrived with the money for the actress and she paid it over to the jeweller in Police Headquarters, she was released without the formality of taking her before a magistrate of any sort, besides having a ticket and berth presented to her for her next vaudeville stand.

This, on the surface, appears to be a violation of Article 52, Section 570 of the Penal Code relating to compounding a felony. It does not seem possible, lawyers say, that the actress could have been arrested and transferred from New York County to Erie County on a warrant charging her with a lesser crime than a felony.

Several vaudeville artists have interested themselves in the case, and Mr. Goldsmith has been instructed to spare no expense whatever and to make a full and complete investigation of the manner in which Boasberg is conducting his business and just what connection, if any, there is between he and the Buffalo police department.

Mr. Goldsmith is to take the matter up with the Mayor of Buffalo and the District Attorney of Erie County, and, failing to receive satisfaction at the hands of these dignitaries, he will carry the matter to Albany and lay it before Governor Whitman.

(Continued on Page 6.)

COMISKEY JOINS RATS.

Chicago, Dec. 30.

The White Rats now has as a life member Charles A. Comiskey, the Old Roman of baseball and owner of the White Sox.

Frank Fogarty, Big Chief of the Rats, was instrumental in having Comiskey join. The White Sox chief said it was one of the greatest pleasures of his life to have the privilege of joining an organization like the Rats, as the actor, in his estimation, is a very big and needful man in this world.

Some weeks ago John J. McGraw of the New York Giants also became a life member of the Rats.

"IRISH JUSTICE" NEXT.

Hammerstein's may stage another afterpiece in a couple of weeks. It will likely be "Irish Justice." The success of "Sully's Cabaret Barber Shop" last week, which was built upon the foundation of an old afterpiece, prompted the management to make another try.

NO ROOF NEXT SEASON.

Arthur Hammerstein made the positive statement this week there would be no Hammerstein Victoria Roof performances next summer. This may be the time that will be taken to complete the contemplated alterations on Hammerstein's.

No start for the remodeling will be attempted while business continues at a profitable or even-break gait.

SPOKANE BEAT 1913.

Spokane, Dec. 30.

A poll of theatre managers shows that 6,743,000 persons purchased tickets for legitimate, vaudeville and picture shows in Spokane in 1914. This is approximately half a million more than last year's total.

JOHN DREW ENDING SEASON.

Washington, D. C., Dec. 30.

"The Prodigal Father," in which John Drew is starring, will close here after the performance at the National Saturday night.

If you don't advertise in VARIETY,
don't advertise

EVA TANGUAY LEAVES FORD.

The report that Eva Tanguay has left her husband, Johnny Ford, has been confirmed by Miss Tanguay, who has not commenced any legal action. They were married about two years ago, while Mr. Ford was a member of the Eva Tanguay Road Show.

Miss Tanguay is at the Palace, New York, this week, and doing a big business in that big house. It is said no pass has been given out at the Palace this week. It is her first appearance upon Broadway since returning to vaudeville.

ROLL BEHIND "DEBUTANTE."

Hazel Dawn in "The Debutante" has a new lease of life at the Knickerbocker and the company will remain there until Feb. 6, the house being guaranteed that its share will not fall below a certain amount.

It was originally decided to bring the new Marie Cahill show into that theatre next week or the week following, to replace the Dawn show, but at the last minute some one came forward with a lank roll.

FEATURING WEBER & FIELDS FILM

The Weber & Fields-Kinemacolor Co. is about completing the first two-reel comedy subject by the comedians. It is called "Mike and Meyer" and has been built around "The Delicatessen Shop."

The Loew Circuit has secured the first run rights to the picture and will send it all over the Loew Circuit as a feature attraction.

FRITZI IN "MRS. SMITH."

Fritzi Scheff is now a Bosworth star. She will appear in the Bosworth production of "Pretty Mrs. Smith," which concluded its run at the Casino, New York, six weeks ago. The feature will be released on the Paramount Program about the middle of March.

"Nearly a Lady," featuring Elsie Janis, is completed and is being shown next week to Miss Janis, who is delaying her departure from the Coast in order to see the production run off after which she will embark for London. Dustin Farnum in "Captain Courtesy" will be an early Bosworth release.

CLEMART MAY QUIT V. A. F.; MEMBERS AND HEADS AT ODDS

**Federation Artists Dissatisfied with Sharing Plan Arranged
Between Managers and Orders War Committee.**

London, Dec. 30.

There is a feeling about there is going to be trouble between the members of the Variety Artists' Federation and the heads of that organization. The members are complaining over the way they have been treated in the two co-operative schemes that have been arranged for them between the managers and the executive committee of the organization. Though there has been no official complaint offered by the members up to now, a strong protest is imminent.

W. H. Clemart, the man at the wheel for the V. A. F. during this war and other troubles, has demanded a weekly raise in salary of £25, owing to added work since war was declared. If the raise isn't granted Mr. Clemart will resign his post, it is said. A report is Clemart has an option for a position with a vaudeville circuit here.

BARRIE'S SKETCH FAILS.

London, Dec. 30.

"Der Tag," the new J. M. Barrie sketch, which deals with the current war conditions, and which opened at the Coliseum, with Irene Van Brugh and Norman McKinnell, is a failure.

The author's name drew in big business the opening night, with the audience mostly composed of the "best people."

GABY LEAVES PALACE.

London, Dec. 30.

Gaby Deslys did not play her last week at the Palace through trouble with her throat, for which she has undergone an operation.

Gaby starts rehearsals shortly for a part in J. M. Barrie's revue at the Duke of York's theatre, under the management of Charles Frohman. The production will open in February.

Ethel Levy substituted at the Palace.

MATINEE PANTOMIME.

London, Dec. 30.

The Palladium is showing a matinee pantomime ("Dick Whittington") which opened well Dec. 26.

Besides the panto five vaudeville acts have to be played, in accordance with the laws of the London County Council.

The regular vaudeville bill appears as usual at the evening performances.

LORRAINE NOT HURT.

London, Dec. 30.

Robert Lorraine, the actor-aviator, believed to be fatally wounded last week while doing a reconnaissance in his flying machine, is now reported as all right.

DRURY LANE DRAWS.

London, Dec. 30.

The Drury Lane pantomime, "The Sleeping Beauty and the Beast," opened

Saturday to tremendous business. Boxing Night (Dec. 26) is always a big night at "The Lane."

BAD LONDON BUSINESS.

London, Dec. 29.

The general business computed on the week before Christmas at the London theatres is as follows:

Aldwych ("Cinderella"), bad; Ambassadors (small revue), \$3,000 in meagre capacity house, which is excellent; Apollo (Charles Hawtrey in "Message From Mars") (revival), poorly; Comedy (Laurette Taylor in "Peg o' My Heart"), \$8,000—moving to Globe Jan. 11 to accommodate larger audiences. Only playing matinees and Saturday.

Criterion ("Ce Bon Monsieur Zoetebeck") (Belgian artists), fair business, improving; Daly's ("The Country Girl"), \$3,000—reduced prices; Duke of York's ("Peter Pan"), very bad; Garrick (Arthur Boucher in "The Double Mystery"), business terrible.

Globe ("Mamema," with Oscar Asche), business awful; Haymarket ("Flag Lieutenant"), about \$4,500; Lyric ("Earl and the Girl"), no business.

New theatre (James Welch in "When Knights Were Bold" at night, and "The New Clown" at matinees), no business; Playhouse ("Little Lord Fauntleroy," twice daily), bad business; Prince of Wales ("Charley's Aunt," twice daily), bad business.

Prince's ("On His Majesty's Service," melodrama), doing badly; Queen's ("Potash and Perlmutter"), \$5,760; Royalty ("The Man Who Stayed at Home"), \$4,500.

Savoy ("Alice In Wonderland"), nothing; Shaftesbury ("Henry the Fifth"), bad business; Vaudeville ("Our Boys"), poorly; Wyndham's (Gerald Du Marier in "Raffles"), no business.

LEGIT TWICE NIGHTLY.

London, Dec. 30.

Arthur Boucher will produce a new melodrama at the Garrick in January. It is called "A Daughter of England."

The prices will be cut in half and two shows will be given a night.

This is probably the first time a West End legitimate house has attempted this style of giving entertainment.

John Lawson Ill.

London, Dec. 30.

John Lawson, the music hall sketch actor, is ill and has been compelled to cancel all present bookings.

Marinelli Further Appeals.

London, Dec. 29.

The appeal of H. B. Marinelli, Ltd., to obtain a renewal of its agency license was denied today. It will be carried to the higher court.

If you don't advertise in VARIETY,
you're advertising

IN PARIS.

Paris, Dec. 15.

The first "legitimate" matinees held in Paris since the beginning of the war were given last Sunday, at the Comedie Francaise and the Opera Comique. The success has warranted the announcement of Thursday matinees. No arrangements have however been made to play nightly.

The Gaite will reopen Dec. 19, under the impresario Buyssons, who will present on behalf of the temporary management of the house a revival of the favorite operetta, "La Fauvette du Temple," with the music hall artistes Jane Marnac, Vilbert, Dubrenne, and Dufrenoy in the leading roles.

It appears that the negotiations between Percy G. Williams and Mme. Rasimi to take a French revue to New York have fallen through.

The Ba-Ta-Clan will produce a new military piece by Charavet and Charley, Dec. 19.

The police regulations, permitting the reopening of the Paris theatres, stipulate that the evening performance must terminate by 11 o'clock. No refreshments can be sold in the house. Any manager advertising his program before it has been approved or censored by the authorities, will not be allowed to open.

The Salle Villier has been renamed the Theatre Albert I (a compliment to the King of the Belgians), but some protests have already been heard that a light and risqué sketch in which Irene Bordini appears, is prominently billed on the same poster as the Marseillaise, the singing of which is given as a feature.

M. Baretta, the musical conductor, is acting as temporary manager of the Olympia, on behalf of the company. The Folies Bergere will not reopen for the present.

"WALKING ACTS" PAID.

London, Dec. 30.

Artists are claiming that in some cases throughout the country managers are padding bills to an extent that makes acts playing in certain theatres walk about, but collect their share of the money taken in under the co-operative plan.

The acts actually playing on these bills have to stand for their salaries being cut in order to pay those who walk about for the week.

During the time the American invasion was at its height, the "walking about" acts were often booked on programs, but the acts that played did not suffer through it.

SHIRLEY HEADING REVUE.

London, Dec. 30.

Shirley Kellog, late of the London Hippodrome, is appearing in a miniature revue with a company of six people on the Moss Circuit in the provinces.

Bad Weather Boxing Day.

London, Dec. 30.

Rain and foggy weather gave the legitimate theatres very light business Boxing Day, one of the best show days in the year. The vaudeville houses were packed.

SAILINGS.

Reported through Paul Tausig & Sons, 104 East 14th street, New York: Dec. 26, Julian Kirby (Tate's Fishing Co.), William Nokes (St. Louis). Dec. 30, Ruth Ann Baldwin (Adriatic).

London, Dec. 30.

Dec. 19 (for South Africa), Rosa Hamel, Wilfred Connelly, Otto Viola, Three Lascelles, May Glen, Alfred Cunningham.

"ALLADIN" PANTO FLOPS.

London, Dec. 30.

The pantomime "Alladin" opened at the London opera house Saturday night and was voted a failure.

The audience in most part walked out before the show was over.

At the Lyceum the annual pantomime was shown for the first time Dec. 26 and did fairly.

It is rumored the house is in financial difficulties already. Humphrey Branwell is said to have wanted the production with a bank roll of only \$6,000. There are also reports Lord Haldane is behind the venture, but this is not believed generally.

The London opera house has held the name of the "Tomb" for the past three years, and it looks able to retain the title.

CLOSING FOR REPAIRS.

Fort Wayne, Ind., Dec. 30.

Loew's Empress will close down temporarily Jan. 4 for extensive alterations, but is not expected to reopen with its present grade of vaudeville when complete.

The new Palace theatre is scheduled to open late in January with vaudeville bills supplied by the United Booking Offices, and rumor has it that the Empress, when remodelled will offer a "family" grade of variety shows at "pop" prices.

PICTURE HOUSES REOPEN.

Paris, Dec. 20.

The Gaumont Palace (Hippodrome) reopened Dec. 18. A. H. Kaffenburgh is also managing the American, Boulevard de Clichy. It plays pictures.

The halls now open in Paris are Olympia, Moulin Rouge, Eldorado, Kursaal, Big Wheel, Concert Mayol, Ba-Ta-Clan, European, Nouveau Cirque and Siren.

The cabaret Moulin de la Chanson is also open.

Weston-Lynch Wedding.

London, Dec. 30.

Al Weston and Nellie Lynch, playing as a team in vaudeville for some time, were married here last week.

Lady Robertson a Mother.

London, Dec. 29.

Lady Forbes Robertson became the mother of a daughter Dec. 26.

San Francisco, Dec. 30.

Forbes Robertson, the English actor, appearing at the Cort, was informed by cable Christmas Day the stork had left a girl at the Robertson home in London.



Strauss Refrains

MLLE. NATALIE
OF
MLLE. NATALIE AND M. FERRARI

REVUES MAKE HEAVY DRAFTS ON VAUDEVILLE HEADLINERS

Keatons, W. C. Fields, Joe Jackson and Gertie Vanderbilt Are Among Those Signed for Musical Comedies. Hattie Williams and Others Added to K. & E. Revue Which Promises a Surprise.

Engagements of vaudeville people for forthcoming Broadway revues were plentifully reported the past week. For the new Winter Garden show have been signed Joe and Buster Keaton, W. C. Fields, Joe Jackson, Gertie Vanderbilt, Cantor and Lee, Hal Forde and James Clemons, besides those already previously reported, including Valeska Suratt.

The Klaw & Erlanger revue has added Hattie Williams, Laura Hamilton, Leo Carrillo and Conroy and Le-maire. The building up of the K. & E. show is being kept very secret. It is said one of the comedy scenes will be rehearsed behind closed doors. None of the company excepting those engaged will be permitted to see it.

COHAN SHOW MUSIC PLACED.

The music of "Hello Broadway," the new George M. Cohan show at the Astor, will be distributed to the trade and the public through Waterson, Berlin & Snyder. This arrangement was reached between Cohan & Harris and the publishing house before the piece opened.

It is reported a permanent agreement may be reached between the two firms for the music publishers to handle all of the Cohan & Harris music hereafter.

PICTURES AT BROADWAY.

It has been settled the Broadway theatre, now playing pop vaudeville, will install a feature film policy only, commencing about Jan. 18. The present management (Mastbaum-Earle Syndicate of Philadelphia) will continue, with the Paramount supplying the service.

The Broadway will show the "Thursday release" of the Paramount, holding the feature for a half or full week. The Strand, New York, has the first run rights to the Paramount productions, to be held one week, which prevents that picture house using the two subjects weekly the Paramount sends out.

ANOTHER PHILA. HOUSE.

Philadelphia, Dec. 30.

The Cross Keys, West Philadelphia's newest vaudeville and picture theatre, at 60th and Market streets, opened Monday night to capacity. The new house seats 2,200. It will play a split week of five acts and a feature picture. Located in a community in which there is a strong competition—the Nixon and William Penn (U. B. O.) and Loew's Knickerbocker all within a dozen blocks of one another—the theatrical situation of this end of the town will be watched with interest by theatrical men.

The opening bill of seven acts had "The Mirth Makers"; Kute, Kunning

and Klever; Walter D. Kneeland and Co.; Blake's Circus; Griffin and Lewis; Three Musketeers, Keystone Comedy Four.

POOLED IN ELIZABETH.

Elizabeth, N. J., Dec. 30.

As the result of an agreement between F. F. Proctor and Hurtig & Seamon, the interests of these two concerns in Elizabeth have been pooled. The arrangement is for the Jersey Street theatre (Proctor) to continue with vaudeville and pictures. The Hippodrome (Hurtig & Seamon) will play only legit. attractions. Philip Wolfe, manager of the Hippodrome, remains at that theatre and will also represent Hurtig & Seamon at the Jersey Street theatre as its local manager.

Shea Not Booking Keeney's.

Harry Shea no longer books any of the Frank A. Keeney theatres. He made up his last show last week and the bills at the Newark house this week are booked in by the Clancy agency.

Mr. Shea has given up his Sunday vaudeville at the Standard, Broadway and 90th street, and the Majestic, Brooklyn. This week the agent is operating the Orpheum, Jersey City, with a vaudeville bill of his own.

The Sheedy office is now booking the Sunday night shows at the Standard.

Animal Rule Modification.

The Canadian Department of Agriculture has modified its ruling regarding the import of animals, to exempt "pet" and "menagerie" animals.

In accordance with this, Clark Brown, general manager of the Canadian Circuit, has resumed the booking of animal acts into his houses across the border, although the department has not yet designated into which class horses and pigs should go.

116th Street Changing.

The 116th Street theatre, formerly a Saxe house, will change management next week. Up to Wednesday it had not been decided who would take over the pop vaudeville house. The original owner, Saxe, was mentioned in that connection.

The future policy will likely continue as at present. The house is booked through the Family Department of the United Booking Offices.

Morris Playing Loew Acts.

The New York theater under the management of William Morris, opening with pop vaudeville and a feature film Monday, is using mostly Loew Circuit turns in its program this week.

The acts are booked direct from the Loew agency.

(Continued from Page 3.)

Mr. Goldsmith stated in his office this week he thought that he had a complete case against Mr. Boasberg and that in addition to that he would immediately commence suit against the jeweller for malicious prosecution.

This same Boasberg was exposed in VARIETY about two years ago for his nefarious practices in inducing theatrical people to purchase jewelry from him on the installment plan, and his methods of forcing collection, in which he legally employs the Supreme Court of Erie County to assist him. At that time Boasberg caused the removal of a woman playing at the Shubert theatre, Utica, from her dressing room without giving her an opportunity to dress in street attire or remove her make-up, holding her in the custody of an Erie County officer until monies demanded were paid.

WATCHING OPPOSITION.

That the United Booking Offices is paying strict attention to business was evidenced this week with the prompt eviction of Jack Curtis of the Rose & Curtis agency from the U. B. O. floor.

The ruling came about through Curtis having booked an act in the William Fox office, while holding a franchise for the U. B. O. floor.

The move does not affect the firm's standing in the U. B. O., nor does it interfere with the firm routing their attractions, since the agency is represented in the United as formerly by Maurice Rose.

It also became known this week that the Clancy agency was being carefully checked up, one or two acts falling under the cancellation ban for working opposition to the U. B. O. through the Clancy agency. Several of the S. Z. Poli theatres, formerly booked by Clancy, have been moved over to the United, under the booking supervision of P. Alonzo.

FRED WARD VERY ILL.

Fred Ward was seized with hemorrhages in Albany Christmas Eve and removed to a hospital. Later he was taken to the Rensselaer Hotel, Troy, where he is at present, expecting to leave for Saranac, N. Y., the early part of next week.

While Mr. Ward's condition is considered as requiring especial attention, it was not serious enough, according to friends who have seen him, to warrant the unconfirmed reports that spread about during the week.

Poli Takes O'Neill, Waterbury.

Waterbury, Conn., Dec. 30.

The O'Neill theatre, the biggest theatre here, which has been operated by Fox and Loew and again by Fox, has been taken over by S. Z. Poli, who this week installed a policy of feature films.

This gives Poli Waterbury without opposition, the New England manager controlling the three local houses.

Majestic, Newark, Jan. 11.

Jan. 11 is announced as the positive date of the Marcus Loew invasion of Newark at the Majestic, there, with the usual Loew policy.

IN AND OUT.

John and Mae Burke did not appear at Hammerstein's Monday, Miss Burke reporting ill. Clark and Verdi at the Bushwick, doubled in their place.

Cooper and Smith replaced Bickel and Watson on the Keith, Atlantic City, bill this week. Bickel and Watson canceled their vaudeville time, commencing with the A. C. engagement. They are said to have a revue offer.

Ed Vinton and "Buster" left the bill at the Forsythe, Atlanta, Monday because of the second position assigned.

MORE BIG SUNDAY SHOWS.

A story around this week said that Charles B. Dillingham and Klaw & Erlanger were estimating on the prospects of giving a Sunday vaudeville concert at the Amsterdam theatre, where Mr. Dillingham's "Watch Your Step" is playing. Another report was that Mr. Dillingham might give the Sunday shows at the Globe theatre instead, he operating that house as well as the "Chin Chin" show, now there.

The many well-known vaudevillians with the two Dillingham productions through whom a special program for Sunday evening could be easily arranged and altered for many weeks, are said to have suggested to the manager the advisability of keeping a theatre open on Sunday.

The Winter Garden is now the only permanent Sunday night theatre (other than the regular vaudeville houses) in New York playing vaudeville. There the admission reaches \$2. The Shuberts incorporate into their musical comedy production contracts a proviso that the signer is subject to extra performances, which means the Sunday shows at the Garden, without additional salary.

U. B. O. BOOKING 5TH AVE.

The Fifth Avenue theatre, a link in the chain of the F. F. Proctor Enterprises, was added to the books of the United Booking Offices this week and will be booked as a big time "tryout" house, coming under the direct management of the United, although still retained as a Proctor property.

The cause given for the change was the overabundance of tryout acts without sufficient theatres to accommodate them, the "upstairs" office utilizing only the Harlem opera house, Jersey City, and Union Square theatres for testing the professional ability of applicants.

The house was added to the books of Lawrence Goldie in the U. B. O., while Harry Swift was brought down from the Harlem opera house as temporary guardian of the new acquisition.

TIMES DO CHANGE.

Chicago, Dec. 30.

"Senator" Francis Murphy refused to open at McVicker's this week because of the four shows daily, and his position was filled by Harry Taylor.

It's not a long time since Murphy, a native Chicagoan, was building up an endurance record through the Madison street show shops.



"SULLY'S CARBARET BARBER SHOP"

The unique event in vaudeville during the year ending was the after-piece called "Sully's Cabaret Barber Shop" at Hammerstein's last week, for 14 shows. In it appeared many of the principals in the acts on the regular bill, besides volunteers. Sully was handled almost as roughly on the stage as he is in his shop, and the playing of the piece at each performance afforded as much amusement to those behind the wings as to the audience. The after-piece was a huge success, the fun making not being wholly local, and it will probably lead to the adoption of a new closing-act policy by the Hammerstein management after the repairs on the present Victoria have been completed.

One of the laughable bits introduced toward the end of the week was the attempt to make an actor out of "Gum Gum," having him opposite Sully. "Gum Gum" is the peddler of chewing gum and chocolates in the lobby. At each appearance he immediately commenced to advertise his wares to the audience.

Sully will likely take a week or two off for the application of arnica to his bruises. Dave Genaro started the skit off in its action. Sully always had stage fright upon entering, but after Dave had slapped his bald head a couple of times and twisted his nose, Sully was ready for fight. After the first two shows Sully decided acting was the life, but the remainder of the week he commenced to wonder how long before his term of imprisonment would be over.

In the group above are the principals who appeared continuously during the engagement, excepting Messrs. Hammerstein, Andrews and Nelson, connected with the theatre. The four white-coated barbers, not mentioned individually, on the second line, compose Bob Russak's Harmonists. The figure in the upper right hand corner is "Gum Gum," who missed the flashlight.

In order from left to right, first line, are Joe Keaton, Buster Keaton, Dave Ferguson, Mark Nelson, Harry Fox, George Lemaire, Arthur Hammerstein, Tommy Gray, Solly Lee, "Quinine," Loney Haskell, Lyle Andrews; (second line), Sully (in centre), Rosie Dugan as the manicure (who read *VARIETY* through eight times during the week); seated, Frank Conroy, Jingles Keaton, Dave Genaro.

ENGLISH ACT HISSED.

Chicago, Dec. 30.

Muriel Ridley and Asta Fleming, English dancers and pantomimists, opening at the Palace here this week, were hissed by the audience and canceled by the management.

Guerro and Carmen replaced them.

SOPHIE TUCKER LEAVING?

Seattle, Dec. 30.

According to reports, Sophie Tucker will shortly conclude her tour of the Loew western time, by mutual consent.

Miss Tucker is said to have made many demands upon the Loew people in connection with her trip over the circuit. They resulted in wired advices from the Loew New York booking agency that it would be agreeable to the circuit if she wished to retire. Miss Tucker is said to have accepted the invitation, and may close in Canada this week or at a Coast point.

THEATRE AND LEASE SOLD.

Pittsburgh, Dec. 30.

The Orpheum theatre and five-year lease on the Titusville opera house have been sold to Fred C. Kirkpatrick and Charles Womer, of Titusville, Pa., near here, by Brown, Dion & Thorp of Franklin.

Charles Womer, manager of the Orpheum, will direct both places. This is one of the biggest theatrical local realty deals in years.

ATTACHES MISS CROSMAN.

New Orleans, Dec. 30.

Acting for the United States Lithograph Co., Arthur Leopold seized the scenery of Henrietta Crosman's specialty, headlining the Orpheum bill this week, and garnished the theatre because of an unpaid claim against Miss Crosman for printing amounting to \$852. A judgment had already been secured against the defendant in a Chicago court.

Leopold permitted Miss Crosman to continue using the scenery throughout the week.

WILLARD ORDERED OFF.

In consequence of some accident, said to have been automobile, Willard, The Man Who Grows, was ordered to the rest route Sunday by his physician. He was to have appeared at the Loew theatres, Boston, this week.

Fresno Theatre Flips Again.

Fresno, Cal., Dec. 30.

For the second time in less than a year the Theatre Fresno (formerly Barton) has been closed. Fred W. Voigt, who came here from Newark, N. J., has left town. The house failed to pay under his management playing legitimate attractions.

"A Poor Little Rich Girl" and May Robson, booked for last week, was canceled, and L. L. Cory, owner of the property, is in negotiation for the introduction of a vaudeville policy.

NEW K. C. ORPHEUM.

Kansas City, Dec. 30.

The new Orpheum, which vaudeville people say is the finest theatre in America, opened Saturday night with a capacity house, the occasion being quite a social event. Martin Beck, C. E. Bray, Mort Singer and several others prominent in vaudeville were present.

The new house seats 2,300. No standing room was sold for the opening show.

The building is in the heart of the theatrical district, on Baltimore avenue, just off 12th street. It stands on a lot 100 by 146, and the auditorium is 75 feet deep. The stage is 36 by 100 feet.

The interior color scheme is French gray, gold, Dutch blue and burnt orange. The lighting is indirect. The seats and aisles are wide.

G. A. Lansburgh was the architect for the house.

The bill opened with Bankoff and Girlie, followed by "Little Cleo" Gascoigne, Morris Cronin and His Merry Men, "Rube" Dickinson, "The Bride Shop," Cross and Josephine, and Three Beautiful Types.

Cecil Cunningham is out of the cast of the Winter Garden show because of illness and will not return.

If you don't advertise in *VARIETY*, don't advertise

RUBE DICKINSON KILLED.

Kansas City, Dec. 30.

Walter S. (Rube) Dickinson, the vaudeville monologist, was killed here Monday afternoon when a temporary wooden canopy over the sidewalk in front of the Meuhlbach Hotel, now in course of construction, collapsed. Dickinson, who was standing beneath the structure, was crushed when it fell, suffering a fracture of the skull. He died in an ambulance on the way to the City Hospital. Two others were killed and several injured in the accident.

The Meuhlbach Hotel adjoins the new Orpheum theatre which opened Saturday night. Dickinson was in the bill and on his way to the theatre when the accident happened. He was near the end of the canopy and had he taken two more steps would have been out of danger. His body was identified at the hospital by Lawrence Lehman, assistant manager of the Orpheum.

The deceased was about 39 years old and was married last summer to a non-professional in Atlanta. His wife recently toured the Orpheum Circuit with him, but left him last week in order to spend the holidays with relatives at home. She was immediately notified, members of the bill having assumed temporary charge of the remains.

Dickinson was born in Nebraska. He was perhaps the quaintest character in vaudeville, his rural personality remaining with him at all times, on and off the stage. Dickinson first came east professionally in 1906, after having played lyceum and odd time in the far middle west. His eastern opening was secured by James E. Plunkett from Jule Delmar, who then booked for the Columbia, Brooklyn. Mr. Delmar accepted the recommendation of Fred St. Onge for the new turn, but closed Dickinson after the first performance.

"Rube" then went to Boston, and entered into a contract with J. J. Quigley of that town, to play under his management for 10 years at \$60 weekly. Later Frank Bohm secured the Sullivan-Considine Circuit for the monologist at \$125 weekly. The Quigley contract is said to have been adjusted, and Max Hart "discovered" Dickinson for big time. He was receiving \$250 weekly in vaudeville under Hart's direction when meeting his death, and had been engaged for the new Winter Garden show, through Mr. Delmar, for \$225 weekly.

Harry Cooper was rushed from Chicago to fill in the opening on the Kansas City Orpheum bill.

ANOTHER BERNHARDT?

Mildred Blanchard, modestly billed as "The Bernhardt of England," is booked to appear at Hammerstein's in "The Sacrifice," described as a play of the Reign of Terror. Jan. 11 is the date set for her initial appearance in American vaudeville.

The sketch should have opened there this week, but did not.

WAKE UP

The editorial comment in last week's Anniversary Number of VARIETY advised as a New Year's resolution that all vaudeville actors and actresses should resolve to join the White Rats—more particularly the big act. The writer of this editorial asked the question, "What would happen if there should be another cut?"

As we are all creatures of habit, the manager may acquire the cutting habit; so it behooves the player to consider the advice contained in VARIETY's editorial and join the White Rats.

Since that article appeared in VARIETY Mr. Frank Keenan and Mr. Arthur Prince have made application for life membership in the White Rats. Surely, if these gentlemen think well enough of the organization to join, what excuse has any player for remaining outside of the organization.

The above mentioned gentlemen, together with hundreds of other ladies and gentlemen, may never need the Rats, but in joining they are helping a cause, and building up an organization whose purpose is to protect the player from being taken advantage of.

The more men and women of the stage who join the White Rats, the more difficult it will be for the manager to compel actors and actresses to give extra performances, as was the case this week on New Year's Eve, without extra pay.

While we are on this subject, all members of the White Rats and Associated Actresses of America who were compelled to give an extra performance Thursday of this week can collect for an extra performance. We will, through our legal department, bring action against all managers for this extra money, if our members will file their claims with our office and refuse to sign a receipt in full when their salary is offered them Saturday or Sunday night of this week. If the manager refuses to pay you until you sign in full, sign under protest or do not sign at all. Leave your salary with the manager. We will collect it, including the amount due for extra performance.

Bear in mind when you take this stand you are only asking for what is fair. Remember the managers did not ask the stage employee or the musician to play your music or set your act that extra show for nothing. The stage employee and the musician were paid. Paid double-pay, no doubt, and why?

BECAUSE THEY ARE ORGANIZED.

Wake up, Mr. Actor and Miss Actress. Remember the stage employee or the musician. Each does his part in the theatre, but through organization, they do not have to stand what the unorganized actor is subjected to.

Get into the White Rats, become a part of the organized actors. When all decent men and women of the stage are within our ranks we will become a tower of strength and the managers who are our natural business opponents will gladly meet us and agree to our just demands.

The stronger the Actors' organization becomes, the more respect the manager has for the actor and the actress. The player can do nothing alone. If you hold aloof from the White Rats, prepare for another cut in salary and for more extra performances without pay, when it suits the manager's purpose.

Bre

WILL J. COOKE.

TOMMY GRAY SWEARS.

Case of Gray vs. Buck.

I, Thomas J. Gray, of the City, County and State of New York, being unduly sworn do hereby testify that I am a citizen of the United States of America, born here on the 22nd day of March, 1888. Whereas, one Gene Buck, formerly an artist (a fellow who eats once in awhile), but now a lyric writer (a fellow who never eats), was stranded in the town of Syracuse, New York, on the night of November 25, 1914.

I, Thomas J. Gray, being soft of heart (and soft generally) sheltered the said Gene Buck in my room, going fifty-fifty on the "Twin Beds" (no advertisement for the show). After accepting my hospitality and using my comb and brushes (my graft from a girl act) the said Buck said the only other furniture in the room was a joke book.

After this was denied by I or me, the same Thomas J. Gray, the afore-said Gene Buck drew a supposed sketch (falling back on his old trade) of the supposed Book, and going so far as to forge my name on it, "Thomas J. Grey," entirely wrong as the world knows my name is spelled "Gray." The same thing that made him think my name was spelled with an E made him think he saw a joke book in my room. Ima Simp, Nut-ary Public.

I don't care to state what it was (but I got all the checks the waiter left on the table).

The accuser, Gene Buck, has caused to be published in the public prints a statement to the effect that he was going to write the "Book" for "The Follies." When the producer, Flo Ziegfeld, was asked: "Is it true that Gene Buck is going to write the book of the 'Follies?'" that ESTEEMED gentleman replied: "I care not who writes the 'Follies' book, as long as Leon Erroll knows how to dance." He then confirmed the rumor that Gene Buck's lyrics were really parts of the poetry, ditties and conversation that passed between him, Flo Ziegfeld and one Leon Friedman. He is yet to be informed that Gene Buck and his music writing partner, Dave Stamper (known as Buck and Stamper, the boys who first discovered that "moon" rhymed with "spoon" and "love" with "dove") are suspected of being the original Nemsey and Yllia.

In conclusion, I or me, Thomas J. Gray, deny all the charges made in whole and in part, and put my answer in the words of the well-known proverb: "Sticks and stones may break my bones, but Hokum gets me nothing."

THOMAS J. GRAY.

Sworn to before me this day,

ELLA GALVIN DIES.

Chicago, Dec. 30.

Ella Galvin, widely known in the west, and who has been playing in acts with her brother, Johnny Galvin, for some years, died at her home in Dixon, Ill., Christmas Eve.

Miss Galvin had been a sufferer from cancer of the stomach for some time. She appeared on the road this season, but had to quit some weeks ago and go to her home. She was born July 11, 1893, in Pittsburgh, but was reared in Brooklyn, where she made her first appearance on the stage at the age of three years at Hyde & Behman's. She also appeared at Tony Pastor's. The remains were interred temporarily at Dixon, but will be removed to Brooklyn later.

Her latest appearances were in "His Doll Girl," which Johnny Galvin now states he will never appear in again.

LEW HAWKINS VERY ILL.

Chicago, Dec. 30.

Lew Hawkins, the vaudeville comedian, is ill in Peoria, and little hope is held out for his recovery.

JOHN C. HANSON DIES.

John C. Hanson (right name, John Zaiser), age 38 years, playing this season with Blutch Cooper's burlesque company, was found dead in his room at a hotel in Kansas City, Mo., on the afternoon of Dec. 22. Heart disease, it was stated, was the cause of his death.

The remains were shipped to New York, and funeral services were held Monday evening at Stephen Merritt's Funeral Parlors, 19th street and Eighth avenue.

A committee from the White Rats Actors' Union, of which the deceased was a member, was present at the services. The remains were cremated Tuesday.

The regular meeting of the WHITE RATS ACTORS' UNION

will be held
TUESDAY, JANUARY 5th, 1915,
in the
White Rats Building,
227 West 46th St., New York City,
at Eleven-thirty P. M., sharp.

NOTICE.

Mr. Robert L. Dailey has been appointed Chairman of the House Committee of the White Rats in place of Mr. Jos. P. Mack, resigned.

Meetings of the
BOARD OF DIRECTORS
of the White Rats Actors' Union
are held
every Tuesday, at Twelve noon,
sharp,
in the Board of Directors Room,
White Rats Club.

ACT CIVILLY ARRESTED.

Providence, Dec. 30.

Charles Lovenberg, manager of Keith's theatre here, took an unusual procedure Monday, when he caused the civil arrest of Frank Conroy and George Lemaire, in an action brought to recover \$450 for alleged breach of contract.

Conroy and Lemaire were billed to appear here this week. They wired Lovenberg Sunday they expected to be headlined, having learned Toby Claude had been given the featured position. The wire intimated unless the black-face act was the billed headliner, it would not appear.

Mr. Lemaire reached Providence at eight o'clock Monday morning, going to bed in a hotel. At eleven, according to Lemaire's story, Lovenberg appeared in his room and woke him up, demanding to know if the act intended playing. Lemaire replied it would if billed properly, when the Keith manager ordered an officer who had accompanied him, to take Lemaire into custody. He was confined for four and one-half hours in "the best jail in the world," Lemaire says. Mr. Conroy was taken in charge at the depot upon arriving at one o'clock the same day. Later a cash bond of \$1,000 was deposited and the two vaudevillians returned to New York.

Paul Morton and Naomi Glass were rushed here to fill the open place in the Keith bill. It was the amount of the latter act's salary, \$450, that Lovenberg sued out the body attachment for. Conroy and Lemaire were to have received \$350 for the week, they playing here under an old contract with the United Booking Offices, which called for \$500 weekly in the larger houses and \$350 in the smaller big time theatres booked through the U. B. O. The act is billed for Keith's, Boston, next week at \$500.

Mr. Lemaire returned to New York Tuesday and announced he and Mr. Conroy would bring a damage suit against Manager Lovenberg and the Keith Providence theatrical company for \$25,000, through their arrest in that city.

Lemaire said that when entering into the contract they were to play Providence under, it had been verbally understood between them and the United officials that they were to be headlined at all houses, and they expected that prominent billing. Seeing in the Providence paper advertisements in New York last Sunday they were not so placed, they had wired Lovenberg, who evidently prepared himself in advance, as Lemaire said they had had no reply until he was arrested.

Around the Palace theatre building this week it was said there has been a bitter feeling between the act and Lovenberg for a long while, the manager having expressed an opinion as to the value of the turn, and the actors in return often publicly giving their uncomplimentary impression of the manager.

If you don't advertise in VARIETY,
don't advertise

VARIETY

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ADVERTISEMENTS

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Vol. XXXVII. No. 5

Kathleen McDonnell now has the leading role of "Life" at the Manhattan.

Etha Banks has had a book of poems published.

"The Traffic," after two weeks in Philadelphia, is taking to the road.

Margaret Mayo is recovering from an attack of the measles.

Grace Drum left the Hammerstein bill before the end of last week.

Carrie Starr (Mrs. John L. Neff) is seriously ill.

Sam Roberts has joined with Al Grenarde and will do a comedy act.

"Miss Tommy" is slated to go on tour in January, with Annie Hughes, the English actress, featured.

"The Elopers" is reported as being framed for a road tour through the middle west.

Alice Neilsen has cancelled her engagements for the present, owing to the severe illness of her son in Boston.

John E. Freidman, who was famous in London as manager of the Players' Club, is in New York.

Mrs. Patrick Campbell has recovered from the illness which kept her out of her play several days in Detroit.

Leulla Temple, in private life Mrs. Dave Vine, presented her husband with a baby Christmas morning.

William Nokes, the English agent, sailed for London on the St. Louis last week.

Daly's theatre closed again last week after the house staff had tried showing pictures on the commonwealth plan. They divided \$7, three days' gross.

(Miss) **Frankie James** and **Mabel Leverton** have joined the Hackett Players who furnish the musical stock at Saxe's Spooner in the Bronx.

Jule Delmar had 22 acts at his entertainment in New Rochelle Monday night for the poor children of the town.

Clara Ludlow, with a road company of "Henpecked Henry," is quite ill in Greenfield, Ia., where she was operated upon Dec. 10.

In "Hello Broadway" at the Astor, **Martin Brown** wears for one of his dances, what looks to be the jersey of a football costume.

George Nash will play out the remainder of the season on the road in "The Miracle Man," which has been given a long route up to late spring.

John T. Kelly is being sued for a separation by **Dolores Florence Kelly**, who asks the court to order the payment of \$40 a week alimony. Kelly earns \$9,000 a year, she declares.

"Sh! You'll Wake the Baby" has been chosen as the title of a new three-act farce by **Robert McWade**, who has the promise of a Broadway manager to produce it.

"Lady Satan," a three-act comedy drama by **Leroy Drug**, a New York newspaper man, is to be given a "try out" with a New England stock with a view of a road production later.

George Lighton, of the Tyson Ticket Agency, spent Christmas Day counting up in the office. Mr. Lighton says if his hair had been black it would be grey now instead of red.

Report this week had **Julia Marlowe** dying and planning a road tour in the spring. Miss Marlowe, with her husband, **E. H. Sothorn**, is spending the holidays in Washington, D. C.

William Matthews, who has been managing Proctor's 125th Street house, has been transferred to the 23d Street theatre and **Grant Lafferty**, who has been running things there, has been sent to the uptown house.

Harrison Brockbank ("The Drummer of '76") has a son in the British firing line and a daughter in the Red Cross service at the front. His last word was a letter from France dated Nov. 21. He does not know the fate of either.

Speculation is rife as to the future doings of the Princess Players who wind up their engagement at the Princess theatre this Saturday and will be supplanted after Jan. 6 by the **Richard Bennett** company in "Maternity."

The **Mack Amusement Co.** has everything set for a company to play "Little Miss Mischief" through Illinois, Iowa and Wisconsin during the remainder of the season. A quartet and chorus of 14 voices will be in the show.

The **Lorch Family** of acrobats, recently reported held in London as "alien enemies," have been released and are playing at the **Hansa theatre**, Hamburg, according to a letter received in New York this week.

Percy O'Malley Jennings is to go with the **Oliver Morosco** production of "Let's Get Married."

James E. Brooke, **Graser Exchange Building**, **Winnipeg, Can.**, is trying to find his sister, **Marjorie Brooke**, who uses the stage name of **Stevenson**. She was last heard of from while traveling with a diving act in vaudeville.

Ben S. Moss was guest of honor at a dinner in **Healy's**, 145th street and Broadway, given Wednesday by 150 house managers and other employees of the Moss chain of vaudeville theatres in New York.

Seaman Miller, as referee in bankruptcy, has called a meeting of the creditors of **Martin Branner** and **Edith Branner** (Martin and Fabiani, the stage dancers), adjudged bankrupts, to be held at his office, 2 Rector street, New York, Jan. 8, at 11:30 a. m.

The Temple at Geneva, N. Y., was badly damaged by water Monday night when an automatic sprinkler got out of order, flooded the stage and soaked stage furniture and scenery valued at about \$1,000. The house is open.

Harry Girard learned upon reaching Calgary, to open at **Pantages**, that he was the father of a son, born in Los Angeles. He made the journey with ten hours between trains to spend a few hours with Mrs. Girard and the newcomer in the family, the round trip covering more than 2,500 miles.

Whiting and Burt open on the Orpheum Circuit next week, placed by **Harry Fitzgerald**. Commencing Jan. 10 at **Winnipeg**, **Hussey and Boyle** will be on the same bill. The two couples will continue together over the remainder of the circuit. Between **Jimmy Hussey** and **George Whiting** they should keep the Orpheum towns alive while they are in them.

The 12-year-old girl of the **Aki Trio**, a Jap act booked by **Irving Cooper**, was discharged Monday in **Yorkville Court**. The **Gerry Society** had charged the girl was singing on the **Academy of Music** stage last week. The miss defended herself by claiming she only recited, and in proof, delivered "Slowest Gal In Town" in recitative form for the edification of the magistrate.

Frank Clark, of the **Waterson, Belin & Snyder** Chicago office, and **Henry Kranz**, of the **Philadelphia** branch, came to New York over Christmas, to be steered through Broadway by **Max Winslow**. Yes, **Harry Newman** was with the party. The new **Snyder** office in Chicago is at 81-85 West Randolph street, opposite the **Hotel Sherman**. **Sammy Levy** gave Mr. Winslow (his boss) for Christmas the naggiest little combination bathrobe and pajama suit (although it was rough on one side). **Sammy** said he paid for it with the money made by him the night "Watch Your Step" opened. **Sammy** bought standing room, then sold his place to two people.

TOMMY'S TATTLES.

By **THOMAS J. GRAY.**

Are your New Year resolutions going to do you any good this year?

According to reports, "From Sadie to Gus" did a Brodie this year. The only one who doesn't think so is **Georgie O'Brien**. He looked like a Parcel Post letter carrier on his way home Christmas Eve.

Strictly Personal—Thanks, **Felix**, but why don't you let some one know where they can write you?

Just when the **River Shannon** was about due to stop advertising Ireland, **Tipperary** comes along and makes it a headliner again.

Sully the Barber has now retired to private life. It will take him about three months to get back the trade he lost last week.

What They Say Christmas Day:

"We have to do our frolics just the same."

"I hear they're going to have plum-pudding over in the boarding house."

"Last Christmas we were on the Big Time."

"Did you see any packages around here for me?"

"So far all I got was a wire that next week was off."

"If we were playing our home town today, we'd have you all down to the house."

"I got a Christmas card from my old partner, must have broke his heart to send it."

"Cheer up, it will be all over tomorrow."

"Did I go to Church? Sure, I go every Christmas."

"It's the only day I miss being home."

"That's the kid in the dressing-room playing with his toys."

"Presents? You're all booked up, what are you kicking about?"

UNDER THE MAKE-UP.

The comedian sat in his dressing-room
Donning his make-up gay—
A dab of white and a streak of red—
Then he brushed a tear away.
For he'd just been reading a letter,
From the folks back home—that's all.
But oh! what a message of lasting love
Was spelt in that homely scrawl!

'Twas just a few days before Christmas,
And the same old yearly prayer
Came yearningly from the old folks—
They wished he were only there;
"But I haven't the time," he murmured,
"Thought I haven't been home in years,
But I'm booked at the Globe and it means a lot,"
And he snuffed away his tears.

What's that? from the stage beyond him
A strain of music low,
Some woman was singing an old, old song
He had known in the long ago;
He stopped in his make-up and waited
For the melody faint to come—
And then he knew 'twas a lullaby
That his mother used to hum.

Then back with a rush came the memories
He's buried for years and years,
The loves he'd been almost forgetting
Mid his cares and his worries and fears;
And he saw the old place in the twilight—
Just as it used to be,
Then a tear trickled down through the carmine
And lit on his spangled knee.

"A messenger quick!" he shouted
As the call-boy paused at his door,
Then he asked with a whoop for a telegram
blank
From the messenger's goodly store;
"What's up?" to himself said the call-boy,
"I believe he's dips in the dome."
Then the funny man wrote: "Just cancel the
Globe
For Christmas—I'm going home!"
John P. Mulgrew.

WITH THE PRESS AGENTS

William Winter, for years dramatic critic of the New York Tribune, but for several years who has retired from active newspaper work, is on a lecture tour through New England. His subject is "Joseph Jefferson and His Life."

Frank Wistach was in Chicago with a Shubert show last week. To help make his Christmas a joyful one his wife and daughter joined him there for a visit.

George H. Broadhurst is reported having a new play in mind which fits Edmund Breece to a T and that he will be started in it early in the spring.

The following have gone on the road in the "Help Wanted" show promoted by Jack Lait and John Rafferty of Chicago: Bertha Julian, Ray Robey, Alice Pattek, Geraldine Blair, Richardson Cotter and Jane Hampton.

During the past two weeks the Agents and Managers' Association has received twenty-two applications for membership, nine of these being from house managers. The Association expects to move to new and more commodious quarters shortly.

E. J. Buckley, who was the agent of "The Conspiracy" last season, is managing the King Edward Hotel, Buffalo, N. Y.

The picture men have been breaking into the public prints with unusual emphasis this week. Even the staid New York Times devoted the better part of a column to an interview with Pat Powers on lower prices for the picture houses and followed it up with half a column of comment on "Economics of the Movies." Then another film man broke into the Sun with a counter argument for higher prices and better shows in the cinema theatres. The Times ran a page picture ad. last Sunday. That was 'new business' for the paper.

"The Slinger" is the title of a "musical drama" written by David Starr for Adele Rotini, the soprano singer, who has been playing on the vaudeville circuits. It is scheduled to open Jan. 14 in the South.

Joe Hart's press department sends out word this week that that manager has three productions in preparation. They are a playlet, "A Breath of Old Virginia," featuring Jane Keith; "The Girl Across the Way," with Arthur Aylesworth and Mabel Fremyear, and a musical play, "Up a Tree," with Winifred Seagrum and Mildred Barrett.

Fiske O'Hara resumed his tour in "Jack's Romance" late last week. He is scheduled to reach New York with it soon.

Jack Norworth in a letter from London, dated Dec. 15, to friends on this side, recorded the fact that he had been commanded to appear before the Prince of Wales and Sir John French, the British general, in Boulogne on Christmas Eve.

For the present Richard Lambert is looking after the Oliver Morosco press department.

William de Wagstaffe, formerly of the Liebeler & Co. press staff, is handling the advance for the Mrs. Pat Campbell tour.

The cast for the Marie Cahill show, which opened New Year's Eve in Syracuse, comprised Otis Harlan, Victor Morley, Ed. Martindale, Philip Sheffield, Geoffrey Stein, Florence Dillon, Dorothy Arthur, Ralph Nairn, Eleanor Henry. Others may be added before the show makes its proposed Broadway premier.

Margaret Anglin resumed her road tour this week in New Jersey.

One of the most successful publicity coups of the season was the performance on Christmas day of William A. Brady's "Sinners" with Alice Brady before the prisoners of Sing Sing. The following morning every newspaper in New York carried the story under a front page spread head. Leander Richardson put it over.

In an effort to force settlement of a claim against George Grossmith and Edward Laurillard arising out of the London production of "Potash & Perlmutter," George Lederer a few days ago levied against "To-Night's the Night" owned by the two Englishmen. The proceedings came up in New Haven the day before the New York opening. The Shuberts gave bond in \$25,000 and the property was released.

Burr McIntosh and Mrs. Jean Snowden Luther were married Christmas evening in New York, but the announcement was not made until Monday.

The Purpose Play Society was incorporated in New York a few days ago. Its purpose is to produce the plays of Eugene Brieux, Richard Bennett, who is to produce "Maternity" at the Princess, is understood to be behind the society. When "Damaged Goods" was first shown, persons who desired to witness the performance had to join a similar society. It is understood the Purpose Play Society was formed with a like object, threats having

been made that the authorities would be asked to interfere if "Maternity" were given public presentation.

William Tiernan has assumed the management of the Grand, Brooklyn.

Charley Winston, the new manager of the Empire at North Adams, Mass., last week established a rather dangerous precedent for house managers throughout the country. He had advertised a six-act bill and Monday afternoon with a good house received word that a song and dance act had missed its train and would not arrive until evening. Winston, who was formerly press agent for one of the Keith houses in Boston and is said to be the youngest manager in the east, put on a full bill as promised in his advertising by going on himself. What he lacked in ability he made up in nerve, pulling a few new gags and a lot of old ones, he closed with three songs with the orchestra playing by ear and escaped uninjured and unrecognized through having daubed himself with burned cork. He had never set foot on a professional stage in his life, even to make an announcement in the capacity of manager until he "billed the bill" Monday matinee. The Boston newspapers carried the story big and all Winston would say when interviewed was: "I'm glad it wasn't a juggling act that failed to arrive."

PRESS OPINIONS.

Hello Broadway.

The new Cohen piece happens to be described as a crazy quilt. It is certainly a crazy comforter. It is addressed to Broadway and Broadway is sure to be pleased.—Times.

What's the use talking about it? Mr. Cohen is not only an entertainer, a dancer, a humorist—he is a New York institution.—Herald.

The Lie.

For two acts "The Lie" is "talky," preparing the audience slowly for the bombshell which bursts in the third act. When this moment arrived the superb acting of Miss Illington swept the audience off its feet and stamped the dramatist's work as his best in years and as a great piece of playwriting.—Herald.

This new Jones drama is markedly characterized by a cautious and elaborate ingenuity. The whole structure of the play rests upon a false statement and the truth is kept hidden from all those it most vitally and tragically concerns, not merely through the silence of the liar, but by a series of unintentionally, misleading conversations and the accidents of untimely interruptions.—Times.

To-Night's the Night.

An exceedingly English musical comedy. Whenever the fun lagged, which it did every once in a while, the half hundred or so young women came dancing on, and then every one in the audience beamed with joy.—Times.

"To-Night's the Night" isn't a whole night, of course; it's only about three hours. But it's an excellent place to start from.—Herald.

The Song of Songs.

So sensationally frank, free and vulgar in speech was Mr. Edward Sheldon's play "The Song of Songs," which Mr. A. H. Woods produced at the Eltinge theatre last night, that sophisticated first nighters gasped, and stared at one another.—Herald.

The play, as it stands, is in crying need of vigorous alteration, but much of it is deeply interesting and much of it is beautifully played.—Times.

Just Herself.

A poor excuse for introducing the little dancer as an actress.—Times.

"Just Herself" is what Miss Lopokova really is in this play—naïve, graceful and pretty. But when she is not on the stage, or when Miss Mayhew is not amusing the audience, "Just Herself" is very scant entertainment.—Herald.

Poor Little Thing.

An amusing play, quietly humorous throughout.—Times.

It is what might be termed mild, intellectual entertainment which emphasized good acting.—Herald.

Lady Luxury.

"Lady Luxury" is a good entertainment of its kind.—Herald.

"Lady Luxury" would be considerably improved by the addition of at least one real catchy song and a few more pretty girls in the chorus.—Times.

A Mix Up.

The action as farce is in itself rather light wailed, but not after Miss Dressler encounters it, for then it broadens and gains in height until it reaches the stature of a laughing success. She was on the stage most of

the time, and she was as funny-as-if not funnier than—ever.—Herald.

In her own ample person, Marie Dressler is expertly and enormously amusing, and it is a pity to see such gifts for laughter bestowed on so stale and unprofitable a farce.—Times.

The Silent Voice.

"The Silent Voice," admirably staged, is a play of real human interest, abounding in imagination, sentiment and pathos, and is bound to appeal to theatregoers, particularly to the fair sex. And Mr. Skinner's acting again stamped him a great artist. He is, among American actors, in a class quite by himself.—Herald.

"The Silent Voice" is one of the conspicuously cinematographic plays of the current season. It leaps as nimbly as it can from library to driveway, from house-top to park bench, and in the process much of the force of Mr. Morris's idea is sadly dissipated.—Times.

ROY BARNES SCORES AGAIN.

Chicago, Dec. 30.

"At the Ball," a musical play with T. Roy Barnes featured, opened Christmas Eve at the American music hall. The piece was formerly known as "Miss Daisy," but has been revamped and much improved. Edwin T. Emery came on from New York for the premier and made some changes which have added to the general good effect. The book is by Phillip Bartholomae and Alice Gerstenberg with dances by Jack Mason.

Mr. Barnes, who carries the love interest as well as the burden of the comedy, won a big personal triumph and carried off all honors. His work is clean-cut and he is getting a vast number of laughs out of his lines.

Others in the cast doing well are Alice Hegeman, in a character role; Anna Wheaton, Olga Cook and Ray Bowden. The cast is juvenile in appearance and the show is light and pretty. It will probably remain at this house a month and has been growing in favor since opening.

Chicago, Dec. 30.

"At the Ball" closes this Saturday and will return to New York.

"LADY LUXURY" CLOSING.

"Lady Luxury" is reported as closing at the Casino Saturday night. The show opened Christmas night after having been well received out of town. The New York reviewers put the piece on the pan.

"PAPA'S DARLING" CLOSING.

"Papa's Darling" will end its season at the Grand opera house, New York, this Saturday. The company will be disbanded and the production sent to the storehouse.

"SUZI'S" LAST WEEK?

Philadelphia, Dec. 30.
Lew Fields' production of "Suzi" will very likely end its season here Jan. 9.

"SIXES" CO. REORGANIZED.

Pittsburgh, Dec. 30.
Following its engagement at the Alvin last week, "A Pair of Sixes" underwent reorganization.

Hale Hamilton and his wife, Myrtle Tannehill, left the company to rehearse a new play. Frank McIntyre, it was announced, will be sent by H. H. Frazee to take Hamilton's place when the combined Chicago and Eastern companies open in Boston.

Sam Hardy, Oza Waldrop, Maude Edburne and Fritz Williams are also in the reorganized company.

PRESSING PIRATES.

Christmas week brought a lull in the activities around the quarters of the United Protective Managers' Association toward the stopping of wholesale pirating of plays by small companies on the road throughout the United States and Canada.

Attorney Lignon Johnson started Tuesday to push court proceedings against the alleged "pirates" now under indictment in various sections. Several other company managers came under suspicion the past week and as soon as substantial proof is in, the association will proceed accordingly.

Some new developments upon the Canadian situation are expected to mature within the next fortnight.

SHOW FOR THE CORT.

"What's Going On" is the name of a new musical farce that will be produced in Boston in about four weeks. Walter Lawrence will be in charge of the piece for John Cort. Al Foster will stage the numbers.

The cast will contain Frances Kennedy, Hughie Flaherty, Dorothy Webb and others. The chorus will probably be made up of eight girls and eight men, though it is not certain that the latter will be used.

The show, after a short run in Boston, will come into the Cort, New York.

FISKE IN BANKRUPTCY.

A petition in bankruptcy was filed by Harrison Grey Fiske Wednesday. It gave his liabilities as \$98,000. \$7,800 of this amount is due Klaw & Erlanger for money loaned. Lydia Lopokova is a creditor to the extent of \$150, her salary due when "Just Herself" closed Tuesday. Mr. Fiske produced that piece.

Mrs. Fiske has a claim of \$661, money loaned.

A REVUE FOR CHICAGO.

Chicago, Dec. 30.
George Stoddard, Frederick Herendeen and Hugo Frey have completed a revue. They are going to back the project personally, and expect to have the production in readiness before Feb. 1.

CALLS FOR SUPPORT.

Philadelphia, Dec. 30.
"The Little Theatre will be forced to close its doors at the end of January unless it is given more than the present casual support," is the announcement by Mrs. Beuhla E. Jay, founder and president of the theatre, which at present is said to be operating at a weekly loss of approximately \$1,000.

"DRIVEN" CLOSING.

Charles Frohman's production of "Driven" at the Empire theatre will close Saturday.

The house will remain dark until the new piece in which Ethel Barrymore is to star is in readiness. Bruce McRae is to be Miss Barrymore's support.

RYLEY'S "QUEEN" CLOSING.

Hartford, Conn., Dec. 30.
Thomas W. Ryley's "The Queen of the Movies" closes its tour here at Parson's theatre on Saturday night.

A CRITIC'S ADVICE

By O. L. HALL

Dramatic Reviewer for the Chicago Daily Journal.

Chicago, Dec. 28.

It is no secret the metropolis of this wide land has been unable this season to give a fair measure of patronage to the majority of its theatrical attractions. The plays that have created a mild interest, or no interest at all, have outnumbered the payers of dividends, and yet, to the neglect of places of large population distantly removed from our eastern littoral, the managers have despairingly abandoned plays neglected by New York and have hopelessly produced new entertainments for that over-theated community.

Whether it has been due to a shortage of carfare or to lack of faith in the more prosperous and less excitable interior of this country a middle-westerner has no way of knowing, but one cause or the other has restrained managers from sending more than a few hour's ride from New York new plays requiring a test of their value.

It is admitted by the masters of the American theatre that Chicago (a refuge for "No. 2" companies) has been in better condition theatrically this season than any other city of considerable size. If the total intake of the Chicago theatres has declined somewhat in recent weeks, it has been due to the retention in several houses of attractions that, after many months of honorable service, have passed the high point of public favor.

To keep up a lively interest in the theatre it is necessary to make frequent disclosure of novelty, to engage in attractive experiment, and to avoid as much as possible the exploitation of "duplicate" productions. The success of duplicate, or "No. 2," productions in the middle west this season would seem to suggest experiment there with new works, but the managers appear to prefer to let the opportunity slip by.

It is officially declared that all Chicago theatres show a profit on the season to date, which is sufficient indication of a healthy condition in the middle west and particularly in its most populous centre. In view of this condition, it would seem certain that many of the plays that have gone to immediate failure in the east would have met in the middle west a fair chance of success, and their producers, by investing a little money in railroad tickets, might have found a way of recovering the large sums of money they have thrown away speculating on the favor of the east.

The east has had numerous successes of esteem for which there has been no box office reward. The middle west has not been permitted by the managers to show its attitude this season toward experimental productions, but its liberal responses to the moderate lure of plays that have run their course elsewhere indicates that the producers' neglect of the heart of the country has cost them a pretty penny.

NEW SHOW MAP.

There was a kaleidoscopic change of attractions in the New York theatres

this week and last with few changes on the docket for next week.

No business closed up the Lydia Lopokova show, "Just Herself," Tuesday at the Playhouse, leaving the house dark until Jan. 6, when the new Owen Davis play, "Sinners," opens there with Robert Edson, Charles Richman, Alice Brady, Emma Dunn, Gertrude Dallas, Walter Walker, Frances McLeod, John Cromwell and James Seely.

This is the last week of the Princess Players at the Princess. A new stock company, headed by Richard Bennett, assumes possession of the theatre next week, when "Maternity" will be produced. Jan. 6 the newspaper men by special invitation will attend. The performances the remainder of the week will be for women only. The Bennett Co. was incorporated Dec. 29 at Albany under the name of the Purpose Play Co.

"So Much for So Much" was replaced Wednesday night at the Longacre by "Secret Strings," with Lou Tellengen featured.

Marie Dressler is now at the 39th Street in a new piece, "A Mix Up," opening Monday night. The Belgian war pictures closed there Saturday night.

Otis Skinner in "The Silent Voice" is the Liberty attraction, opening Tuesday night. "Driven" leaves the Empire Saturday night.

The Harris has a new tenant in Margaret Illington, who is playing "The Lie," opening Christmas Eve.

"Lady Luxury" opened at the Casino Christmas Day, while "Hello Broadway," the George M. Cohan revue, also got under way that date at the Astor.

Other changes were at the Shubert, where "Tonight's the Night" opened Dec. 24, and at the Eltinge, where "The Song of Songs" started last week. The new Bandbox theatre opened Dec. 22 with "Poor Little Thing."

Douglas Fairbanks is back in the legitimate, opening in "The Show Shop," formerly "The Spotlight," and then later "The Limelight," at the Hudson Thursday eve.

STARRING SWINBURNE.

Joe Weber is to star Ann Swinburne in a new operetta by Victor Herbert. The production is to be in readiness by Feb. 1.

It is stated a certain big music publisher in New York is to be one of the financial backers of the show. Frederick Latham is to produce the piece.

MANAGER SHOT.

New Orleans, Dec. 30.

Reuben McBroom, a wealthy theatrical manager of the south, was shot one day last week by his wife, who is suing for divorce.

The bullet pierced the left lung. There is little hope for his recovery.

If you don't advertise in VARIETY, don't advertise

SHOWS IN BOSTON.

Boston, Dec. 30.

Openings Monday night brought "Seven Keys" at the Tremont to a smashing big house, made possible by the purchase of a major portion of the seats by the Boston Press Club as a tribute to author Earl Derr Biggers, formerly a local dramatic critic; "A Pair of Sixes" at the Wilbur to good house, and Robert Mantell at the Majestic, fair house.

The new Toy theatre on Dartmouth street opened Saturday night. It is a cozy little structure, ideally adapted to small productions and try-outs of amateur efforts.

Friday night is the opening of the Boston opera house in one of the boldest ventures made here in years. Henry Jewett two years ago tried a summer stock venture at the Plymouth, which ended in an inglorious fizzle. This time he is trying to offer Shakespeare in the heart of the wealthy Back Bay at a 50-cent top in one of the finest equipped theatres in America, the structure built for the Boston Opera Company. Jewett will act only in a managerial capacity. The first week he will use "As You Like It"; second week, "Romeo and Juliet"; "Merry Wives of Windsor," third week, and "Julius Caesar," the fourth. The outlook was gloomy enough when Jewett mapped it out, and he forgot entirely Mantell was opening this Monday at the Majestic in a similar Shakespearean repertoire, which will sate the public with heavy stuff for another year.

Next week brings "Diplomacy" to the Hollis to succeed Ann Murdock in "The Beautiful Adventure," and the underlines are Billie Burke in "Jerry" and Rose Stahl in "A Perfect Lady."

"The Midnight Girl" opens at the Shubert Jan. 4, and may hurt "The Girl from Utah," now here without competition in its class.

SHOWS IN LOS ANGELES.

Los Angeles, Dec. 30.

"The Poor Little Rich Girl" opened to only fair business at the Morosco Monday, but the prospect is that patronage will pick up. "When Dreams Come True" is drawing only half houses at the Majestic. Kolb and Dill are doing well in their third week. "Baby Mine" is pulling the usual business at the Burbank.

SHOWS IN NEW ORLEANS.

New Orleans, Dec. 30.

Maude Adams is attracting large audiences to the Tulane. Percy Haswell opened to capacity at the Crescent. Large matinees and fair night attendance marked the first week.

Supported by the racing element burlesque is prospering at the Dauphine.

Robert Mansfield Players at the Lyric, doing practically nothing.

PLAY FOR GRACE GEORGE.

"Half a Bride" is the title of the new starring vehicle for Grace George under the management of William A. Brady. It is by William J. Hulbert. Joe Coyne has been engaged for the company.

KOLKER PLAY PROMISING.

Chicago, Dec. 30.

"Our Children," by Louis Anspacher, with Henry Kolker in the leading part, was shown at a dress rehearsal Sunday evening. Basing judgment on that unsatisfactory form of presentation, many believed the piece promised to rival "The Music Master" in its sympathetic appeal.

The story concerns the fortunes of two German families, one of modern tendencies and the other of the old school in which parental love goes to extremes of indulgence at times and then swings to the other extreme of strictness.

Mr. Kolker is the modern German and Thomas McLarnie, the old-fashioned type. Oliver Morosco stands for the piece which was staged by Francklyn Underwood. The cast includes Christine Norman, Mine Bauermeister, Charles Ruggles and Francklyn Underwood.

SHOWS CLOSING.

Idaho Falls, Idaho, Dec. 30.

"The Call of the West," under the direction of Edwin Strong, closed here.

"A Woman's Sacrifice" on the sticks has come to an end. The promoter, E. H. Ramsay, has taken up picture exhibition.

Boston, Dec. 30.

The company presenting "The Beautiful Adventure" at the Hollis Street theatre will end its season Saturday night. The show will be sent to the storehouse and the company disbanded.

Rochester, Dec. 30.

The "No. 1" "Kitty MacKay" will close here Jan. 6 after playing an engagement of three days.

Chicago, Dec. 30.

"The Candy Shop" will close at the La Salle Jan. 9.

The "Excuse Me" company playing through Michigan closes in Grand Rapids New Year's, the notice having been posted in Detroit.

Cleveland, Dec. 30.

"The Blindness of Virtue" is reported as closing its tour here Jan. 9.

SHOWS IN 'FRISCO.

San Francisco, Dec. 30.

Forbes Robertson and Co. are doing business at the Cort.

At the Columbia "The Yellow Ticket" is doing fair business.

The revival of "Three Twins" at the Gaiety is drawing satisfactorily.

Stock at the Alcazar where "Shore Acres" is the current attraction is drawing fairly well.

SHOWS IN CHICAGO.

Chicago, Dec. 30.

"The New Henrietta" was produced Sunday night at the Cort before a large and appreciative audience. "The Whirl of the World," with Eugene and Willie Howard in stellar places, came to the Garrick on the same night and was largely attended. The show ran all summer at Cohan's Grand, but still appears to have big drawing power.

HITTING THE GRIT

BY SHEPPARD FRIEDMAN.

It takes the average woman four hours to wash her hair and then she forgets all about her face.

CHORUS GIRL TALK.

"They say she has everything."

"I met her at the stage door today and she introduced me to an old man as her uncle. My Gawd, what some of these dames try to shoot over!"

"A fool and his money might soon be parted but the fool has an awfully good time while it lasts."

A man in Toronto, the other day, used ten sheets of large hotel letter paper in writing a single missive to a chorus girl, but if he had wired to her he could have told her all she wanted to know in the allotted ten words.

A man travelling on the road will look out of a car window for an hour waiting to see a town and then when he reaches it there is a string of box cars in front of it.

An actor spent \$6.40 over a bar in Philadelphia Friday, telling some friends how he was economizing.

We know from infancy that God gave us but one life to live but one realizes after spending a Sunday in Baltimore that he gave us a thousand to die.

After one has had a little experience with a chorus girl he realizes that the light that lies in woman's eyes certainly does.

MORE CHORUS GIRL TALK.

"How many different girls have you told that to?"

"Oh! That's all well enough to tell me, but I bet I'll never hear from you after you leave town."

"They can say whatever they please about me but there isn't a stitch on my back I didn't pay for out of my own salary."

In a recent interview, George Lederer said chorus girls aren't the same as they were fifteen years ago. Looking over some of the present day choruses one would conclude that they are the same as they were twenty-five years ago.

Phil Ryley of the "High Jinks" company going from Philadelphia to New York to spend Sunday there, got into the smoking compartment of a Pennsylvania parlor car and soon was in conversation with several travelling men. The theme was absent-mindedness.

In the midst of a long speech, Riley suddenly jumped to his feet and exclaimed: "My God."

"What's the trouble," some one inquired, "did you forget something?"

"Yes," answered the actor, "I left my wife and daughter waiting for me in a restaurant."

After all of the frenzy about benefits

for Belgians dies down some kind-hearted person will probably promote a benefit for the Theatrical Producers of America.

TIP TO TRAVELING MANAGERS.

The treasurer at one of the leading theatres in Detroit owns an expensive automobile.

Eddie Bower, stage manager for "High Jinks," says Ford cars should be made to run on sidewalks so they cannot get in the way of automobiles.

Advice for Advance Agents.

Don't try to touch Oshel at the Teck, Buffalo, for more than twenty dollars. And then that will cause you some trouble.

The rate of interest in Detroit is now ten per cent. and pledges are kept only for three months.

They won't hold an Erie train out of Wilkesbarre for a theatrical company, but don't let that worry you. Even if you should happen to be an hour late you'll get to the station before the incoming train.

The stenographer at the Lyric theatre, Philadelphia, puts the cost of your stamps on the typewriter bill without mentioning it.

The dramatic critic of the Cleveland Plain Dealer purchases every time you do.

LIEBLER & CO. QUIET.

Things are quiet theatrically around the Liebler & Co. offices since the recent receivership went into effect. The receiver reduced the running expenses.

There is a report "The Garden of Paradise" may go on tour after New Year's, but this is not likely owing to the heavy expense entailed in the big show's production.

Liebler's are doing splendid business with Cyril Maude and "Grumpy" at the Plymouth, Boston, where the show will continue indefinitely. The "Disraeli" show, playing western dates, in Seattle Christmas, is coming east again. The George Arliss "Disraeli" Co. will play west until spring.

Several changes have been made in the "Joseph and His Brethren" show, in middlewest territory. Frederic Stanhope has replaced Stage Manager Currey. In the Katherine Kaelred role now is Irma Lerner.

Ziegfeld Denies Wayburn.

Flo Ziegfeld has issued a statement saying no producer has yet been selected for his next production of "The Follies." It had been reported Ned Wayburn would attend to the staging of that show. He is now putting on Ziegfeld's Mid-night Frolic, "Stop Your Watch" for the Amsterdam Roof.

If you don't advertise in VARIETY,
don't advertise

ONE HIT IN HOLIDAY CROP.

The holiday weeks, Christmas and New Year's, brought a brand new crop of theatrical productions to Broadway. Three new musical works were presented, six new plays shown and the Band Box theatre opened with a new play and policy. Of the six plays, one has already been withdrawn, and of the musical pieces it seems as though one will close this Saturday and probably take to the road.

During Christmas week, "Poor Little Thing" was presented at the Band Box theatre; "The Lie" with Margaret Illington at the Harris; "The Song of Songs" at the Eltinge; "Just Himself" with Lydia Lupokova at the Playhouse; "Tonight's the Night" at the Shubert; "Hello Broadway" with Cohan and Collier at the Astor, and "Lady Luxury" at the Casino.

"The Song of Songs" opened to \$1,250 and did about \$1,100 on its second night with an advance sale of more than \$4,000 being gathered the day after the opening. "Just Himself" closed at the Playhouse after the Monday night performance this week. There was \$29 in the house Monday night, and Tuesday the star was informed there would be no performance. "Lady Luxury" at the Casino may not last longer than this week in New York and then take to the road. The one hit of the collection is "Hello Broadway," which got over with a bang at the Astor.

This week Marie Dressler opened at the 39th Street in a farce, entitled "A Mix Up," a rough comedy piece, well received by the critics. Otis Skinner in "The Silent Voice" reopened the Liberty Tuesday night, and Wednesday night H. H. Frazee presented Lou Tellegen in "Secret Strings" at the Longacre.

The thrice renamed James Forbes play with Douglas Fairbanks, now called "The Show Shop," opened on New Year's Eve at the Hudson.

AMSTERDAM'S NEW RECORD.

This week will witness the passing of the record held by "The Merry Widow" for receipts at the Amsterdam theatre. Charles Dillingham's "Watch Your Step" is the attraction that will turn the trick.

By Wednesday of this week those on the inside knew the old record would be smashed by almost \$2,000. The mark made by the "Widow" was in a week with four matinees. To offset this there will be three matinees of "Watch Your Step" and the seats at the New Year's Eve performance were sold over the window for \$3 apiece (orchestra and balcony). The gallery got \$1 a seat.

The estimated total on the week with the hotel extras is \$27,600.

With "Chin Chin" at the Globe doing about \$25,000 on the week, getting \$3.50 for the entire lower floor and \$3 for the balcony New Year's Eve, and an extra matinee Friday, the two Dillingham shows will show returns in excess of \$52,000 this week. This is said to be a record for any one manager on any one week in New York.



The Essence of Daintiness and Refinement
CHARLES DIAMOND AND BEATRICE CO.

World's Premiere Exponents of the Harp and Treble Saxophone.
Introducing the Only Genuine Irish Harp on the Vaudeville Stage.
Made expressly for Mr. Diamond by J. McFall, of Belfast, Ireland.

Miss Beatrice has been called by musical critics the greatest lady soprano saxophone soloist in the world, while Mr. Diamond is a harpist of international renown.
This Week (Dec. 28), Hammerstein's, New York

SKATING NEWS

There is evidently a new life being started in the sport from news received from all parts of the United States. Rinks are re-opening in cities and small towns and another skating boom has been launched this winter and next season will again see a new generation and the old sliding and scooting along over the smooth floors of the rinks. Skate manufacturers are putting on extra forces to turn out the new and improved skate which now makes roller skating a pleasure. There is, all told, over 1,000 rinks now in operation today, the majority of these having been opened within the last eight weeks.

One of the best moves for the furtherance of skating was made at the Hoffman House following the 24-hour race at Madison Square Garden, when an organization was formed which will control roller skating in all its branches throughout the United States.

Tuesday night, December 20, the Board of Control met at Leo Brimm's office, and the following business was transacted: Chairman Earle Reynolds called the meeting to order and after many debates on rules, etc., relative to racing, the Board got together on election count.

The following were elected for the year 1915:

Hon. President, Allan A. Blanchard, Chicago.

President, Joseph W. Munch, Milwaukee.

First Vice President, Earle Reynolds; also Chairman Racing Board.

Secretary and Treasurer, Joseph J. Brimm, 48 Warren street, New York.

Other Vice Presidents elected were: H. W. English, Buffalo, N. Y.; Rodney Peters, St. Louis; E. M. Moar, Cincinnati; Geo. Weeden, Charleston, W. Va.; Joe Raub, Indianapolis; Sam Harrison, Detroit.

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John Bell.

RACING BOARD.

John Bell, Pittsburgh.

E. B. Barnes, Coliseum, Chicago.

Patrick Harmon, Riverview, Chicago.

E. M. Moar, Cincinnati.

H. W. English, Buffalo, N. Y.; Adolph Keller.

Joe W. Munch, Milwaukee; Thos. Andrews.

Geo. W. Peters, St. Louis.

Geo. W. Weeden, Charleston, W. Va.

A. P. Pierce, Portland, Me.; C. L. Harrington.

R. S. Smylie and Walter Sutphen, Detroit.

Wm. Bordisler and Albert Ellis, Nashville.

Joseph Raub, Indianapolis.

Frank Hammis, Philadelphia.

Earle Reynolds, Geo. Canlis, Sam Austin and E. V. Tuttle, New York City.

BOARD OF STATE GOVERNORS.

California—Curtis H. Witte, 1125 American avenue, Long Beach.

Colorado—E. S. Beymer, Auditorium Rink, Grand Junction.

Delaware—R. H. Kanever, Wilmington.

District of Columbia—R. H. Whiting, Washington.

Georgia—Albert Ellis, Atlanta Georgian, Atlanta.

Illinois—Patrick Harmon, Riverview Rink, Chicago.

Indiana—Joe Raub, Board of Trade, Indianapolis.

Iowa—Charles E. Wetherbee, Riverview Rink, Sioux City.

Kansas—James McCabe, Atchison.

Louisiana—Col. Baker, News Tribune, New Orleans.

Maine—A. P. Pierce, Rockland.

Maryland—Cavis W. Richardson, 318 North Utah street, Baltimore.

Michigan—Walter Osmun, 39 Jefferson avenue, Detroit.

Minnesota—Charles Lokerman, Elite Rink, Minneapolis.

Missouri—Rodney Peters, Palladium Rink, St. Louis.

New England—William H. Carpenter, 170 South street, Providence.

New Jersey—Al Painter, Palace Rink, Jersey City.

New York—J. F. Farrel, New York Theater Building.

Ohio—W. E. Genno, Roller Rink, Akron.

Oklahoma—C. F. Perry, Auditorium Rink, Oklahoma City.

Oregon—James Bodine, 311 North 19th street, Portland.

Pennsylvania—John Bell, Motor Garden, Pittsburgh.

Tennessee—Billy Bowler, Mammoth Rink, Nashville.

Texas—Sydney F. Wharton, 608 North Virginia avenue, El Paso.

Utah—Dr. H. A. Wrybock, 707 Judge Building, Salt Lake City.

Virginia—W. F. Bale, 215 West Garcey street, Richmond.

West Virginia—George E. Weedon, Armory Rink, Charleston.

Wisconsin—Joe W. Munch, Riverview Rink, Milwaukee.

DIFFERENCE OF OPINION.

San Francisco, Dec. 30.

There seems to be some doubt about the success of the street carnival promoted and given by the Indoor Yacht Club at Union Square, San Francisco, Dec. 19, 20, 21 and 22, for the purpose of raising funds to make the homeless kiddies' illusion of Santa Claus materialize.

The promoters claim the affair was a huge success from a financial standpoint, while many of the 'concessionaires' aver they hardly made a nickel.

The two blocks roped off for dancing on the street at 25 cents each for the evening were well patronized.

Another feature was the open air cabaret show given on a raised platform.

The attractions consisted of "The Missing Link," "Liberian Ground Hog," "The Wild Girl," Major Simon, Ferris Wheel, Merry-go-round, Ten-in-one Show, Glass Show, Hawaiian Show, Wild Girl Snake Show, "Whirl of Death," Dr. Catz and Oriental Dancers, Fat Lady, Fortune Teller, Wild West Show and others.

SYRACUSE ARENA DARK.

Syracuse, Dec. 30.

The Arena will be dark this winter, and backers of the Syracuse hockey team have abandoned all efforts to have a team this season. No reason is given by the management.

FOUR CUBS FROZEN.

Philadelphia, Dec. 30.

Four husky lion whelps, born last Wednesday in a local stable, were frozen to death Sunday night. The lion mother is a member of the troupe which Adgie has been exhibiting in vaudeville. The father of the cubs is "Teddy," who killed Adgie's partner in Chicago several months ago.

Because of the recent panic in New York, when several lions escaped from their cages, Adgie's bookings have been canceled, and she is facing a complex problem of boarding 13 lions.

ONE PARK GONE.

Syracuse, Dec. 30.

From a \$110,000 amusement park to an almost worthless pile of junk is the brief history of the Syracuse White City, the final chapter of which is being written this week when Abraham Cooper, after purchasing the buildings started to tear them down.

CIRCUSMEN RUN HOTEL.

Harrisburg, Pa., Dec. 30.

John and Michael Welsh, for many years operating Welsh Bros. Circus, have purchased the United States Hotel here and will take up its active management.

\$5,000 Made on Garden Meet.

The National Skating Association netted \$5,000 on the 24-hour roller skating meet held at the Madison Square Garden a couple of weeks ago.

The good showing at the Garden has impelled the association to arrange a circuit of meets, the first to be held at Boston, on a date to be announced later.

NEW YORK, CARNIVAL CENTRE.

New York is becoming one of the big carnival centres of the country and more carnivals are now making their headquarters here than ever before.

Several hundred carnival men are wintering in New York City. At least half a dozen have established permanent offices in the metropolis.

Among the carnival companies organizing and equipping here for the coming season are the Levitt-Meyerhoff shows (a new organization), the Col. Francis Ferari shows united, the Harry Six Greater New England shows, the Conklin Midway Exposition shows, the Jack Kline Golden Ribbon shows and the Harry Six Blue Ribbon shows.

A New York Carnival men's association is reported in process of formation. Over 50 concession men and show owners have placed their names on the charter list.

NOT AFRAID OF THE WAR.

Charles F. Gall, president of the Exposition Theatrical Association of California, is stopping at the Hotel Biltmore, New York.

Gall will have the big Persia concession at the 'Frisco Expo. He has been forced to abandon some of his exposition exploits, owing to the war, but makes emphatic denial the war is knocking the pins from under the fair.

Charles C. Moore, president of the Pacific Coast Expo., in a personal letter to a prominent New York attorney, says that already 350 congresses have representation reserved and that by the time the fair opens that at least three-quarters of the world's population will be fully represented.

President Moore refutes the general impression that the Expo. is going to be diminished greatly in point of concessions, owing to the war. It will have its effect, but not to any great extent, he says.

AUDITING FAIR ACCOUNTS.

Reading, Pa., Dec. 30.

The accounts of the Allentown Fair are being audited by the board in charge so the statement can be ready for the annual meeting in February. The profits of the fair last September were more than \$10,000.

President Weand has decided not to charge any entrance fee for horsemen next year.

SETTLED CHEAP.

Rochester, Dec. 30.

Eight suits for damages brought against the Ontario Beach Park Company, as a result of an accident on the scenic railway last summer, were settled in Supreme Court this week.

While the suits demanded recoveries averaging \$10,000 each, the settlements ranged from \$150 to \$700.

Berks Co. Association's President.

James P. Hennessey has been elected president of the Berks County (Pennsylvania) Fair Association for the coming year.

If you don't advertise in VARIETY, don't advertise

One morning, during the opening week of the present season at the Columbia theatre, a man whom I recognized as a regular patron of the house approached the box office window and inquired if the Bert Baker "Bon Tons" company (the then current attraction) was giving the same show as the season before. Learning that it was the same show, he said, "I have seen that performance three times in this theatre. It's a great show, all right, but I don't care to see it again." This incident made an impression on me, and I arranged to have a record kept of all similar inquiries from that time on and of the frequency of the comments that should be made thereafter by patrons of the theatre on the subject of repetitions of shows.

It is sufficient to say that in the intervening 20 weeks literally many hundreds of cases have been disclosed of would-be patrons walking away from the box office when told that the shows were the same except in their musical numbers. And it may be assumed that there were many hundreds of similar cases that failed to become known to the box office men.

The existence of this state of affairs at one house on the circuit, it may be taken for granted, indicates the same conditions all along the line, and herein undoubtedly lies one strong reason for the falling off in receipts of burlesque theatres. It is unreasonable to expect the public to patronize the same shows season in and season out. Burlesque will suffer on this account more than any other form of amusement, because the shows play the same theatres each year and because every one of the houses has a large, regular clientele, whereas the movements of other attractions are not confined to the same theatres or to the same territory. Having exhausted one territory, they are moved into another, and when one class of theatres in the various sections of the country become exhausted, these shows have another grade of houses and consequently another class of people to draw upon.

This is in striking contrast to the limitations for patronage that surround burlesque shows, and it is a forceful illustration of the need of new material. And the way burlesque shows are announced makes it impossible for the public to know whether they are new or old. A large majority simply display the title of the organization and make no reference to the name of the play. When the billing matter and the newspaper advertisements appear for "The College Girls," or "The Behman Show," or "The Gayety Girls," there is nothing to indicate that those organizations are not giving the same show of former seasons, and, in view of the very frequent repetitions, the natural assumption is that the same old shows are being presented.

Less than a generation ago it was the custom of many managers to apply a title to their organization and adhere to it, although the vehicle used

was changed frequently. For example, "Salisbury's Troubadours," a popular farce-comedy company, toured the country for many successive seasons under the same title but giving the name of the play equal prominence with the title of the organization. The personnel of the company was rarely changed, with the result that the names of the individual members became familiar to the public in conjunction with the "Troubadours" title, and theatregoers were never left in doubt as to whether "The Troubadours" were appearing in a new play. Similar methods were employed during all the years the Rogers Brothers were before the public. One season it was the "Rogers Brothers in Panama," another season the "Rogers Brothers in Central Park," and so on, and the same policy is today adopted in exploiting Montgomery and Stone, John Drew and other standard stars. But always following the title of the organization the name of the play appears with almost, if not wholly, equal prominence.

How confusing, therefore, must it be to patrons of burlesque theatres when the shows are announced without any variation every season. It seems there is a suggestion here that is worthy the serious consideration of the directors of the Columbia Amusement Co., as well as of the individual managements. There is no doubt whatever of the effect upon the burlesque business if producers would strive to assemble an adequate number of principals possessing real talent for entertainment and hold that organization together as far as possible so that when the shows are announced each season the public would know the value of the performance through their familiarity with the work of the performers. Take the case of the "Million Dollar Dolls" as an illustration. Here is a company in which every principal possesses entertaining qualities of an uncommonly high order. Knowing the special qualifications of each, it would not be a difficult matter, after the show for one season is set, to start arranging for a new show for the following season. This work could be carried on with the joint efforts of the players and the producer, all submitting ideas for new material and ultimately assembling them and working out a perfectly dovetailed show completely ready to be put in rehearsal at the customary time during the summer. Since it seems to be impossible to secure desirable material from authors, and in view of the obvious circumstance that the public is tiring of these frequently repeated shows, it is incumbent upon the owners to seek other means of providing new entertainment.

A case in point is the work that is being done by Jack Singer and the members of "The Behman Show." It is within my personal knowledge that Singer, Lew Kelly, Lon Hascall and James Tenbrooke are constantly thinking out new "gags" and scenes, and that they have very frequent informal conferences regarding them. This is

undoubtedly the keynote to the extraordinary success of the Singer organization. If the same procedure were adopted by other producers and actors, there would be no occasion to worry over the subject of "books."

Indolence will accomplish nothing. And in the light of present conditions I am constrained to believe that indolence is the direct cause of all the existing antiquity in burlesque.

REEVES' RECONCILIATION.

Mr. and Mrs. Al Reeves have become reconciled, and divorce proceedings begun have been withdrawn.

Mrs. Reeves returned to the Reeves' home in Brooklyn last Thursday.

The felicitous event was celebrated by an elaborately served supper, at the conclusion of which the reunited couple left for Cincinnati to join the Reeves' show. It is announced that Mrs. Reeves will travel constantly with the company until the close of the season, although she will not return to the stage.

FORTUNE TELLING ADDED.

Madame Zabelle, hailed as "the Gypsy Queen" and billed as "the seventh daughter of the seventh son, born under a lucky star," is being booked for the stock houses in and around New York as an "added attraction."

The Queen camps in the rear of the theatre auditorium and tells the fortunes of the patrons before the matinees and during the intermissions.

IMPERIAL, JAN. 17.

It has been decided to postpone the opening of the Imperial, St. Louis, until Sunday, Jan. 17, when Al Reeves will inaugurate the burlesque policy.

The house will be under the management of James Butler and Louis Cella, with Mr. Butler's private secretary, J. J. Walsh, in active charge.

The Gayety, St. Louis, which has been playing stock burlesque since the collapse of the Progressive Circuit, will close as a burlesque house Jan. 9. Thereafter it will book traveling combinations independently.

BURLESQUE GIRL HURT.

Reading, Pa., Dec. 30.

Florence Menzie, of "The Tango Girls," is in the hospital here, the result of injuries received when she fell on an icy pavement and was severely bruised.

Bud Williamson's Relapse.

Frank (Bud) Williamson has had a relapse of the illness that recently caused him to spend two weeks in a hospital at Toronto, and has gone to Mt. Clemons, where he will remain until fully recovered.

"Mrs. Temple's Telegram."

William Morris will take "Mrs. Temple's Telegram" on tour again opening in Newark next week. Dorothy Foster has been engaged to play Mrs. Temple.

NORFOLK TAKEN BACK.

At the time it was decided to drop Richmond and Norfolk, business at the latter point immediately began to show such a pronounced upward tendency, frequently reaching capacity proportions, a number of real estate operators of the city, learning of the determination to withdraw burlesque, began figuring on the possibility of erecting a new theatre for the Columbia Amusement Co. attractions.

The Jake Wells people, having arranged to install dramatic stock, were unable to change their plans and continue burlesque, although the final two weeks were practically sell-outs at every performance.

To meet the situation, arrangements have been made to take over a small-time vaudeville house in that city and present burlesque there for the remainder of the present season. It will be ready for occupancy in about three weeks, when the shows will be played there between Baltimore and Philadelphia.

The new house will be called the Gayety, and be ready for opening early next fall. The site selected is near the Monticello Hotel and it will have a seating capacity of 1,400.

BUFFALO OUT OF EXTENDED.

The Garden, Buffalo, which closed as a Columbia Amusement Co. house Dec. 19, has reverted to the Interboro Traction Co., which owns the property. The week of Dec. 21 was played at that house by "The Auto Girls" under a guarantee, and "The Tango Queens" is receiving a guarantee for the present week.

It is said that the theatre will at once be remodeled and used as a car barn.

With Buffalo eliminated from the Extended, the shows will jump from Rochester to Toronto without a lay off.

SCRANTON REOPENING.

Arrangements have been completed for the reopening of the Majestic, Scranton, on the Extended, commencing Jan. 14. The last three days of each week will be played between Philadelphia and Binghamton.

BURLESQUE PEOPLE MARRIED.

Philadelphia, Dec. 30.

Jules Black and Minne Lippman of the "Girls from Monte Carlo" have announced their marriage, which took place in Chattanooga the early part of November.

Ft. Wayne, Regular Stand.

The Temple, Fort Wayne, will open with "The City Sports" (Extended) Jan. 3. The house will remain regularly on the circuit, between Detroit and Chicago.

THEATRES BURNED.

Memphis, Dec. 30.

Elder's opera house and the Lillian theatre, both in Clarksville, Tenn., were totally destroyed by fire Tuesday night. Both represent a complete loss to the owners, since they were covered with but slight insurance.

THE SOCIAL MAIDS.

With four principals and an assemblage of girls remarkable for all that constitutes chorus perfection, Joe Hurtig has this week put over one of the greatest shows of its kind ever at the Columbia theatre. Of course, there are more than four principals named in the cast, but the others are inconsequential except as "feeders" or "fillers-in."

There are two types of great burlesque shows. One is made up of smart, witty dialog that leads constantly to intensely humorous scenes and situations that keep an audience roaring with laughter, and the other entirely disregards any approach to conventions of any kind and just cuts loose with a heterogeneous assortment of everything possible of conception for hurrah entertainment.

In this latter class is "The Social Maids." From start to finish it is full of snap and vigorous action, with dancing and tumbling and knock-about maneuvering very much the dominating elements. The musical numbers play an unusually important part in the rapid-fire arrangement of the show. This is attributable to the fact that there are 24 girls in the chorus, every one good looking, shapely and unconventionally vivacious.

The songs selected for their use and Dan Dody's skill in putting them on, give positive distinction to this very necessary essential to a successful, satisfying burlesque performance.

The pronounced lack of solo singing passes unnoticed in the commanding excellence of all the rest of it. From the instant Etta Pillard makes her first entrance, dancing in her own matchless way and gripping the spectators by the supreme charm of her delightful personality, to the vociferously applauded, yea, cheered finale of the first part, there is not a moment when every person in the house is not completely consumed with attentive interest and unmixed joy.

Miss Pillard stirs the audience to positive enthusiasm by her remarkable agility and by the wholly fascinating manner in which she renders a pretty melody, called "Just a Simple Little Country Girl." Almost immediately following this song, which puts the listeners into a happy and receptive condition, George Stone enters, accompanied by his capable feeder, Billy Baker. Mr. Stone's popularity with Columbia audiences, gained through many highly successful former appearances, is demonstrated in a reception that is as meaningful as it is hearty. There is little that is new in Mr. Stone's performance, but his material is all sure-fire and the evidence that it successfully stands repetition is given in prolonged laughter and applause.

The enlivening song, "At the Ball," is used for the finale of the first act. The chorus comes on in six groups of four girls each representing in costume as many nationalities. They are joined by Miss Pillard as the leader. Then begins a march, with everybody singing, that is performed in single file to which all of the other principals have joined. With serpentine precision, the long line of smiling, singing, rhythmically moving performers, and the and out of the entrances, passing and re-

crossing the stage and finally emerging from a door that leads through a box to a side aisle. The spirited action is carried on until all the aisles have been traversed, Miss Pillard in the lead frequently breaking into a cart-wheel or a flip-flap with the assistance of Mr. Stone. This is kept up until the return to the stage. So lively is the action and so lifting the melody, the audience gives vent to applause and cheers throughout the entire proceeding, which consumes fully five minutes. While the general idea is not new, it is more effectively handled in this instance than in any of the two-dollar productions in which it has been introduced. This is the strong "punch" in "The Social Maids" show, and it is a punch that has not been equalled since the original introduction of "Alexander's Rag Time Band" in "The Merry Whirl" at this house three seasons ago.

I have seen audiences enthuse over the performances of the current famous exponents of terpsichore, but in no instance has such vociferous demonstrations been indulged in as those which invariably follow Stone and Pillard's dancing specialty, which is introduced toward the end of the last act. Indeed, after all that has preceded it in this ceaselessly vigorous performance, nothing less than a sensational episode could maintain the fixed, unyielding attention of every person constituting a vast audience. And yet, Stone and Pillard perfectly supply this by the consummate fascination of their dainty grace and amazing dexterity.

"The Social Maids" show is wholly Stone and Pillard. While it is true that they are conspicuously dominant, great credit is due Billy Foster for as clean-cut, artistic and enjoyable a performance of the German comedy part as has been seen. Mr. Foster is original in his make-up and methods, and he puts over his lines with a force and with the results that denote the skilled actor and the finished comedian. He is a constant reminder of Jefferson De Angelis in that celebrated star's best days, and, considering that Mr. Foster has not lived much beyond the two-score period, there is little doubt that the future holds a high place for him among its stage notables.

Billy Baker, while giving satisfactory assistance to Mr. Stone in his comedy work, possesses a certain individuality that is agreeable. Marty Seamon has a pleasing singing voice but beyond this he and the remaining principals merely serve as relief to the exertions of those of real consequence in the cast.

The production is adequate as to scenery and there is a profusion of tasteful and stunning costumes.

Husband Heard Something.

Baltimore, Dec. 30.

Albert Rasher was granted a divorce last week in the Circuit Court from his wife, Margaret, known on the stage as "Miss Howard." They were married in December, 1912, and lived together until November, 1913.

It was shown by the testimony that Mrs. Rasher left her husband when he questioned her about what he had heard. She is in the chorus of a burlesque show.

STOCK

STOCKS OPENING.

Hartford, Dec. 30.

Poli's new stock company got a good start here Monday night. The leads are Maude Gilbert and Harry Hollingsworth.

Rochester, Dec. 30.

H. M. Holden's stock is at the Baker for an anticipated winter's engagement.

Marion Ind., Dec. 30.

The Wilson R. Todd stock got under way here Christmas Day.

Peoria, Ill., Dec. 30.

The Frank Livingston stock began operations here last week.

Chicago, Dec. 30.

A new stock was inaugurated at the Archer Avenue theatre, Dec. 27.

Erie, Pa., Dec. 30.

The Feiber & Shea stock company opened at the Majestic in "The Family Cupboard." Business was fair.

The company comprises May Melvin and William Courneen, leads; Jessie Pringle, Ida Jewell, Eleanor Earle, Katherine Blair, Irene Eby, Pearl Lytell, Jos. R. Mann, Walter G. Ryder, Norman Phillips, Edward McHugh, Jr., Morey Drisko, Carl Adamson, Henry Hicks is director. Next week's, "Mrs. Wiggs of the Cabbage Patch."

Spokane, Dec. 30.

The Della Pringle Dramatic Stock is scheduled to open Jan. 3 at the American. This house is directly opposite the Auditorium where the Baker Players, also presenting stock, are holding forth.

Duluth, Dec. 30.

Walter S. Baldwin announces his stock will reopen at the Lyceum Jan. 11 in "The Traveling Salesman," with "Within the Law" to follow.

Wilmington, Del., Dec. 30.

William A. Brady is to install a stock company at the Playhouse next Monday. The company has been engaged for four weeks only. They will present only Brady's productions. Edna Hibbard will be leading woman.

Memphis, Dec. 30.

The Emma Bunting Co. started stock at the Lyric Dec. 28, with "What Happened to Mary."

Gilbert E. Coan, best known for his production of "The Girl of Eagle Ranch" on the road, is getting a company ready for the presentation of Broadway pieces in popular-priced repertoire. Coan says that he is going

to pay royalty for everything he plans to use on tour.

Syracuse, Dec. 30.

The Corse Payton Co., headed by Phyllis Gilmore and Claude Payton, opens a permanent engagement at the Weiting Jan. 4. The opening bill will be "Bought and Paid For."

Norfolk, Dec. 30.

Inez Ragan joined the new Wilmer & Vincent Co. as leading woman, the stock opening here last week.

Buffalo, Dec. 30.

Melodramatic stock is now in vogue at the Lyric, Joseph Payton having assumed the management. Doris Woolridge is the new leading woman.

York, Pa., Dec. 30.

The Nathan Appell stock company is announced to make a stand here for the remainder of the season.

Lancaster, Pa., Dec. 30.

Musical comedy was installed here Christmas Day by Jack Smith, formerly of the Cal-Smith Players, at the Fulton, which was vacated by the Arvine Players Saturday.

Johnstown, Pa., Dec. 30.

George Arvine brought his stock here from Lancaster for a permanent stay under his personal management. Edwin Forsberg has withdrawn from the Arvine-Forsberg directing agreement.

STOCK CHANGES.

Spokane, Dec. 30.

Henry Hall, a former stock favorite here, returns Jan. 10 to succeed Lynne Overman as leading man of the Baker Players, Auditorium.

Emily H. Callonway has assumed the lead of the stock, Russwin Lyceum, New Britain, Conn.

Florence Malone has been engaged as the new leading woman of the Liberty Theatre stock, Oakland, Cal. Beth Taylor has withdrawn from the company.

Kansas City, Dec. 30.

Ralph Kellard, who closed with the Alcazar Theatre stock, San Francisco, opened Sunday as leading man with the Auditorium stock here.

Norfolk, Dec. 30.

The new Wilmer & Vincent stock has engaged Inez Ragan as leading woman.

Manchester, N. H., Dec. 30.

Grace Bryan has joined the Park Theatre stock as leading woman.

Emma Campbell has gone to Chicago to play character roles with the Willard theatre stock, which opened a few weeks ago.

Kimberly & Mohr
 Roches' Animals
 Harry Cooper
 Military Dancers
St. Vernon, N. Y.
PROCTOR'S
 Baker DeVole 3
 Josie Dresden
 Johnson & Wells
 "After Wedding"
 Dorante
 2d half
 Bouton & Parker
 Elliott & Mullen
 Louis Leo
 Billie Seaton
 Jess Kennedy Co
 Jerry Sanford
Newark, N. J.
LYRIC (pr)
 Wallace & Bird
 Bell & May Lang
 Jewell Sisters
 Red Cross Mary
 Evans & Wilson
 Romano & Delano
 The Roman
 2d half
 Rosers Aerial Wonder
 Arline Fredericks
 Fagan & Byron
 Billy Wild
 Groves & Terry
 Blanche Parquette
 Sinclair & Griffith
 Three Rianco
Newburgh, N. Y.
COHEN O. H. (loew)
 The Halkings
 Thornton & Corlew
 Althoff Children
 Armstrong & Ford
 Emmy's Pets
 2d half
 Kansas City Trio
 Frank Gaby
 James Kearney Co
 La Belle Titcomb
 (One to fill)
New Haven, Conn.
POLI'S (ubo)
 Stuart & Keeley
 Vernon
 7 Romans
 Sally Fields
 "Kid Kabaret"
 2d half
 Hunter's Dogs
 Santry & Sherwood Sis
 Krelle's Animals
 Bond & Kasson
 Ed Howard Co
 Homer Lind Co
New Orleans
ORPHEUM
 Hyams & McIntyre
 "Matinee Girls"
 Clara Inge
 Diamond & Brennan
 Billy S Hall
 Ryan & Tierney
 Gormley & Caffrey
New Rochelle, N. Y.
LOEW'S
 "Last Hope"
 (Two to fill)
 2d half
 Edward O'Reilly
 (Two to fill)
Norfolk, Va.
ACADEMY (ubo)
 (Splits with Richmond)
 1st half
 Lamoer & Juliet
 Roach & McCurdy
 Wright & Rice
 Sprigle & Jones
 Coradini's Animals
Oakland
ORPHEUM
 (Open Sun Mat)
 Billy B Van Co
 Nine White Hussars
 McKay & Ardine
 Pierre Pilletier Co
 LaFrance & Bruce
 Davidson & Rice
 Williams & Wolfus
 Brown & Rochelle
PANTAGES (m)
 (Open Sun Mat)
 Dancing Nereids
 Strenuous Daisy Co
 Laurie Ordway
 Davis & Walker
 DeWitt Young & Sis
Ogden, Utah
ORPHEUM (loew)
 Golden & West
 Sales Stembler Bros
 Holme & Jones
 Cameron DeVitt Co
 Wilson Bros
 Slayman All Arabs
Omaha
ORPHEUM
 Kalmar & Brown
 5 Metastell
 Lambert
 Chief Caupolican
 Clegg Gascoigne
 Gertrude Coglian Co
 Rube Dickinson
 (One to fill)
Ottawa, Can.
DOMINION (ubo)
 Twisto
 Warren & Connolly
 Lucille & Cockle
 Baby Helen
 Skabe Japs
 3 Lightnings
 Lebon & Dyprece

Peoria, Ill.
ORPHEUM (wva)
 Mason Wilbur & J
 Dale & Boyle
 Martha Russell Co
 Van Bros
 "Pipes of Pan"
 2d half
 Beeman & Anderson
 Allman & Evans
 Bert Leslie Co
 Bob Albright
 (One to fill)
Peru, Ill.
WALLACE (wva)
 (Open Thurs Mat)
 Geo W Moore
 Mullaly Pingree Co
 Duncan & Holt
 Gordon B & Kangaroo
Philadelphia
WM PENN (ubo)
 I & B Smith
 Ber Levy
 Cooper & Smith
 Burns & Fulton
 (Two to fill)
NIXON (ubo)
 Lora
 Neely
 Warren & Brockway
 "When Women Rule"
 Frank Terry
 "Haberdashery Shop"
GRAND (ubo)
 Hazel Moran
 Trainor & Helen
 "Making the Movies"
 Stravits & Strasser
 Lewis & Norton
 La France Bros Co
COLONIAL (ubo)
 Adlon Co
 The Astaires
 C H O'Donnell Co
 Roeder & Le Noir
 Roeder's Invention
 Nikka Troupe
 Jean Weir Co
 Lyceum Trio
KEITH'S (ubo)
 Merakos Trio
 Angelo Patricola
 Correll & Gillette
 Harry Breen
 Kitty Gordon Co
 Flo Irwin Co
 Haveman's Animals
 Sundberg & Renee
 Marie Nordstrom
KNICKERBOCKER
 (loew)
 Mack & Pingree
 Edith Clifford
 "Bud & Nellie Helm"
 Johnson's Dog
 (One to fill)
 2d half
 Fred Griffiths
 Pop Ward
 Gardner Vincent Co
 Laurie & Aileen
 Bop Tip Co
 (One to fill)
ALHAMBRA (loew)
 Musical Belles
 Laurie & Aileen
 Walter D Nealand Co
 Pop Ward
 Great Santell
 2d half
 Shooting Savages
 Mack & Pingree
 Edith Clifford
 "Night in Monte Carlo"
 (One to fill)
Pittsburgh
HARRIS (ubo)
 Old Home Choir
 Dunder Nyle Co
 Hendrickson & Beula
 "Girl & Bandit"
 Fitzsimmons & Came-
 ron
 Treat's Seals
GRAND (ubo)
 Alf Holt
 Florence Tempest
 Tooney & Norman
 Mr & Mrs Voelker
 Mr & Mrs McGreevy
 Blanche Ring
 (Two to fill)
SHERIDAN SQ (ubo)
 Vandino & Louise
 Frances & Ross
 Shannon
 Herman Timberg
 Crouch & Welch
 Bilford 3
Plainfield, N. J.
PROCTOR'S
 Aubrey Yates
 Club Room 4
 The Dohertys
 Three Rianos
 (One to fill)
 2d half
 Wilfred DuBois
 Kingsbury Co
 Winfried & Martin
 Mastro Co
 McCowan & Gordon
Portland, Ore.
ORPHEUM
 Eis & French
 Lew Hawkins
 4 Danubies
 Anna Chandler
 Eleanor Haber Co
 Elsa Ruegger
 McRae & Clegg
EMPRESS (loew)
 Joyce & West
 Valentine & Vox

Bush & Shapiro
 "When It Strikes
 Home"
 Sophie Tucker
 6 Ollivers
PANTAGES (m)
 James J Corbett
 Deluxo Harty
 Transfield Sisters
 Skipper Kennedy & R
 3 Baltus
Poughkeepsie, N. Y.
COHEN'S (loew)
 Kanayawa Trio
 Frank Gaby
 Geo Randall Co
 Moss & Fry
 LaBelle Titcomb
 2d half
 The Halkings
 Monarch Comedy 4
 Althoff Children
 Johnson & Deane
 "Officer 444"
Providence, R. I.
KEITH'S (ubo)
 Juliet
 Misses Campbell
 Cockey Harty & D
 Lipinski's Dogs
 Novelty Clintons
 Alan Brooks Co
 Henry Lewis
 Manuel Quilroga
 Hazel Kirke 3
Racine, Wis.
ORPHEUM (wva)
 Kellermann Pictures
 2d half
 "Polles & Bway"
Richmond, Va.
LYRIC (ubo)
 (Splits with Norfolk)
 1st half
 Skaters Bijouve
 Armstrong & Manley
 Wright & Albright
 Jack George
 Agoust Family
Rochester, N. Y.
TEMPLE (ubo)
 McCloud & Carp
 Britt Wood
 "Song Revue"
 W C Fields
 Jack Kennedy Co
 Harriet Burt
 Ioleen Sisters
EMERY (loew)
 Helen Carliss 3
 Taber & Green
 Bryan Sumner Co
 "Winning Widow"
 (One to fill)
 2d half
 Yvonne
 Moss & Fry
 "Stage Struck Kids"
 Willard
 Bush Bros
Rock Island, Ill.
EMPIRE (wva)
 2d half
 "The Bellboy"
St. Louis
COLUMBIA (orph)
 Lasky's "Beauties"
 Ethel Green
 "The Wall Between"
 Ridley & Fleming
 Edwin George
 Bowers Walters & C
 Marie Venton
 Teuda
St. Paul, Minn.
ORPHEUM
 (Open Sun Mat)
 6 American Dancers
 Eddie & Ramsden
 Joe & Lew Cooper
 Stan Stanley 3
 Francis McGinn Co
 Lydell Rogers & L
 Hans Kronold
EMPRESS (loew)
 David Kalkoa
 Hartley & Pecan
 Marshall P Wilder
 "Grey of Dawn"
 Reckless Trio
PRINCESS (wva)
 Dancing Tyrilla
 Joe Roberts Co
 Marshall & Cumby
 Standard Bros
 2d half
 The Gee Jays
 Wisdom & Taylor
 Rice & Morgan
 Musical Conservatory
Sacramento
ORPHEUM
 (4-5)
 A Monkey Circus
 Imhoff Conn & Cor
 Alfred Bergen
 Leo Zarrel 8
 Hal & Francis
 Dainty English 3
EMPRESS (loew)
 (Open Sun Mat)
 Diana & Dixie
 Mellor & DePaula
 Chas L. Fletcher
 "Wife"
 Nichols Sisters
 Wanda
Salt Lake
ORPHEUM
 (Open Sun Mat)
 Elmhurst Snowdon
 Co Fremont Benton Co
 Elida Morris
 Travilla Bros & Seal
 Corbett Sheppard & D
 Lewis & Russell

EMPRESS (loew)
 Davis & Matthews
 Hoyt & Wardell
 McIntosh & Maida
 Bernard & Harrington
 Fred Hillebrand
 Nelson Nelson Tr
PANTAGES (m)
 (Open Wed Mat)
 Clare Rawson Co
 Creole Orchestra
 Arthur Whitlaw
 McConnell & Niemeyer
 Great Harrah Co
San Diego
PANTAGES (m)
 Staley Birbeck Co
 Edgar A Ely Co
 Quinn & Mitchell
 3 Kratons
 Joe Lanigan
San Francisco
ORPHEUM
 (Open Sun Mat)
 Alice Lloyd
 Bell Family
 Cantwell & Walker
 Avon Comedy 4
 Spinette Quintet
 Kolb & Harland
 Chinko
 Minnie Kaufman
EMPRESS (loew)
 Landry Bros
 Roubie Sims
 Delmore & Light
 E E Clive Co
 The Clive Claves
 Ford's Review
PANTAGES (m)
 (Open Sun Mat)
 W S Barth Co
 Ten Bonamor
 Wayne 3
 Larry Comer
 Beltrah & Beltrah
San Jose, Cal.
VICTORY (orph)
 (8-9)
 (Same bill as at Sac-
 ramento this issue)
Savannah, Ga.
BIJOU (ubo)
 (Splits with Charles-
 ton)
 1st half
 De Leslie Bros
 Margie de la Rosa
 Halley & Noble
 Ward Baker
 Roland & France
Schenectady, N. Y.
PROCTOR'S
 Eddie Carr Co
 Leonard & Louis
 Strauss & Becker
 Two Lows
 Mack & Stillwell
 Jerge & Hamilton
 Hay Handy Co
 Howell Sisters
 2d half
 Darling Darts
 Irene Leslie Co
 Mary Ambrose
 Murray's Pets
 Raphael Co
 Weber & Elliott
 Baker & Murray
 Cavana Duo
Seranton, Pa.
POLI'S (ubo)
 Chas Thompson
 Jessie Standish
 Geo Felix & Barrys
 Harria & Mannion
 "Butterfly & Rose"
 Emmett DeVoy Co
 Pekin Mysteries
Seattle
ORPHEUM
 (Open Sun Mat)
 Mercedes
 Schwars Bros
 Haryon Vadie Co
 Solit Duo
 Elinore & Williams
 Jeanne Jonell
 Hager
EMPRESS (loew)
 Purcella Bros
 Holmes & Holliston
 Joe Kelsey
 LeVier
 Brown & Jackson
 "Love in Sanitarium"
PANTAGES (m)
 Marshall Litten
 Harry Girard Co
 Hamilton & Barnes
 Quinn Bros & M
 Hilliar
Stonx City
ORPHEUM
 (Open Sun Mat)
 Mack & Walker
 C Gillingswater Co
 Claude Golden
 Berach
 Cerro
 Mirjars
 Morris Cronin Co
South Chicago
GAIETY (wva)
 Geo Moore
 Billy & Edith Adams
 Hoyt-Steln & Daly
 Morton Wells & Nor
 Wesley 2d half
 Alex Thomas
 Carl & Rell
 Lella Davis Co
 Jean Chalmre
 Rice Elmer & Tom

Spokane
ORPHEUM (loew)
 Parise
 Trovillo
 Andrew Mack
 Moore & Elliott
 Bell Boy Trio
 Gash Sisters
PANTAGES (m)
 (Open Sun Mat)
 Cornell Corley Co
 Josefessen Troupe
 Exposition 4
 Three Guys
 Evans & Sister
Springfield, Mass.
POLI'S (ubo)
 1st half
 Margoes Manikins
 Grace Pomeroy
 Whipple Huston Co
 Kleins Bros
 Prell's Dogs
 Sam Mann Co
 Leon & Leon
 Prince Chas Co
 2d half
 Al Edwards
 Thatcher & Dean
 The Vanderkoores
 Vernon
 Dancin Lavyars
 Kaufman Bros
 "Kid Kabaret"
Stockton, Cal.
YOSEMITE (orph)
 (8-7)
 (Same bill as at Sac-
 ramento this issue)
Syracuse, N. Y.
GRAND (ubo)
 Lee Barth Co
 Mosher Hayes & M
 The Langtons
 Lottie Collins
 Mr & Mrs F Voetkln
 Primrose 4
 Hanlon Bros
 (One to fill)
Tacoma
PANTAGES (m)
 "Whirlwind Beauties"
 O'Neal & Walmyer
 Remi & Ballenger
 Cora Simpson Co
 Baker Troupe
Tampa, Fla.
TAMPA (ubo)
 (Open Sun Night)
 Albert Rouget & Part
 Kramer & Morton
 Annie Abbott
 Howard & Symon
 Jacob's Dogs
Terre Haute, Ind.
VARIETIES (ubo)
 The Mosarts
 Billy Arnold Co
 Carlotto
 De Marces Animals
 (One to fill)
 2d half
 Jolly & Wild
 Hendrix Bell Isle Co
 Kenny Hollie
 Johnson Howard & L
 (One to fill)
Toledo, O.
KEITH'S (ubo)
 Marie Dorr
 L De Cordova Co
 Willie Weston
 Houdlin
 Chang Wha 4
 Binns & Burns
Toronto
SHEA'S (ubo)
 Trilzie Friganza
 Gardiner 3
 Roxy LaRocca
 Geo N Brown Co
 Fisher & Green
 Hawthorne & Inglis
 Alaine Troupe
 Milton Pollock Co

YONGE ST (loew)
 Peppino
 Mario & Trevette
 Deland Carr Co
 Jeanette Adair
 Muller Bros
 "Home Girls"
 Andy Rice
 Frey Twins & Frey
Troy, N. Y.
PROCTOR'S
 Darling Darts
 Irene Leslie Co
 Mastro Co
 Bennett Sisters
 Baker & Murray
 Billy South
 Cavana Duo
 2d half
 H & B Rempel
 LaVeene Co
 Strauss & Becker
 Lampkins
 Mack & Stillwell
 Fields & Brown
 Bronston Ryan & G
 Herskind
Union Hill, N. J.
HUDSON (ubo)
 Max Millan
 Knox Wilson
 Adele Moraw
 Lorraine & Dudley
 Alexander Kids
 Atlas Troupe
 (One to fill)
Utica, N. Y.
SHUBERT (ubo)
 (Splits with Temple,
 Syracuse)
 1st half
 Edward Marshall
 F & L Bruch
 Mac Minstrels
 Keane & Window
 Pixifax & Panlo
Vancouver, B. C.
LOEW'S
 Les Casades
 Ward Sisters
 El Cleve
 James Grady Co
 Sampson & Douglas
 Russell's Minstrels
PANTAGES (m)
 Guy Woodward Co
 Tal Plea Troupe
 Paine & Nesbitt
 Fred Dupres
 Guadalupe
Victoria, B. C.
PANTAGES (m)
 Jiu Jitsu Japs
 Wright & Lane
 Jules Marceau Co
 Danny Simmons
 Ted & Uno Bradley
Washington, D. C.
KEITH'S (ubo)
 Cansinos
 Benny Troupe
 Ball West
 Raymond & Bain
 Howard & McCane
 Nonette
"Neptune's Garden"
Winnipeg
ORPHEUM
 Horell Troupe
 Chas Grapevin Co
 Santly & Norton
 Louis London
 Haviland & Thornton
 Wharry Lewis 5
 Lawrence & Hurlisfolk
PANTAGES (m)
 The Operator
 Musical Noises
 Marco Twins
 Howard & Maizon
 3 Arleys
STRAND (wva)
 The Englands
 Gardner & Nichols
 Weber Dolan & F
 Copeland Draper Co

"LADY LUXURY"—Casino (3d week).
 "THE LILAC DOMINO"—44th Street (14th week).
 "THE LIE" (Margaret Illington)—Harris (3d week).
 "THE MIXUP" (Marie Dressler)—30th Street (2d week).
 "THE ONLY GIRL"—Lyric (10th week).
 "THE PHANTOM RIVAL"—Belasco (14th week).
 "THE SHOW SHOP"—Hudson (2d week).
 "THE SILENT VOICE" (Otis Skinner)—Em-
 pire (2d week).
 "TWIN BEDS"—ulton (22d week).
 "UNDER COVER"—Port (20th week).
 "WATCH YOUR STEP"—New Amsterdam (5th week).
 "WARS OF THE WORLD"—Hippodrome (15th week).

NEW BUILDINGS.

Georgetown, Del., Dec. 30.
 The Lyric Theatre property, on Market street, Wilmington, Del., has been sold to Martha Ferris for \$33,000.
 The Polonia is the name that has been given to a theatre that is being constructed in Wilmington, Del., on Maryland avenue by a number of influential Polish residents of that city. It will be opened Christmas. The Avenue theatre, Wilmington, Del., is being re-modeled.
 Salisbury, Md., has a new theatre to be known as the Arcade, with a seating capacity of 1,200. It will open for the first time Christmas night. Vaudeville will be played.
 Watertown, Dec. 30.
 The picture theatre being built in Franklin street by John Lamson is to be known as the Strand. The house is expected to open by Christmas.
 Dunkirk, N. Y., Dec. 30.
 James L. Drohen has bought from Charles Blood a large block of property on Central avenue and will at once start work on a theatre. The building will cost \$75,000.
 Philadelphia, Dec. 30.
 A picture theatre to cost \$50,000 will be built on a site on Broad street, between Ituscomb and Rockland streets, Logan. The house will seat 1,000. Plans have been prepared and work will be started shortly. The Bellevue theatre, at Front street and Susquehanna avenue, which is being built for Elias & Koenig, of the Casino, is rapidly approaching completion. The house will show pictures.
 Norwich, N. Y., Dec. 30.
 The Colonia will open Jan. 1. It is the first real theatre this city has ever had. The building cost \$75,000.
 Little Falls, N. Y., Dec. 30.
 Plans are under way by W. H. Linton, owner of the Hippodrome (pictures), to transform it into a regular theatre and play legitimate. He has purchased a site adjoining the Hippodrome for the purpose.
 H. G. and A. J. Lux, owners of the Alhambra picture house, Utica, N. Y., have purchased the Peterson Block, Oneida Square, in that city and will erect there a new picture theatre, seating 1,400.
 Youngstown, O., Dec. 30.
 The opening of the new Hippodrome and arcade has been deferred short time on account of an accident to the concrete work in the arcade several weeks ago, but resident manager John R. Elliott announces that the house will likely be opened in January. Three-day vaudeville for the full week will likely be the policy.
 Baltimore, Dec. 30.
 A picture theatre costing \$100,000 is soon to be erected on the south side of North avenue, between Charles street and Maryland avenue, by the Northern Amusement Co. The interior of the building will be egg shaped to enable the entire audience to see the pictures without distortion and to perfect the acoustics. Seating capacity, 1,300. George R. Webb is largely interested in the enterprise. Two other houses for pictures will also shortly be built in this city, one at 221 North Eutaw street by Joseph Blechman, and the other by William L. Gray at 1362-1368 West North avenue.
 Elizabeth, N. J., Dec. 30.
 George K. Hall and Frank A. Smith, owners of the United States theatre of this city and the Garden theatre of Hoboken, announce the purchase of a site for a picture theatre in Jersey City. Manager Smith of the local playhouse said the Jersey City house would be built on Bergen square, the most exclusive residential section of that city. The theatre will cost \$15,000 and the work of construction will be commenced in the early spring.
 Utica, N. Y., Dec. 30.
 Harry C. and Arthur J. Lux have bought the property on Oneida square now occupied by a business block and will erect a picture house. The Lux brothers also own the Alhambra.
 Philadelphia, Dec. 30.
 The Hoffman Co., architects, who prepared the plans for many of the larger theatres erected here in recent years, are now working on plans for a new house to be erected at 52d and Chestnut streets by the Earle-Matheson syndicate, to cost \$25,000. The structure will be one story high, 150 by 150 feet. The section in which the new house will be located is now well supplied with both pictures and vaudeville houses, with prosperous conditions prevailing.

SHOWS NEXT WEEK.

NEW YORK.

"A PAIR OF SILK STOCKINGS"—Little (12th week).
 "CHIN-CHIN" (Montgomery and Stone)—Globe (15th week).
 "DADDY LONG LEGS"—Gaiety (15th week).
 "DANCING AROUND" (Al Jolson)—Winter Garden (17th week).
 "EXPERIENCE"—Footh (11th week).
 GERMAN STOCK—Irving Place.
 "HELLO BROADWAY" (George Cohan Revue)—Astor (3d week).
 "IT PAYS TO ADVERTISE"—Cohan (18th week).
 "KICK IN"—Republie (13th week).
 "LADY LUXURY"—Casino (3d week).
 "LIFE"—Manhattan O. H. (12th week).
 "MATERNITY" (Richard Bennett)—Princess (Jan. 7).
 MARIE TEMPEST CO. (Repertoire)—Comedy (10th week).
 "OUTCAST" (Elsie Ferguson)—Lyceum (10th week).
 "ON TRIAL"—Candler (21st week).
 "POOR LITTLE THING"—Bandbox (3d week).
 "POLYGAMY"—Park (6th week).
 "SECRET STRINGS"—Longacre (2d week).
 "SONG OF SONGS"—Eltinge (3d week).
 "SINNERS"—Playhouse (Jan. 6).
 "TODAY'S THE NIGHT"—Shubert (3d week).
 "THE DEBUTANTE" (Hazel Dawn)—Knickerbocker (5th week).
 "THE HAWK" (Wm. Faversham) Maxine Elliott (14th week).
 "THE LAW OF THE LAND"—48th Street (15th week).

NEW ACTS NEXT WEEK

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

Carl Jörn, Palace.
Tommy Gray, Alhambra.
4 Antwerp Girls, Alhambra.
Roberta and Verera, Alhambra.
Hazel Kirk and Co., Royal.
Dunbar's Ringers, Colonial.
Lupita Perea, Colonial.
Georgie Wood, Bushwick.
Catherine Calvert and Co., Bushwick.
Cosgrove and Burns, Bushwick.
Long Tack Sam Co., Hammerstein's.
Fred J. Adrath and Co., Hammerstein's.
"Garden of Passion," Hammerstein's.
J. C. Nugent and Co., Hammerstein's.

Bob Matthews, Al Shayne and Co.
"Dreamland" (Comedy).
21 Mins.; Three Scenes (Special Set
and Drop).
Palace.

Bobby Matthews has extended the scheme of his "dope fiend" skits into a vaudeville production, calling it "Dreamland," and having Al Shayne, the Hebrew comic, for principal support. The act opens in "one" before a Chinatown drop, goes into a mythical "Dreamland" that calls for a full stage set, and returns to "one" again, as an officer awakens the sleepers on the bench, Messrs. Matthews and Shayne, who have imagined the wealth and beauty of "Dreamland" from an over-dosed cigaret Mr. Matthews was smoking. He loaned the cigaret to Mr. Shayne for a puff, just before they left Chinatown. A company is carried. Claire Antoinette Schade attracted the most notice among three young women who pose as Egyptian beauties in the far off land. She has dialog and prettily dances. The other young women (Lillian Vogelle and Ella Gold) look nice. In the full set Mr. Shayne gets his best opportunity for comedy and makes full use of it. He also sings, with Mr. Matthews, who earlier warbled alone. Matthews' first song is "Chinatown," a song four or five years old that but recently became a song hit, made so, according to all accounts, by this act which carried it west. It's a slow dreamy drag or rag that holds a marked similarity to several strains of Victor Herbert's "Natoma" (grand opera). Equal comedy strength in the turn to Mr. Al Shayne's fun-making is the extravagant dialog written by Mr. Matthews to describe the fantastic "Dreamland." This talk as the outpourings of a "hop head" is heard in the first section and brings laughs on its own, as the very wildness of it is funny. Mr. Matthews takes the dope character as well as ever. In "Dreamland" he has a distinctive vaudeville turn, the only one of its kind, and, besides, well worth while as an act or a comedy number.

Sime.

Willis and Le Roy.

Musical.
15 Mins.; One.
Union Square.

With a great deal of work this team may develop into a musical act that would qualify for small time.

Homer B. Mason and Marguerite Keeler.

"Married" (Comedy).
37 Mins.; Full Stage (Special Interior Set).
Palace.

The play and the players suit each other. It is a dainty little comedy daintily set in a special hotel suite scene, and deftly handled by Homer B. Mason and Marguerite Keeler. Porter Emerson Browne wrote the piece that has nothing but laughs from the moment Mr. Mason meets Miss Keeler in the hotel room. "Loss of Memory" is the keynote of the plot. The woman after a ten days' session with a blank reason, finds herself and memory in the Hotel Beverick. Her physician, over the phone, says she has been missing for days and orders her to bed for a rest until he arrives. Miss Keeler un-gowns in the alcove and clambers into the full-sized bed that is a part of the set. A burglar had entered the suite, secreting himself. A fumbling is heard at the door. Mr. Mason arrives, properly "soused." He discovers several things in the room that are unfamiliar, particularly a woman's outfit, which he promptly throws out of the window, afterward seeing the owner asleep. From this point on the laughs are continuous. The "souse" cannot recall the happenings of the past few days or explain his and her presence. He concludes they must have been married. The woman awakes. During the ensuing dialog she is apprised of his suspicions. He agrees to leave and return for breakfast in the morning when the situation will be discussed. Both had recovered their reason by blackjack blows from the burglar during the running of the sketch. The blow sobered the man. He admits the woman was an excellent choice for a wife. The doctor calls up. He wishes to speak to her. The man knows the physician also, who informs each they could not have been married, as the man only escaped from his sanitarium that morning. During the conversational turmoil the burglar seeks to escape, is detected and held by the man. The sneak thief confesses he is a kleptomaniac, also a clergyman. The man grabs him, and with his other hand on the arm of the woman arranges the party for a marriage ceremony, as the curtain descends. What might be looked upon as a delicate role and situation, that of the girl in bed, leaving it and afterward seated in an arm chair covered by the man's overcoat, was so nicely gauged by Miss Keeler that only the comedy side became prominent. Miss Keeler is giving an unusually good performance in this playlet, and Mr. Mason is not a whit behind in the pure comedy role. The length is something to be considered. It runs 37 minutes, with the first 13 or 14 minutes mere building up of detail that might be replaced by a picture film, reducing the act to its real action, from the time the principals meet. However, Mason and Keeler in "Married" are happily placed. They have not had previously anything in vaudeville that touched this playlet or their playing of this vaudeville gem.

Sime.

Leo C. Bell and Co. (2).

Baseball Sketch.
12 Mins.; Full Stage.
Union Square.

The sketch that Mr. Bell and company are offering seems to have been lifted from one of the Saturday Evening Post stories that appeared some time ago. There are three people in the scene, laid in the pitcher's room in the hotel. There is the college pitcher, the sand-lot shortstop and his sister, whom the pitcher loves. It is the morning of the last game of the season, the game that is to decide the pennant winner. The shortstop enters the pitcher's room and there is some comedy in the dialog at this point. Later the sister and sweetheart come in and accuse the pitcher of having sold out for \$5,000 to throw the game. He finally confesses and says that he was tempted because he needed the money to send his mother, who is ill, to Arizona. The girl comes to the rescue and the pitcher goes into the game to win. The sketch could be improved by securing an actor to play the pitcher. The shortstop is well played, and the girl answers nicely.

Anne Sullivan and Co. (3).
"A Woman's Way" (Dramatic).
18 Mins.; Three (Parlor; Special).
86th Street.

This sketch fooled them Tuesday night. The dialog made a splendid impression and not a single word was lost. The sketch is well acted, particularly so for the smaller houses, and tells a dramatic little story that has some timely comedy quips and situations. A chorus girl, owing four months' room rent, is in despair. No work and a drain on a show girl friend who has a job place her at the mercy of a rich man. The landlady, seeing visions of her rent money if Rose accepts the man's attentions, urges her to take the auto ride and get a square feed. The man is Dick Wilton, a former suitor of Rose's friend, Rae Raymond. In succession appears Rae who suspects that Rose is about to go wrong and she springs a surprise on Wilton when learning he is the man waiting for her. Rose overhears and bawls him out right. Wilton exits with the remark, "For once in my life I'm glad to see two women stick together." The sketch is capably written, if not so new in theme. It is away ahead a raft of the "human interest" sketches now playing the big time.

Three Creighton Sisters.
Songs and Dances.
9 Mins.; One.
Columbia (Dec. 27).

Three girls with songs, dances and piano playing. The act will have to develop a lot more speed before it will be accepted in really fast company. The principal fault at present is that one of the girls who attempts a number has no voice at all and she is in a large measure responsible for the act slowing down to a great extent. The trio all work hard when it comes to dancing. One member has a fair idea of how to put a number over. At present the turn is just about right for a very early spot on very small bills.

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York

"Maternity" (Richard Bennett), Princess (Jan. 7).
"Sinners," Playhouse (Jan. 6).

Quiroga.
Violinist.

12 Mins.; One.

Quiroga, "No. 4" at the Palace last week (following Murphy and Nichols) stopped the show. Playing four numbers of the classical type Quiroga easily establishes himself as one of the best fiddlers ever in vaudeville. Where good music is liked Quiroga can duplicate his Palace performance.

Murphy and Nichols.
"A Quiet Night" (Comedy).
19 Min.; Full Stage (Special Interior Setting).

In this new act Murphy and Nichols have a turn of the oldest style. It is of a man trying to rent a room in a quiet house and finding immediately different conditions prevail. The most comedy is gleaned from Murphy's old shaving effort he did in "From Zaza to Uncle Tom." The new act will have a very hard time following the past successes this couple have had.

Clara Howard.
Songs.
10 Mins.; One.
Academy, Chicago.

Chicago, Dec. 30.

This young singer, fresh from the Pacific Coast, made her Chicago debut under favorable circumstances. She had the good sense and good taste to select popular songs, especially for the audience patronizing this house. She dresses in excellent taste, and has a swing and a dash with her that is ingratiating. It is bound to get her into the good graces of an audience in a jiffy. Miss Howard has verve and spirit that may soon cause some of the established single singing women to look to their laurels. With material she is a big time act.

"In Old Tyrol."
Musical Comedy.
25 Mins.; Full Stage (Special Back Drop).
Broadway.

The frame-up recalls an act of the burlesque show in former years. Some of the talk dated as far back. There is a leading girl soprano, a French comedian, a Hebrew comedian and six girls. The Frenchman is not very funny, nor is the Hebrew, but the old time duel scene at the finish rewards them sufficiently to call their comedy reaching. The soprano has a very sweet voice, but the redeeming part is the dancing of the six hard-working girls. Two very good numbers are done by them in pretty costumes. The first is a ski dance, reminiscent of the old English big shoe dance. The other number is done to the strain of "When It's Night Time Down in Burgundy." If this act ever gets very far in vaudeville it will have no one to blame but the six girls, with the soprano a close second. At present a good feature for small time.

Irene Miller.
Singing Comedienne.
12 Mins.; One.
Columbia (Dec. 25).

Miss Miller is evidently an English single. She has three songs with costume change for each. Two of the numbers are story songs, evidently restricted material, and her third (and closing) number is "Tipperary," which she sings in an Irish costume that is an exact duplicate of the one Alice Lloyd employs in singing the same number. Miss Miller's early numbers are in all likelihood English songs that have had their lyrics revamped to fit America. She puts them over in a neat manner and her diction is excellent. Closing with "Tipperary" she got over in great shape with an Irish reel very well done to help her out. Miss Miller should get time, and plenty of it, over here, although she might add another song to her repertoire.

National Four.
Dances.
12 Mins.; Full Stage (Special).
Columbia (Dec. 27).

Two men and two women in a cabaret dance affair. The stage is set to resemble the interior of a cafe with a dance floor. Bell-boy and maid present on the opening. Two guests arrive and immediately start dancing. The woman is rather heavy but withal an exceedingly light dancer. Her face is strikingly pretty. The man who works with her must be possessed of tremendous strength judging from the manner in which he handles his partner. After the first dance by the guests the boy and maid do a dance and a song-recitation. Then the first couple are on again and the younger duo again follow them. For a finish all offer a fast number with a whirling shutter on the spot to give a picture effect. The act is quite small timey.

Frank L. Gregory Troupe.
Hoop Jugglers.
10 Mins.; Full Stage.

Frank Gregory, the producer and main hoop thrower of this troupe, looked out for the appearance of his organization when he presented this act. After an extended tour in Europe and engagements here in productions the troupe took to vaudeville this week. Two girls and five men make up the act and the hoops are always in evidence through the number in the air at once. Through this and the pretty black and white costumes the spectacle presented is a very pleasing one. Gregory has a big time hoop act.

Harris Twins.
Contortionists.
6 Mins.; Full Stage.
86th Street.

Contortionists have more or less become passe, but the Harris Twins are bound to excite interest. A boy and girl go through an effective bending routine that makes a big impression. The mother (she looks like the twins) appears and announces that Bobby Harris will do what none of the others attempt, the close to body back bending. The boy runs the back of his head all the way down and back to his hips and legs to the floor.

The Summertime Girls.
Musical Comedy.
25 Mins.; Full Stage (Special Set).
Harlem Opera House.

Six girls in this small musical comedy make up a chorus. A light comedian, a girl and an exaggerated English Johnnie complete the cast. The girls could put this act over, if they were there in the looks and dance line. At one time they wear bathing costumes with pink and white stockings, and there is not one among them who could near make Annette Kellermann the least bit jealous. Their dancing is not even excusable. The English Johnnie gets laughs through his forced efforts, but only at times. The leading girl and the light comedian are passable. The scene is in a seaside candy store, with a soda fountain. The one effect where the searchlight is used behind the girls who have transparent skirts missed Tuesday night, through the impatience of the electrician. There is a little story not badly told. With six good working and better looking girls the act could be made an attraction on the small time.

Mr. and Mrs. Harold De Costa.
"The Tamer" (Comedy).
14 Mins.; Full Stage (Parlor).
Broadway.

Working in a set much too elaborate for the style of the story, these two people prove themselves to be quite adept in acting a very good comedy sketch. The story, while not new in plot, will interest and it should hold the act on the better houses of the small time. The plot deals with the husband who makes his wife jealous in order to test her love.

Nash and Evans.
Talk, Songs, Skate Dancing.
16 Mins.; One and Two.
Broadway.

The idea has been used before, but these two, a man and a woman, do it so well they should be chased on to the big time immediately. The turn opens in "one," and the fellow does the usual talk about an act not being there and says a reel of pictures will be shown. At this moment a girl is heard off stage and wanders on while the fellow is talking. She is three hours late for rehearsal. A three-cornered argument commences in which the orchestra leader plays an important part. The talk is snappy and contains big time laughs. It is framed for the small time houses, though, for pictures are mentioned throughout. After the talk the man manipulates a tambourine in good old minstrel style, the girl sings an Irish song and then the act goes into "two," where the man does some excellent dancing on roller skates, dancing up a very high platform made of steps.

Yolande Trio.
Gymnasts.
13 Mins.; Full Stage.
Union Square.

Two men and a woman show gymnastic feats with certain novelties, but which are presented rather crudely. The trio are very likely newcomers for they lack the snap and finish the usual gymnastic turns have.

La Venere's Models.
Posing.
11 Mins.; Full.

Two women, each possessing a figure that would delight the eye of any artist or sculptor present a very charming posing act that comprises life reproductions of ten of the marble classic masterpieces. One woman is built along fully developed matronly lines while the other is more youthful. The manager of the act should consult a library and check up the spelling on the announcement cards. Another suggestion is that the women should not break a pose to acknowledge applause. The act is one that will do nicely on any of the smaller big time bills.

Ethel Gilmore.
Classic Dances.
10 Mins.; Full Stage.
Union Square.

Ethel Gilmore is assisted by Ray Gilmore. The two are offering classic dances, rather badly done and in need of rehearsing. The second number is the best. For the close there is an Egyptian dance that reminds one of a frieze adorning an Egyptian temple. The day of dancing acts of this sort has passed unless a novelty of some sort is offered. Miss Gilmore is graceful enough, but her work is in a measure handicapped by the ungraceful manner in which her sister handles her.

Connolly and Naulty.
Songs and Talk.
15 Mins.; One.
86th Street.

Blackface. Evening clothes. One has big, floppy shoes of the gunboat dimensions and smokes a cigar throughout. He handles the comedy and at the finish dons woman's clothes. There's a combination of talk, songs and dancing which will appeal to the pop houses. The travesty on the smart set dancing caused much laughter. The comedy boy shows possibilities.

Bowen and Bowen.
Songs and Talk.
14 Mins.; One.
Union Square.

A man and woman team offering the usual routine of songs and talk found on small time. The man seems exceedingly sure of himself and overdoes in his efforts to be classed with "nut comedians." The girl is fair. Will do for an early spot on small time.

"The Fun Shop."
Girl Act.
23 Mins.; Full Stage (Special Set).
Union Square.

Four girls and three boys make up "The Fun Shop." The scene is the interior of a Western Union office. There are three girl operators, three messenger boys and the girl office manager. Usual "cissy" messenger, "Dutch" boy and the straight found in messenger boy quartets for years. The girls look good, and two lead numbers nicely. The act will do nicely on any small time bill.

Gale Stewart.
Songs.
10 Mins.; One.
86th Street.

Gale Stewart is a big woman who depends on her voice. She puts out a card announcing "William Tell" and appears with a cornet in her hand. She doesn't play, but sings "I Wonder What Will William Tell." She appears later in an evening gown that looks classy on the small time. Miss Stewart sings well but hasn't the strongest routine for pop houses.

Barrows and Wilbert.
Barrel Jumpers.
6 Mins.; Full Stage.
86th Street.

Young men. One works in clown-face. Both good barrel jumpers, particularly the straight chap. He has several jumps that would prove damaging to his constitution were he to make a single miscalculation. Act can open or close pop show with effect.

Morosco and Brown.
Songs and Violin.
14 Mins.; Full Stage.
Union Square.

Morosco and Brown have the basis of a very good small time turn, with the idea poorly worked out. The greatest asset the act has is the girl, and she is overshadowed by the man "hogging" the act. This girl does not need a violinist with her. She has personality, sufficient voice and a manner of putting a number over that will make her a very desirable single for the better small time houses and a possibility of reaching the big time later. Her opening number was the lit of the act. Hypnotic violin dance is bad. Let this girl do three or four numbers, and if she must carry the man with her let him play his solos in the orchestra pit while the girl is making her changes.

Keefe, Langdon and Wheeler.
Comedy Singing Trio.
10 Mins.; One.
Union Square.

Three men working as "rube," blackface and straight, with fairly good voices, make up a comedy trio designed along usual lines. They are singing popular numbers and pass nicely with the small time audiences.

"Candy Store Girls."
20 Mins.; Full Stage.

"The Candy Store Girls" is a classy act that should prove good for any small time bill, mostly through the appearance of the girls. Three principals, two men and a woman, and four choristers are in the turn. The girls make three changes. The woman principal wears the same gown throughout. The two men, one straight, the other as a "nut" comedian, do not impress with their work. The comedian leads a number at the finish that goes over nicely. The act has a good setting representing the interior of a store with the usual soda counter, at which the comedian does most of his best comedy, all rather rough and sloppy. With more real comedy and a better straight this act would have a good chance.

HELLO BROADWAY!

Broadway wanted to know what could follow the other "revues," now reigning hits along the white lighted thoroughfare. Cohan & Harris gave the answer in "Hello Broadway" at the Astor theatre Christmas night.

Not alone is it a real revue, much more so than anything with "revue" ambitions within a number of years, but it had George M. Cohan and William Collier as its principal players, Mr. Cohan returning to stage harness once more and again being responsible for the book, music and lyrics.

Messrs. Cohan and Collier poked fun at themselves, at the "book" of the play, and at the pieces in town and some of those that had passed away (including Cohan's own "Miracle Man"), and it all combined to make "Hello Broadway" a "laughing show." With that and Cohan and Collier, nothing else is called for.

Much of the dialog Mr. Cohan has written for himself and his co-star reads as though it had been fashioned for an evening of fun at the Friars. But the audience will "get it," for Mr. Cohan has the knack of humorously "panning" himself. No one will miss that, though some of the audience does just get in from Five Corners.

The first act did not promise over-much at any time, due mainly to the absence of a striking song success in that section, which was saved through the two stars blacking up on the stage, doing an old-fashioned song and dance under the cork. The finale of the first act, when "The Irving Berlin Melodies" was sung with Mr. Cohan leading, left an indelible impression, as much among the first nighters for Mr. Cohan's open admiration for Mr. Berlin, as expressed by him lyrically in this number, as for the song arrangement, although this number was one of the three that stood out among the others. But the first act did possess "speed," and that's what Cohan might tack onto his name.

Commencing with the second act, when "The Barnum & Bailey Rag" that held a collection of freaks and animals among the choristers, gave a lively start, to the travesty on "On Trial" that immediately followed, and then continued to the conclusion of the performance, there was a succession of laughs whenever Cohan and Collier were around. Collier did a "dame" as "Innocent" and Cohan played opposite as Leo Ditrichstein. This pair indulged in some rough comedy that didn't seem so rough, as they did it, while Cohan has added accomplishments through doing "—falls." If Collier kicked or tripped Cohan, Cohan flopped to the stage, and did it well. In fact, Mr. Cohan worked like a Trojan to get the show over and he got it away over, had it over long before the curtain, but kept right on working.

The tale that carries the show along is the attempted importation of a Chinese melodrama into this country. The manuscript is supposed to be contained in a hat box Collier insists upon carrying, telling the audience if he loses the box the performance will have to end.

With a company (more imposing on the salary list than on the stage) for

assistance, the two leading principals galloped along, taking a whack at this or that play, running the travesties into a general scheme that required a confirmed first nighter to keep tab on what play was referred to, but not caring much since the happenings brought laughter.

Peggy Wood, among the women, was the biggest favorite. She had "I Wanted to Come to Broadway" with a comedy line ending the chorus, and did it very well. She also remarked to Mr. Cohan as Ditrichstein that he was giving a pretty bad imitation. "Well," replied George M., "it's the only chance I have had to get back for the rotten imitations they have been doing of me for years." Louise Dresser was handed the "best number," "Down by the Erie Canal," incidental to which "song plugging" devices were exposed, during many encores. Belle Blanche had a chance in "one" with her vaudeville turn and did very well, although doing too much. Florence Moore and Thelma Pinder as were natty little court officers in the "On Trial" burlesque.

Charles Dow Clark in three or four roles gave an excellent performance of each. Sydney Jarvis, playing the copper after the smuggled meller, also did a good show and had one number, "Broadway Tipperary," that was well sung and dressed, at least.

Tom Dingle as The Miracle Man, with his graceful loose and eccentric dancing earned loud applause and much appreciation. His vaudeville partner, Jack Corcoran, also shared when Dingle and Corcoran did their team dancing. John Hendricks was Mr. Wu, Lawrence Wheat did the juvenile roles and Martin Brown and Rosie Dolly their usual dances, also both trying to act at different times.

In "scenes" Messrs. Cohan and Collier had the "Two Playhouses" with verse and talk before a special drop, and during it they prepared for "My Flag" number, the second (and last) act finale. Mr. Cohan said since "retiring" he had been dreaming of his dancing shoes each night, while Collier told in lyrics how he had advised George to "go get a flag again." But still the "flag thing" was not a riot. Two many have imitated Cohan in this as they have himself.

While "Hello Broadway" is short, a regular musical hit, and it might, as Mr. Cohan said in the song, be well to have Mr. Berlin write one, it doesn't need music. There is too much good fun, besides Mr. Cohan and Mr. Collier (who could not have improved upon his showing) to miss anything.

Ned Wayburn staged the first and second act finales, also the "Erie Canal" number. James Gorman staged the other songs.

During one scene Mr. Collier said, "George, you were all wrong to open cold in New York. This show should have gone out on the road for a couple of weeks." "It may be there in a couple of weeks" replied Mr. Cohan with a grim smile, but it won't leave the Astor before all the New Yorkers who want to laugh at good, intelligent, clean, fast comedy will have seen "Hello Broadway," and that's going to take a long while.

Time.

PALACE

The very good light playing bill at the Palace this week is headed by Eva Tanguay, who is making her first appearance at that largest of New York's vaudeville theatres. While Miss Tanguay is new to the theatre, she was not a stranger to the Monday night audience, judging from the reception and the laughter at the many pointed lines in the lyrics of her new songs.

Miss Tanguay has the best collection of numbers, lyrically, she has yet sung at one time. The songs are well written with telling points, and if, as reports say, Blanche Merrill wrote Miss Tanguay's new numbers, Miss Merrill is shooting ahead rapidly as a song writer. The numbers are, of course, greatly aided by Miss Tanguay's sprightliness and knowledge of delivering songs built to fit her style. Her diction is not the least important. The combination of Miss Tanguay and her present songs is a merry one for the eccentric's current vaudeville tour.

The house responded quickly to Eva's first, "Hello Everybody," carrying a request to call back "Hello." Her numbers are all comics, in one way or another. The second was "I Want Someone to Go Wild With Me." The idea got a laugh. "Outside of That, Eva, You're All Right," next, was a decided comedy success. Miss Tanguay pans herself to a frazzel in this number, the chorus ending with the title line. That song appears to have been written to leave captious critics nothing to say. "Sticks and Stones" (not new this trip to Miss Tanguay) greatly pleased. Its melody is pretty also. The ballet costume worn by the singer for "When Pavlowa Sees Me Put It Over" brought applause at Eva's entrance. It is very becoming to her, and the song, as sung with accompanying travesty ballet dancing, ranks with that rag of some seasons ago Miss Tanguay did so well. Another striking costume that only a Tanguay could carry was worn by her when singing "There Goes Crazy Eva," also an excellent number of the strictly personal kind. Miss Tanguay concluded for another encore with the immortal "I Don't Care," returning once more with the best written curtain speech or recitation ever heard on the vaudeville stage. It was an ode to the audience on the New Year, timely, fitting and earnest.

Miss Tanguay did 32 minutes Monday evening, next to closing, and following a comedy sketch that had run 37 minutes. That is a record talking like a phonograph. Her appearance could be summed up in the comment of a seat occupant nearby, who said: "The last time I saw Eva Tanguay was three years ago. She looks better now than she did then." And it also indicated Miss Tanguay was drawing business, for the Palace backed 'em against the wall at the matinee, also holding a big house at night.

Another sound success of the program was "Married" with Homer B. Mason and Margurite Keeler (New Acts). And still another was Lipinski's Dog Comedians, closing the first part at night, exchanging places with the sketch from the afternoon performance. Lipinski, a foreigner, has taken

the original idea of the late Charles Barnold, that of a village set for an animal turn, and extended it into an elaborate "dog production," employing a larger number of canines than has heretofore been seen, and they do a great deal more than the other turns along this same line.

A bit early on the bill, but still placed right for the best results to the program, were Bob Matthews, Al Shayne and Co. in "Dreamland" (New Acts), a pretentious turn for a character singing number of its sort. Little Billy was next to closing the first part, doing very well. The youth of the boy monologist, his agility as a dancer and his precociousness in impersonations did the trick for the youngster. Harry Carroll opened the second part, playing the piano and singing his own songs, readily winning the good graces of the house and holding them. Mr. Carroll throws himself into his work and it aids him.

Lucy Gillett in her specially set juggling number went very big for the first act on a Palace bill. They liked "The Lady From Delf," as she is billed. Adler and Arline, "No. 2," also went strongly with their comedy hypnotic-imitation turn, securing a good start through a couple of college boys from one of the boxes taking the affair seriously and going upon the stage as a "committee." La Coria and Max Dinus, closing the performance, were unfortunately placed for a dancing act. They lean toward the Spanish work, and their second number is very pretty, seemingly a Spanish one-step. The couple are entitled to a better position for a fair chance. It is their first Broadway appearance.

Time.

NEW YORK.

Pop vaudeville is again on tap at the New York, with William Morris personally supervising. In addition to six acts is a feature comedy film, "Tillie's Punctured Romance" (Film Reviews).

Around 8 o'clock a handful was in, but business picked up by 9:30, though at this juncture the last act was appearing, with the film feature to come.

Something went wrong with the Harry Lauder singing-talking pictures. The card was brought out announcing their coming and the orchestra struck up a familiar Harry Lauder song, but the picture was called off and the next act offered instead.

Shreck and Percival went along quietly until the finish, when the man's four-table high balancing a la Bert Melrose provoked some exclamations. Merlin followed the acrobatic pair and the house didn't show him much enthusiasm. The spot was against him.

Hugh J. Emmett & Co. were next. The folks were still coming in and any slight disturbance jars the equilibrium of a ventriloquist turn.

The war pictures were followed by Barnold's animals. The act has been freshened up in spots, but the "drunk" remains the bright, particular comedy hit. The act was enthusiastically applauded. Polly Prim is doing her old act.

The acrobatic Arabs, 14 in number, were surefire. The feature picture closed the show.

HAMMERSTEIN'S.

Too much show this week. Monday night the program ran three hours and a half without an intermission. Fifteen acts billed; 14 were shown in addition to a comedy film, a weekly and an ill song. The overture was played before eight o'clock and at 11.30 the final picture was still to go on. The few hits were widely scattered.

John and Mae Burke and Lorretta and Francis were out of the bill, although programmed. Clark and Verdi were substituted. The fallouts and added starter made a change in the running order. Charles and Fanny Van were moved from "No. 6" to "No. 11," taking the spot allotted to the Burke act.

The lower floor held almost capacity, although the audience was late getting in. This made it very hard going for the early acts, and it was almost nine before anything that looked like a hit showed.

Following the overture, a Keystone comedy was shown. Next was an ill song. Opening the show proper Elliott and West, boys in songs and dances, did ten minutes. On a bill as lengthy as the one this week they could have cut their singing to advantage. The dancing only got applause. Charles Diamond and Beatrice Co. in a musical specialty, harp and saxophone, did nicely in the next spot.

Clark and Verdi had hard work getting to the audience with their talk at the opening, and there wasn't much until they did the fight. Grace Demar, who followed, wore three costumes, each prettier than the one before, and sang four numbers.

Charlie Case went to the bat and stood before the fire for just nine minutes and gave up in despair. Helen Trix with her songs and male impersonation got enough applause to warrant the bows and flowers. The Vans, following the single, got laughs but were not their usual hit.

Liane Carrera, assisted by Tyler Brooke and six girls, was the first full stage turn following three acts in "one." Brooke worked hard to put the act over, and with the assistance of Miss Held's daughter and the chorus the turn was given three curtains at the close.

The reunited team of Edgar Bixley and Henry Fink was the first act of the evening to win a demonstration. They are doing the same act as in the past. The burlesque operatic finish made them one of the hits of the evening. Tameo Kajiyama, the Japanese handwriting expert, interested immensely, although he was on just before eleven. He had to work to hold in the audience.

Following, Laddie Cliff managed to score nicely, all conditions considered. Maud Lambert and Ernest Ball were next. The Indiana Troupe closed. There are five women gymnasts now, one having been added since the turn appeared here at the Hippodrome about five years ago. The act was a strong closing feature with 11 minutes of good fast work.

FIFTH AVENUE.

This marks the initial week of U. B. O. vaudeville in the Fifth Avenue theatre, formerly supplied through the F. F. Proctor offices (which also books through that agency), Lawrence Goldie is handling the bills, with Manager Swift moved down from the Harlem opera house to supervise the theatre proper.

The program is a grade or two above "Family vaudeville" with "pop" prices prevailing as formerly.

The headline carries Eva Fay who remains over for the full week. While the attendance hardly reached the capacity mark on Tuesday evening, it was very evident by the numerous walk-outs immediately after Miss Fay's finale that she still retains a drawing power, although the Fifth Avenue is a mighty poor neighborhood for such a test.

Her mind-reading act runs practically the same as formerly with Miss Fay following in full stage, unassisted, to her throne of second thoughts. The turn is now given in one section without an intermission, the cards being passed through the auditorium while the lecturer is making his spiel. The acts in the Fay classification have undoubtedly had their run as sensational headliners through the east, but Eva Fay (widow of John T. Fay), who carries a rather individual personality and likeable delivery, looks good enough for a come-back with proper handling. She shoots her answers in a decidedly convincing manner, alternating comedy with serious replies and giving the skeptical just enough curiosity for a return visit. Miss Fay finished a big hit and while she may not again mount the heights attained a few short years ago, this particular turn will never wear out.

Truly Shattuck is a feature attraction with her specialty in "one" assisted by two youngsters who lend some aid in the Dutch number utilized for a finish. Miss Shattuck's voice seems quite as good as ever, sufficiently so at least to carry her along nicely anywhere.

The Ruskin Troupe opened the show, giving a mixed program of Russian stunts, opening with the national instrument and proceeding through a series of noisy dances. A so-called "Cossack Dance" in which swords and guns are used for some reason or other, added some novelty to the turn, but the general speed is along a mediocre grade with little to recommend its promotion from the "pop" circuits. The dancers, with one exception, show little originality and less ability.

The Three Whalens, two women and a man, have a noisy, but nevertheless, good cabaret act, the man handling the music end with the women adding solos, duets and assistance in the trio singing. The appearance of the trio could stand some improvement. They made good easily with the Fifth Avenue audience and look good enough for a whirl over the best of the small time routes.

"The Dream Pirate" is a pretentious girl-act for the "pop" time with a number of lively young women working in harmony with a rather natural juve-

nile male comic who essayed the role of a stowaway on the pirate brig. The numbers are mostly built around the theme with a quartet of the singers ringing a big hit near the finale with "Tulip and Rose," a melody that allows for excellent harmony. The turn filled out the centre of the bill to great satisfaction.

The Pathe Review was followed by Webb and Burns who have a nifty character bit, both doing Italian with their dialog running a bit out of the conventional style for such acts. They earned plenty of laughs and walked off to a solid hand.

De War's Circus closed the program. Wynn.

AMERICAN ROOF.

The attendance on the Roof Monday night was quite light. The headline honors went to Chris Richards, who, although next to closing, easily put over the hit of the bill. Richards has not been seen around for some time, and the people look most kindly to his form of entertainment. His kicking and dancing are the same as of yore, with enough pep to ginger up a dozen ordinary dancing comedians.

Another recent acquisition from the big time on the Roof the first of this week is "The Man in the Dark," used by Robert T. Haines. The sketch has changed its players, and with its present people is purely small time. The man playing the principal role is a clever actor; he "shows up" the others.

The bill opened with Cliff Bailey, who does too much of the Joe Jackson type of pantomime, and his fun misses through being drawn out. The rocking tables at the finish made a good closer for this chap, and the audience warmed up a bit at this.

It is but a couple of months ago Abbott and Brooks were at this house, when the boys put over one of the best hits the Roof ever had. Second position was theirs this time, likely due to the upstairs program arrangement. The two have gotten together a new collection of songs, retaining only the "Fireman" number. The position was against them.

"The Stage Struck Kids," as crazy as ever, were next and got over nicely. This juvenile act needs new talk for the comedian. Many friends of the kids were present.

Wilkins and Wilkins did well on the man's dancing. The woman is dressing better and has a very becoming brown dress, with a cerise hat. They bring out her face and figure to advantage.

The colored sextet, known as the Musical Spillers, closed the first half. The musical routine pleased. These people should drop the singing. Their work is for musical instruments.

Tom and Stacia Moore opened nicely with songs and talk after intermission, which was filled by a Keystone picture and some very noticeable fiddling by Edwin Liebman. Oppintor Trio (New Acts) closed to a seated house, the audience waiting to see the first episode of the new serial which replaced "Zudora."

COLONIAL.

The Colonial's Monday evening attendance showed a well dressed orchestra and balcony without any extraordinary attraction. Minnie Dupre was listed as topline, but Ideal may have been depended upon at the box office. The tank acts have apparently outlived their vaudeville usefulness unless accompanied with something in the way of a novelty and Ideal's motion picture, showing what is supposed to be a thrilling swim of Niagara's rapids is not strong enough for that. The exhibition of fancy diving and swimming was of the stereotyped brand and failed to draw any noticeable interest. Ideal closed the show.

The Cansinos opened the bill (which ran through as programmed), offering a series of Spanish and American dances which earned them individual receptions after each attempt, the finale bringing them over a big hit. The Spanish steps were somewhat of a relief, following the long string of domestic modern dancers, and because of this the Cansinos should make a desirable big time dancing attraction.

Miller and Mack came second with their dancing, the solo work holding the turn up, although they fared rather poorly at the outset with a song that loses value through poor delivery. The eccentric dancing is of unusual speed and brought the boys over nicely.

Alan Brooks and his company in "Straightened Out," preceded by a short stage wait, were an easy hit from start to finish, although it seemed the piece showed an inclination to drag perceptibly in the centre. The comedy role enacted by Brooks carries wonderful possibilities, the majority of which have been well handled. Because it is so different from the conventional vaudeville skit, the Brooks vehicle makes a welcome acquisition.

Hazell Cox in songs has the material for a good single, but the "Mother Gown" number and the closing song should be condensed, particularly the latter, which runs extremely long without the essential interest.

Burr and Hope, with their artistic skit, were one of the evening's big hits, likewise the Fred Ardath turn, with its abundance of rural comedy, and Ryan and Lee, in next to closing spot.

A queer vaudeville incident occurred with the Henry Lewis turn preceding Minnie Dupre's sketch, both opening with an epilogue. Lewis has a rather unique single bit for vaudeville, away from the beaten path and one generally sure to gather the expected results.

Minnie Dupre was, of course, a big hit, offering "Bread Upon the Waters," a dramatic theme which allows the principal wide scope for her talents. Redfield Clark, playing the Governor, showed some nervousness, but pulled through nicely and is a perfect type for the section allotted him. Wynn.

Cross and Josephine had three trunks smashed in a wreck on the Missouri Pacific, while traveling from Omaha to Kansas City, where they are this week.

EVA TANGUAY

in justice to herself,

The line on my billing in front of the Palace Theatre, New York, which reads:

"THE GIRL WHO MADE VAUDEVILLE FAMOUS"

was given me by

Mr. Walter J. Kingsley

Press Representative for the United Booking Offices and that theatre.

As Mr. Kingsley is considered the greatest theatrical press agent of the present day, he evidently knew what he was doing.

My Billing to All Managers

Is **now** as it was **seven years ago**:

CYCLONIC EVA TANGUAY

I am very proud to be able to set forth here the following titles conferred upon me by critics, press agents and managers:

- "The Genius of Mirth and Song"**
- "America's Champion Comedienne"**
- "Our Own Eva"**
- "America's Idol"**
- "The Girl the Whole World Loves"**
- "America's Greatest Comedienne"**
- "Vaudeville's Biggest Drawing Card"**
- "Vaudeville's Record Breaker"**
- "Vaudeville's Greatest"**
- "The One Best Bet"**

Pages could be filled with others.

The days of the beloved Tony Pastor were "variety days." Dear old Mr. Pastor never charged beyond 50 cents. He did "variety" the world of good. I don't want to belittle his greatness one iota, but this is forced upon me in my defense, and I must say that vaudeville commenced when

The Majestic Theatre, Chicago, Raised its prices to \$1.50 during my engagement.

THAT WAS VAUDEVILLE.

I only rank one "act" above myself. It is Mme. Sarah Bernhardt,

the only person who has ever drawn in more money at a vaudeville box office than I did. Bernhardt's record at the Majestic, Chicago, is \$10 more on the week than I did there. (And I am not mentioning the \$2 scale Mme. Bernhardt played to.)

The Majestic Theatre, Chicago, was the first to ever place a second box office in the lobby. It was done during my engagement.

Eva Tanguay is the only vaudeville attraction who can say she broke two different theatre records in the same city in two consecutive weeks. I did it at the Palace, Chicago, one week, and the Majestic, Chicago, the following week.

Eva Tanguay is the only permanent vaudeville attraction who ever played one house for eight consecutive weeks. I did it at the Alhambra, New York, then played four weeks, consecutively, at the Orpheum, Brooklyn, four

NGUAY

offers the following :

more at the Colonial, New York, and **returned** to the Alhambra for another run of four weeks.

Eva Tanguay is the only vaudeville attraction who ever remained in New York City for three years, playing vaudeville all of that time, without leaving this city for an engagement.

Eva Tanguay was the first artiste a stage crew ever removed all of the scenery from the stage for. It was done for me at Proctor's 5th Avenue Theatre and repeated at Proctor's 58th Street Theatre.

Eva Tanguay can claim that her clothes, from gowns to shoes, slippers, gloves and tights, are distinctive and replaced more often than has been done by any woman who ever appeared upon the stage.

Eva Tanguay never returns to a theatre with the same repertoire of songs.

Eva Tanguay has spent more money in advertising than any other vaudeville attraction, and if that did not help vaudeville, it did not hurt it any.

Eva Tanguay has drawn people into vaudeville theatres who were never in them before, and if they remained patrons of vaudeville thereafter, that was a benefit contributed by **Eva Tanguay**.

Eva Tanguay, from the time she had her contest with Vesta Victoria in the Percy G. Williams theatres, helped to make vaudeville famous.

Eva Tanguay has always had more people waiting about a stage door to see her after a performance than any five vaudeville attractions that may be mentioned.

Vaudeville never made **Eva Tanguay** famous. She became famous through "The Chaperons" and other musical comedies.

Had **Eva Tanguay** no value to the vaudeville managers when she entered vaudeville, the managers would not have sought her.

The week before Christmas (Dec. 14) I played Keith's Theatre, Philadelphia. That is recognized as the worst week in the year for shows. Mr. Harry T. Jordan, manager of Keith's, Philadelphia, informed me the Monday night business of that week exceeded any business there on that night during this season. And Keith's played to capacity all week.

As I am now writing this, the Palace Theatre, New York, where I am appearing this week, is sold out for the week, with a good prospect for a record week there, and Sime says if I had appeared at the Palace last week instead, I would have done just as well, though with the first half of that week (immediately before Christmas) as a handicap.

Mr. Kingsley made the assertion in print, first, that I am

"THE GIRL WHO MADE VAUDEVILLE FAMOUS"

I rest upon that opinion and am willing to submit proof that if I did not, I have done as much in fame for vaudeville as could be accomplished by any one person.

Eva Tanguay has been headlining in vaudeville for seven years.

Eva Tanguay is satisfied.

She hopes you are.

CABARETS

Joe Pincus, the vaudeville agent, was at one of the dance places the other evening, with a party. When the waiter brought Joe the check for the refreshments, he looked at it, then at the waiter, and said: "What is this? A telephone number?"

Helen Santoris, who is attending to the press work for the two Bustanoby places, besides giving her personal attention to both, has brought Bustanoby's at 60th street into the big winning class. Miss Santoris is a very bright young woman, and an indefatigable hustler. It wouldn't be uncommon (indeed it often happens with press agents who "get it over") that the Bustanoby Brothers believe they are responsible for the large increase of patronage at their 60th street resort. Bustanoby's 39th street place had an ugly row one night last week.

Bob Vernon, who runs second to none as a popular man about town, is giving most of his attention just now to the details of the Willard-Johnson championship fight that has been set for March, in Mexico. Mr. Vernon arranged the match, when in England. His regular and pleasant vocation, that of booming Pommery wine, was temporarily side-tracked by the war, the Pommery people having no more wine on hand over here to dispose of.

Armand and Revere are a couple of new dancers to the metropolis. They are at the New York Roof, and display considerable enterprise. Christmas night they did a Kris Kringle dance in costume that was prettily dressed and pleasingly executed.

The Herald Square hotel put in a new orchestra last week, three Yiddish players. One of the patrons asked the leader why he didn't use popular music. The reply was that a license was necessary and he hadn't found anybody who had one he wanted to give away. The leader referred to the Association of Authors, Composers and Publishers which is "licensing" for the use of copyrighted music.

The former Brawler - Atop - The - Strand is to open next Monday as the Cafeteria-Lunch-Dansant. It is to be under the patronage of some society people, who believe they can get it over, without liquor accompaniment. It is to be a soft-drink establishment, with Nigel Barrie as the dancing master. The frame-up is Al, all excepting the price of admission, said to be 50 cents, and the absence of liquor. The admission charge is to relieve all entrants from any obligation to spend when inside. The promoters of the idea probably overlook that the Broadway Danse (Billy Kane's) just across the way tried the very same policy, with only 25 cents at the door, and flopped. As distasteful as it may sound to the blue ribbon folks, there is no popular dance resort that can win permanent success without a bar. The nice crowd

that would naturally be attracted through the prohibition atmosphere quickly dies away, for the lack of excitement if nothing else that a liquor attachment helps to bring about, while the only couples who will dance often and all the time are those where either one or both of the pairs have had a drink or two. The Strand promoters may verify these statements by going over the statistics, right in New York City without probing farther. But good luck to the straight-laced enterprise. If they will put someone on the door who knows all the dames of Broadway, the staid people may attend just for the novelty of dancing on the Big Lane in pure air.

The Marvellous Millers danced the other evening on the floor at Rector's, amid the crowd, and immediately after was given an engagement there for 20 weeks, opening Monday.

The signs are out for a wide open town New Year's Eve.

Churchill's cabaret restaurant gave up the moving picture idea after a short trial. The showing of the film seriously interfered with business.

Max Winslow, the vaudeville act maker, who is with the Snyder publishing firm as a side line, has his newest resolution already made. It is to comb his hair once daily, and shave now and then. To accomplish the latter, Max has purchased a safety razor. You may continue to recognize Max though, for he will still remain a brunet. (This is wholly local for singles and doubles.)

New Orleans, Dec. 30.

Anthony Fabacher has brought from Chicago a coterie of cabaret artists, consisting of Dot Oatmann, Lois Kenna, Viola Victoria, Herb Ebert, Bob Cook, Harry Walker and Ruth Chester. They are filling Fabacher's to capacity twice nightly. H. Doll is managing the harmonists and producing the numbers. Dot Oatmann is the most impressive of the singers.

Louisville, Dec. 30.

Business in the cabarets and concert halls in the tenderloin district is practically at a standstill since a police order went into effect barring women from the resorts in that section of the city. The order prohibits women known to the police from frequenting cabarets in any part of the city. The move is the first in a campaign to be waged by a Vice Commission recently appointed by the mayor.

San Francisco, Dec. 30.

The Portola-Louvre has made a change in its entertainment. Last week most of the usual cabaret entertainers were released and a "Girl Revue" of 20 comely looking maids, nicely costumed, furnished the bulk of the program.

CUTTING OFF TRAIN SERVICE.

By chopping off large sections of their train service, both passenger and freight, some of the bigger railway lines of the United States are causing the theatrical road managers and advance agents no end of inconvenience. The railways started the latter part of last season to cut down transportation service, but not until this winter has the effect been so far reaching.

Among the latest to reduce are the C. B. & Q. (known as the Burlington Route), which has cut off about a dozen trains, and the Chicago & Northwestern, reported as taking off 16 trains. The Chicago & Alton has also reduced its general service.

There has also been a big change in the eastern railway divisions with the northwest section of the east particularly affected.

TWO UPLIFT THEATRES.

The announcement was made in the New York newspapers of two theatre building projects with non-commercial purposes. One is the proposed Toy theatre for children only, proposed for 47th street just west of Fifth avenue. The other is the Neighborhood Playhouse on Grand street to be used in settlement work among the poor of New York's lower East Side. The latter is almost ready for opening.

Wealthy New Yorkers are behind both projects. The money has been subscribed for the Toy theatre and its plans drawn. They will be filed within a few days. The house is to have a capacity of 500. Peter Newton, a society entertainer of children and a magician, promoted the scheme. Performances of fairy plays and folk lore plays will be given for the youngsters. The building will cost \$200,000.

The Neighborhood house will have the same seating capacity. Its plans were drawn by the designers of Winthrop Ames' Little theatre. Alice and Irene Lewisohn, daughters of the late Leonard Lewisohn, brought about its establishment and will manage it. Juvenile performances will be given in the afternoon and adults will be entertained at night. Grace Griswold, recently of "The Poor Little Rich Girl," will be concerned in the management.

POWERS WINS SAFETY PRIZE.

The Grand Prize for safety devices on projecting machines was awarded to the Nicholas Power Company, manufacturers of Power's Camera-graph No. 6A, by the American Museum of Safety, under whose auspices the Second International Exposition of Safety was held at the Grand Central Palace, New York, recently. The Nicholas Power Company was also awarded the Gold Medal at the same exposition held in 1913.

Preferred "Chance" to Liberty.

Providence, Dec. 30.
Ray Farrell, a local amateur, wouldn't leave State Prison Tuesday to be brought into court here to have his sentence suspended, as the prisoners are going to give a minstrel show soon and Farrell doesn't want to lose his chance as end man.

CRAIG'S PRIZE PLAY.

Boston, Dec. 30.

John Craig's annual \$500 prize play for Harvard dramatists which he produces every year in stock at the Castle Square will be offered next Monday with Mary Young (Mrs. Craig) and John Craig's return after a lengthy absence in a managerial and producing capacity.

The name has been decided upon as "Common Clay," and the winner is Cleves Kinkead, a young lawyer and newspaper man from Louisville, who came east solely to join the Harvard class in playwriting under Professor Baker, to develop his dramatic technique.

The remainder of the cast will include William Carleton, Dudley Hawley, Alfred Lunt, Irving Pichel, Al Roberts, Betty Barnicoat, Marion Tanner, Mabel Colcord.

There will be a big third act based on another trial scene with a novel turn to it. The plot revolves around a young woman who has been the victim of environment and who suddenly appreciates her position at a crisis and takes advantage of the opportunity to rise. Her revenge is complete and the progress of the play develops a powerful counter-plot of a buried past of a prosperous man who ultimately has to pay the price unexpectedly.

JAP WRESTLER AT CORNER.

For the week of Jan. 1 Hammerstein's will have Miyake, who claims the wrestling championship of his own country and others.

During the engagement the Jap will offer \$1,000 to anyone who can throw him, and \$250 to the person remaining on his feet against him for 20 minutes.

BARKER TAKES WALLACK'S.

Granville Barker, the English actor-manager, will begin a season of repertoire at Wallack's, New York, during this month.

Accompanied by Mrs. Barker (Lillah McCarthy) Mr. Barker came to New York several weeks ago at the invitation of the Stage Society of New York, and has spent the intervening time in search for a house suitable to his purpose.

NEXT P. & J. PLAY.

Though several conflicting dates have been given out regarding the reopening of the Punch and Judy theatre, Manager Claxton Wilstach says no definite date had been set although it was likely it will occur around Jan. 25. The play selected is a four-act comedy entitled "The Clever Ones," by Alfred Sutro.

Most of the former company has been retained with some new additions, the former force not being sufficient to present the new piece which will have about fifteen speaking parts.

MISS TERRY'S OFFER.

Phyllis Neilson-Terry is considering an offer from W. A. Brady to play the title role of "Trilby" in the picture that he is going to produce soon with Wilton Lackaye as Svengali.

If you don't advertise in VARIETY,
don't advertise

NEW ACTS

Jean Schwartz and Harry Williams, prominent song writers, have teamed up for vaudeville and will open at Hammerstein's Jan. 18.

Clark Ross in a new act by Louis Weslyn, with Herbert Dobbins and Ethel Hamrick.

Ed Manny (Pinard and Manny) and Babian Dolly (King Trio) have formed a comedy musical act.

Paul Gilmore is preparing a new act. Jane Meredith will be his leading lady.

Hattie Barlow and Lillian LeRoy are breaking in a new "sister act."

Al Shean and Charles Warren have reformed, and will appear Jan. 4 at the Majestic, Chicago, in their former travesty, "Quo Vadis Upside Down."

Nazimova's debut at the Palace is now set for about the middle of January. It will be a war sketch.

Lucian Mantell, a writer of mellers, made the rounds of the dramatic agencies Monday, seeking people for a new thriller he proposes producing in vaudeville, entitled "The War Correspondent."

Murry Livingston has placed in rehearsal a one-act playlet, "My Bambino," by Una Clayton.

Mabel Reigelman, the grand opera prima donna (Walter Hast).

Arthur Ashley, who plays leads with the Thanhouser picture company, is rehearsing a vaudeville act under Carroll Fleming's stage direction. The act starts as a movie and finishes in a novel manner as a spoken playlet.

Kathryn Osterman is playing a new sketch, "The Midnight Marriage," and will be supported by Guy Sampsel.

Florrie Millership and Bobby Heath have separated. Miss Millership intends doing a single turn.

"The Latin Quarter" is being produced by Leo Edwards. It has Dorothy Edwards as contralto, Victorine Hayes, soprano, and Flora Stern, pianologiste. Lamberti is the 'cellist in it.

ANDERSON'S ORGANIZATION.

San Francisco, Dec. 30.

G. M. (Bronco Billy) Anderson is to leave for New York early next week to superintend the organization of a special all-star musical comedy company to play here during the Fair opening in February. He has signed George Marion to come west and stage the new production which is to be of the revue type, such as is having a great vogue in New York at present.

Matt Grau, the booking agent stated early this week that he expected Mr. Anderson east next week and that he was preparing a list of available musical comedy favorites for his approval. Sam Rork, Anderson's general manager, is already here making engagements.

ORANGE BLOSSOMS.

Arthur Goode, assistant treasurer, Colonial, and Ruth Schiller, of the Leo Feist office, were married Dec. 17.

Burr McIntosh Christmas night married Mrs. Jean Snowden Luther, living at the Plaza.

Arthur Jacobs, president of the Cosmos Athletic Club, speeded away to Chicago Tuesday.

Rumor has it he has gone there to marry.

James Whittendale, member of "The Poor Little Rich Girl" and Stella Adams, a picture actress, were married late last week in Los Angeles by Judge Fred Rickson.

ZWEIFEL MANAGING STOCK.

Pittsburgh, Dec. 30.

Fred Zweifel of New York has been selected to manage the Harry Davis stock company when it is reorganized and installed in the new theatre downtown.

It is also reported that the Schenley, now playing stock under the Davis management, will close in two weeks. It is in the residential district and has never been a money-making proposition. It is expected that Dennis Harris, the present manager, will devote himself to vaudeville, booking with John P. Harris. The downtown theatre will be ready for occupation in a month or so.

SUPPORTED BY HUSBAND.

"His Royal Happiness," in which Annie Russell is to appear, is progressing in rehearsal and an out of town opening has been arranged. It is planned to show the piece in New York sometime after the first of the year.

Oswald Yorke, in private life the husband of Miss Russell, has been entrusted with an important role. The new piece is dramatic comedy.

LEADS ARE OUT.

Buffalo, Dec. 30.

Cliff Stork and Mabel Brownell severed their connections with the new Lyric melodramatic stock in an eventful and rather exciting manner. When Joe Payton assumed the management and announced a new policy Stork and Miss Brownell were retained to head the new company.

Saturday night there was trouble over money. The leads refused to go on with the show after the third act until they were paid. Everything was smoothed out but Monday the new leads were Doris Woolbridge and Julia Noa.

Quick Managerial Move.

Rochester, Dec. 30.

Elmer J. Walters was manager of the Shubert stock long enough to get it started Christmas night when word came that James Walls, formerly of Philadelphia, was on his way to relieve him.

Walters was appointed by Vaughan Glaser and Walls by F. Ray Comstock. Glaser and Comstock are backing the stock. No explanation was given for the change.

Walters was manager of the Shubert for a long time before it played Progressive burlesque shows.

Stock Managerial Shift.

Al Trahern is no longer managing the Keith stock company at the Bronx theatre. He severed connections with the house Sunday night and has been succeeded by Bob Jeanette, of the Globe, Boston.

GERMAN STOCK BANKRUPT.

Cincinnati, Dec. 30.

The financial troubles of the new German Theatre Company were laid before Federal Judge Hollister in a bankruptcy petition filed yesterday by Dr. K. L. Stoll, president of the organization. Stoll places the liabilities at \$19,536.72 and the assets, \$2,644.86. The European war, bad theatrical conditions and the opposition of some Germans were given as the causes.

Directors of the corporation have thrown up the sponge and while their attorney, Harry C. Barnes, included in their list of debts \$12,164.50, due the 21 players from Dec. 16, until the expiration of their one-year contract, April 25, it is declared that the money will not be paid. The directors claim it is a contingent liability, contracted by the corporation and cannot be held against them personally.

Saturday matinee of "Hans und Moritz" was presented by the actors under their own management and they kept the proceeds. The receipts of several previous shows were also pocketed by them.

The actors and the amount of their claims are Richard Leusch, \$1,442.50; Willy Dietrich, \$1,099.50; Curt Benisch, \$364.50; Helen Berger, \$623; Theodore Christman, \$533.50; Adolph Stoye, \$734; Kaetha Doebbscha, \$302; Ludwig Koppee, \$1,106; Angelo Lippich, \$870; Ilse Lorenz, \$1,341; Vera Mayer, \$315; Philip Schinau, \$795; Robert Sonnenberg, \$528; Fred Wulf, \$364.50; Fritz Taube, \$293; Jenny Lenbach, \$443; Louisa Boettger, \$980, and C. Von Eggloffstein, \$30.

FRAZEE'S FARCE.

"A Gripful of Trouble," a farce by Fred Jackson, who has written short stories for Young's for a number of years, will be the next production H. H. Frazee will make. The cast will be completed early next week and the piece will be placed into rehearsal almost immediately.

"FALLEN IDOL" AT LYRIC.

"The Fallen Idol" is to follow "The Only Girl" into the Lyric Jan. 25. The latter production is to be switched to another Shubert house in New York.

When "The Fallen Idol" is seen in New York Leslie Farber will have the role originally played by Bruce McRae. There will also be other changes in the cast.

Town Without Playhouse.

Cincinnati, Dec. 30.

The Henrietta theatre at Princeton, Ky., has been closed and the seats and fixtures have been advertised for sale. The closing of the Henrietta leaves Princeton without a playhouse.

Clint Robbins, of Clint and Bessie Robbins, is recovering from a recent operation.

OBITUARY.

Carrie Kauffer, aged 22, of the Emily Dodd Co., died Christmas Eve at the home of her parents, Mr. and Mrs. William Kauffer, Woodhaven, L. I.

Mrs. Mary E. Kernan, widow of Eugene Kernan, for many years manager of the Lyceum theatre, Washington, died last Thursday at the Maryland General Hospital, this city, of the infirmities of age. She was 78 years old. Her husband, who died two years ago, was a brother of the late James L. Kernan.

Philadelphia, Dec. 30.

Michael Teller, proprietor of "The White Rat," a theatrical hotel at 701 Vine street, died Christmas Day. He was 75 years old. His collection of photographs and autographs of theatrical people is said to be one of the largest in the country. He is survived by a widow and daughter.

Arthur Cortlandt Pell, who had traveled with many companies as musical director and was recently with E. H. Sothern and Julia Marlowe, died in Brooklyn late last week. He was 46 years old.

In Memory of my loving
Mother
Elizabeth Creech
Died January 18, 1914
Gene Earnest
(Gene and Arthur)

Alfred Henry Lewis, author of "Wolfville" and widely known, died late last week in New York. He was 57 years old.

Richard Dickinson, 31 years old, an actor appearing in "Watch Your Step," died in the Knickerbocker hospital Sunday. He fainted in his home, and in falling fractured his skull.

London, Dec. 30.

Mrs. Hardy, the mother of Constance Collier, died here Dec. 22.

Henri Cooper, a well-known comedian in Paris, died there Dec. 7, at the age of 69. The deceased, whose real name was Vanderjeuch, was born in Brussels, Belgium.

Forrest H. Orr Marries.

Baltimore, Dec. 30.

Forrest H. Orr, of the Poli Players at the Auditorium, was married Monday of last week to Bertha Carnes Wells, of this city. The ceremony was performed in Trinity Protestant Episcopal Church at Washington.

Russell-Leonard's Last Season.

This will be the last season for Eddie Leonard and Mabel Russell together, according to an announcement sent out by the latter.

IN MEMORY OF MY LOVING MOTHER
MRS. AURELIA DeLONG
Who Passed Away Dec. 22, 1914
MADIE DeLONG

WM. FOX'S \$1,800,000 SUIT JARS PATENTS CO. LICENSEES

**May Be Forerunner of Enormous Number of Similar Actions
Against "Trust" Members, Already Under Fire in
Court, to Press Claims Under Sherman Law
"Triple Damage" Clause.**

The climax of the big William Fox-Motion Picture Patents Co. fight came late last week, when The Greater New York Film Exchange (Fox's concern) brought a damage suit against the picture "trust" demanding \$1,800,000 damages. This amount represents the amount he claims under the "triple damage" clause of the Sherman anti-trust law.

It is significant that Fox waited to bring his suit until the completion of the trial of the government's dissolution suit against the Patents Co., General Film Co., and the various manufacturers allied with those two concerns. The present action in the United States Circuit Court is understood to be a test case. Should Fox win, there will probably be a score or more similar suits brought by theatre owners, film exchange proprietors and others, growing out of the absorption by the General Co. of nearly 60 exchanges, and out of the Patents Co.'s system of cutting off service to exhibitors if they showed pictures made by independents.

This Fox suit, together with the prospect of further similar litigation is the phase of the situation which has been keeping members of the General Film Co. awake nights since the government started its dissolution suit. The dissolution of the "trust" has few terrors for the manufacturers. Neither has the allegation of a conspiracy to control the business which has been made by the Department of Justice. But the possibility of being mulcted of three times the damage they are alleged to have caused competitors, exchange men and exhibitors has them genuinely worried.

Should the courts order the Patents Co. and General Co. to be "unscrambled," and should Fox's claim be sustained, the prospect is that the Patents Co. licensees will find themselves under an avalanche of lawsuits, representing a large total.

Fox names as defendants in the damage suit practically the same set of corporations and individuals as those involved in the government's dissolution suit.

RELEASING 3-REELERS.

Following the announcement of the Vitagraph that it will put its three-reel features by the Broadway Feature Film Co., first shown at the Vitagraph theatre, New York, in the regular General program, comes the report that other makers allied with the Patents Co. will do likewise.

This will leave only the four, five and six-reelers to be handled by the feature bureau operated in conjunction with the General's business. The rush

of manufacturers to follow the Vita's example was taken in the trade to mean that ultimately the feature bureau would lapse into semi-disuse, although it will not be abandoned.

LOEW CANCELS "ZUDORA."

Owing to the failure of the Thanhouser Co. to improve its weekly release of the "Zudora" serial, the Loew Circuit this week cancelled the booking for the installments in 22 of the Loew theatres, filling in the gap by another serial.

The Thanhouser concern is said to have promised the exhibitors the "Zudora" feature would be improved after the fifth installment, previous sections of the film, since its first release, having failed to satisfy in many respects.

"ETERNAL CITY" AS SHOW.

The next feature film to be turned loose over the country as a special picture show will be the Famous Players' "Eternal City," first viewed privately last Sunday night at the Lyceum theatre.

It is in eight reels and was pronounced by the invited audience to be filmdom's most beautiful product. The feature will first be seen in some Broadway theatre.

GAUMONT IN UNITED.

Beginning next week Gaumont will be one of the regular contributors to the United Film Service, the P. A. Powers program of one and two-reelers.

Gaumont will continue to distribute its own features, but will deliver to the United program one single-reel comedy a week. The arrangement brings these players into the Powers service: Harry Leveridge, Arthur Hill and Marion Swayne. The first Gaumont comedy to be released, under the brand of "Empress" will probably be "Hazing the Honeymooners" next week.

The total of the United's program is now between 15 and 18. It is planned to make it 21 per week. Announcement of new connections are promised within a short time.

GENERAL ANNUAL MEETING.

The regular annual meeting of the General Film Co. Board of Directors is scheduled for the second week in January. New officers will be elected or the present heads be returned for another year.

The air was full of rumors this week, but the best informed men in the trade are of the opinion that there will be no change in the personnel. The directors will gather in Portland, the concern being a Maine corporation.

ALCO'S ANNOUNCEMENT

Walter Hoff Seeley, President of the Alco, issued the following statement this week:

There are only one or two changes to be made in Alco for 1915, and these are for the better. One will be in the nature of a divorce, the other will be in the nature of a marriage. We shall divorce ourselves from the Alco name, which seems to have secured a wrong significance in the minds of the public, we shall become wedded to some additional large moving picture interests and a very considerable amount of added capital.

I have been asked what our various manufacturers were going to do and whether or not some of them were going to leave us. When I answer the question by saying I don't know, it is because the manufacturers, in the cordiality of their relations with us, have not indicated any such intention. Specifically, we have bought all of the All Star Corporation and immediately after the first of the year shall reorganize it and make of it the kind of producing company that it is entitled to be. Philip Klein, who has sold his interest in the All Star Company to Alco, will in all probability continue in the active work of the company, while the publicity end and the general activities will be in charge of Joseph Farnham, who has held that position heretofore. Mr. Farnham will immediately succeed Harry Reichenbach in the publicity department.

The B. A. Rolfe Photo Plays, Inc., has enlarged its corporation, brought in additional capital, and made a new contract with Alco to produce 16 pictures a year instead of eight as in its original contract. Mr. Rolfe has taken a studio in Los Angeles and has two companies there at the present time making productions for the Alco program. The Majestic Studio, on which he has taken a lease, is controlled by Alco.

Popular Plays and Players is closely interested with Alco inasmuch as L. Lawrence Weber, president of the Popular, is secretary of the Alco Film Corporation, and is also president of the New York Alco Film Exchange.

An additional manufacturing company is now being organized by Alco to make 16 pictures a year. This company will be owned by Alco and operate at the Majestic studios, Los Angeles.

The Alco exchanges heretofore occupying the relationship of owners of franchises as originally designed by Alco's godfather, will now be operated by stockholders of the Alco Film Corporation. Each exchange will be the owner of stock in the corporation and will keep in closer relationship with the home office.

A company able to survive the internecine struggle which resulted in a one-day receivership, and can then put out and release a picture like Marie Dressler in "Tilly's Punctured Romance," needs no one to hold its brief. It is quite capable of caring for its own struggles, and while they have been numerous every one has resulted in new strength added to the organization.

NEW INCORPORATIONS.

Albany, N. Y., Dec. 30.

Ornide Production, capital \$16,000. General theatrical. Ernest Henkel, Clifford H. Owens, Lewis M. Levy.

Ithaca Film Co. Capital \$25,000. Robert M. Simpson, Ed. M. Simpson, John J. McDonald.

135th Street Amusement Co. Capital \$1,000. Booking agency. Morris M. Duham, A. E. Gatner, Lashmer & Kirchman, New York.

Rolfe Photo Plays Inc. Capital \$100,000. Benjamin A. Rolfe, Chas. Maddock, David Steinhart, New York.

Standard Film Exchange of Buffalo. Capital \$100,000. Silas H. Bunce, Geo. H. Vurbeck, Clinton T. Hostin, Buffalo.

Motion Picture Reviewing and Reporting Co. Capital \$10,000. Myer S. Epstein, Mayer V. Schlesinger, Morris S. Schlesinger, of New York City.

Lee Avenue Photo Play Corporation of Brooklyn. Capital \$30,000. General theatricals. C. C. Eckel, Robert Eble, Herbert McLintock, New York.

Capital Film Corporation. Capital \$20,000. Wm. Fernbery, Florence Danegger, Marcus Danegger, New York City.

World's Comedy Stars Film Corporation of New York City. Capital \$100,000. Phil Gleichman, New York; Louis A. Ackley, Hackettstown, N. J.; Louise Hubner of Long Island City.

Thomashefsky Theatre Co. Capital \$5,000. General theatricals. Boris Thomashefsky, New York; Morris Capilovsky, Brooklyn; Leon Epstein, New York.

The Strand Roof Garden. Capital \$50,000. General music hall business. Geo. B. Compton, D. F. Rogers, Leander F. Sniffen, New York City.

Berni Arcade Amusement Co. Capital \$2,500. Charles Palash, Celeste Captil, Lewis Berni, New York, N. Y.

Phipps & Kincaid, New York. Capital \$2,500. Picture. Frank C. McKinney, Maurice B. Phipps, Maude L. Phipps, New York, N. Y.

American Feature Film Co. of Rochester, N. Y. Capital \$10,000. Eugene A. Westcott, Cora I. Westcott, Eugene Westcott, Jr., Rochester, N. Y.

Lloyd's Film Storage Corporation of New York. Joseph R. Miles, Charles Abranis, Edna G. Brown, New York.

WORLD'S N. Y. EXCHANGE.

The World Film Corporation's New York exchange opened Monday morning under management of S. J. Berman. It is located on the first floor of the Leavitt building, West 46th street.

Berman was an officer of the Fort Pitt Film & Supply Co., which was absorbed by the General Film Co. He later ran the Progressive Film Co., the Mutual's Des Moines connection and then reprised Warner's Features, Inc. in Kansas City. He was last engaged in connection with Thanhouser's serials.

S. W. Sawin has been appointed sales manager for World in the southern district with headquarters in Atlanta. He is to cover territory from Washington to Dallas. He was formerly manager of the New Orleans for the Paramount pro-

FILM FLASHES

The picture theatre on the northwest corner of Sixth and Pike streets, known as the Pike theatre, Philadelphia, occupying a lot 75 by 103 feet, has been sold by Lambert Alpligini to Margery R. Redmond, subject to a mortgage of \$25,700. The house has a seating capacity 800 and the purchase price was \$32,000.

Anna Ward, manager of the Pastime (pictures) at Maysville, Ky., has purchased the Alhambra, Richmond, Ky., from the Colonial Amusement Co. and will leave Maysville the first of the year to take charge of the Alhambra.

Eldridge Denham and A. W. Bragg have leased the Princess theatre at Russellville, Ky., and changed the name to the Star. They opened last week with a picture program.

The Ruggles opera house, owned by Oklahoma parties, and a picture theatre, belonging to J. G. Eyerly, were both destroyed by a fire which swept through the business portion of Vanceburg, Ky., Wednesday, last week.

The new Park, Bangor, Me., seating 1,218, controlled by the B. F. Keith Circuit, opened Monday. The house is playing pictures, the starter being the feature, "The Walls of Jericho."

Gladys Hansen has been engaged by Lubin for pictures. She will work in the Philadelphia studios of the company.

Five Cleveland picture houses changed hands last week through real estate deals. They were the Majestic National, Edison, Garfield and Scovill. The Majestic was sold to R. H. Gray of Miles, O. It is one of the largest picture houses in the city. G. A. Schroeder continues as manager.

Last week the San Francisco dailies carried a story that Mr. and Mrs. "Jack" Collins had agreed to stop the legal proceedings for divorce and become reconciled.

Catherine Carr, editor-in-chief of the Kinectophote scenario department, was the guest of Commander and Mrs. Crosey of the U. S. S. Florida on board the big battleship a few days ago. During the afternoon the Kinectophote's feature, "The Spirit of the Poppy," was shown to a gathering of army and navy men and their guests. The Florida has a completely equipped projecting room on board.

The Cinema Camera club, made up of picture photographers, will hold its second annual ball at the Palm Gardens in East 50th street on the evening of Jan. 8.

Leon Bamberger, assistant director of sales for the World Film Corporation, left Sunday for a tour of inspection through Canadian territory.

M. E. Hoffman of the World Film Corporation is a benedict. He and Lydia Koch of New York were married Oct. 14, but the announcement was not made until a few days ago. Miss Koch was chief stenographer in the World home office.

A son was born to Mr. and Mrs. Charles Oelze, members of the Universal players, Dec. 21. This is the first birth recorded in Universal City.

Vivian Martin does not rejoin the Lew Fields company. Mr. Fields returned to his tour in "The High Cost of Loving" upon the completion of "Old Dutch" in pictures, but Miss Martin remained in New York to continue work at the World Film Corporation studios.

Macklyn Arbuckle will make his initial screen appearance under the Bosworth banner, "It's No Laughing Matter," written and directed by Lois Weber, marked for release in the Paramount program Jan. 14. Supporting him will be Adele Farrington, Myrtle Stedman, Herbert Standing and Charles Marriott. The piece is a comedy, in which Arbuckle plays the poet, philosopher and postmaster of a little country village.

Ethel Grandin and John C. Brownell will play dual roles in the forthcoming Smallwood release, "As Their Parents Before Them" (United Film Service).

To Paramount Progress, a weekly publication by the Paramount program, has been added the Paramount Magazine, printed once a month under direction of the press department. The holiday number has a hand-colored cover and a most interesting special leading article on "The Silent Camp," David Belasco. Dustin Farnum appears in "Seeing One's Self on the Screen."

Harry K. Thaw went through a series of moves before the picture came to a head. He moved home in Manchester, N. H., Dec. 20. His mother, visiting him at that time, also consented to a picture sitting.

M. E. Hoffman, of the World Film Corporation, announced the benedict of the company, marrying Lydia Koch, who was engaged with the W. F. Corporation.

Jennie Nelson, best known as a broncho rider, and Elaine Ivana have signed with the Mina comedy picture forces.

Edison is going right along with its picture making as though no fire recently wiped out the New Jersey plant.

Henry Walthall's jump from the Mutual to the Balboa was one of the surprises of Christmas week.

The California Co. is going to make one big picture out of three of Bret Harte's poems, entitling it "Lily of Poverty Row." The poems in question are "Her Letter," "His Reply" and "Her Last Letters."

The new theatre to be built in Geneva, N. Y., is to have a straight picture policy.

Paul Panzer is in vaudeville.

The Colonial brings out the first of its "Your Uncle Dudley" one-reel comedy series some time in January. One reel a week will be made.

"The Girl of His Dreams" has been selected as the title of the new five-reel comic serial to be released by the Mina Co. with Harry LaPearl, the clown, featured.

Marguerite Clark will play the title role in "The Goose Girl" feature.

The Biograph Company waved a fond farewell to Broadway Dec. 30 when the players, directors, etc., departed for the Pacific Coast studios of the Bio.

Harry Relchenbach has signed with Bosworth, Inc., to handle that concern's publicity campaign. He has been press representative for the Alco program.

William Elliott, now playing in "Experience," and Florence Reed, whose last notable work was in "The Yellow Ticket," have joined the Famous Players.

The City Council of Shelbyville, Ky., has ordered the closing of the Crescent theatre (pictures) and Music Hall owned by R. M. Brown until the provisions of the ordinance regulating places of public amusement shall have been complied with. Alterations will have to be made before reopening.

A picture theatre for colored people exclusively is to be built at Maysville, Ky. James Bradford, a negro, is at the head of the project and it is proposed to make over the building now occupied by him as a hotel into a picture house.

Mary Fuller, the star of the Victor company of the Universal, reported the Udenes she has any idea of severing her present connection. The general opinion among the players and others around the studio is that although Miss Fuller is under contract with the Universal for some time to come, she will not renew her contract with the Victor company and will seek a place with some other company not included in the Universal program.

Mrs. Florence Kendrick Leavitt brought suit for divorce against George F. Leavitt, formerly of the Ruby Film Co., in the New York Supreme court this week. Mrs. Leavitt was formerly a member of the "Too Many Cooks" Co.

Edgar Lewis, Box Office Co., director, complains of the number of war scenarios submitted, and the color of partisanship which in many cases spoils what might otherwise be good picture plots.

Jesse Lasky left last week for the Coast. He will remain out there two months. Wallace Eddinger accompanied him.

The Mica Film Co. (B. E. Clements, vice-president and general manager) last week moved to its new home at 1600 Broadway, the quarters formerly occupied by the Kinemacolor Co. in the Mecca building.

The "Special Attraction" department of the World's, over which Al Lichtman reigns, will first put "Your Girl and Mine," the Suffragette feature, at the Modern theatre, Boston, on its release date Dec. 28. The Suffragette movement has undertaken to sell a 50-cent strip ticket, good for four 10's and two five-cent admissions, wherever the feature plays; these coupons to be returned to the World Film Co. by the exhibitor for redemption. It is expected to bring a new class of patrons to the picture houses.

Jack Pratt, director for the All Star, will commence casting for "The Fighting Chance," a dramatization of Robert M. Chambers' novel, on Monday.

"The Garden of Eden," the All Star feature in which Jane Cowl is being featured, will be ready for release on Jan. 1.

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SETTLE FILM RIGHTS.

A decision of importance to the picture trade was handed down a few days ago in the United States Circuit Court of Appeals in New York, when the court refused to give exclusive title to "The Great Circus Catastrophe" to the Universal, sustaining the decision of Judge Hough in the U. S. Circuit Court.

The feature was made by Nordisk Films Co., a Danish concern, and sold in England. No English copyright was secured, but a condition of the sale in that country was that the picture should not be resold or hired out except in England. The Special Film Co. of New York purchased one of these copies from an English dealer and brought it to the United States, where also the Nordisk Co. had not then secured a copyright. Subsequently the Nordisk Co. copyrighted the film in this country and assigned the copyright to the Universal. The latter thereupon attempted to seize the copy owned by the Special Film Co.

An abstract of the opinion in the appeal follows:

"Where the foreign author and proprietor of a motion picture photoplay sells copies thereof in Europe . . . before statutory copyright in the United States, persons acquiring such original copies from subsequent purchasers in Europe before statutory copyright in the U. S. in good faith and for value, without knowledge of the fact that the original purchaser of the film had agreed with the original seller that they were not to be used outside of the countries in which they were sold, may not be treated as infringers of the subsequent copyright, where they brought the films into the United States before such statutory copyright was obtained there."

KEENAN IN PICTURES.

The Popular Plays and Players Company have signed Frank Keenan for pictures. The first photoplay feature in which Mr. Keenan will appear is a scenario based on Robert Service's poem "The Shooting of Dan McGrew."

FILMING SPORT STARS.

With the purpose of exploiting athletic stars Jack Herman, the sporting promoter, has conceived the idea of taking pictures of all meets or competitions in which any of the champions engage and showing the films in small towns where the athletes never appear.

Herman intends to take pictures of all athletic meets, billiard matches and all branches of sport wherever there is a recognized star competing.

COULDN'T TRIM PLAYERS.

Los Angeles, Dec. 30.

Word has been received here that four of the picture companies which have been operating at Tucson, Ariz., for a year, have completed plans to move here. The companies comprise 60 persons. Webster E. Cullison is manager.

Representatives of the companies who have been looking the ground over here, declare that Tucson merchants have been overcharging them.

OHIO CONVENTION SLATE.

The Ohio State League of the M. P. E. L. A. convention will be held in Columbus Feb. 9 and 10.

"Every exhibitor in the State of Ohio and his friends are invited to attend the convention," says the call, just issued. The following questions will come up for consideration:

"The new building code; the state tax on picture shows; the closing of picture shows on Sunday; whether school children under the age of 17 shall attend the picture shows unaccompanied by parents or guardians; whether school children of the State of Ohio shall be denied the privilege of attending the picture shows only one day in the week, Saturday; whether it shall be legal to run motors or not; and the Censor question to be discussed from every standpoint and angle.

"One of the important things which will come before the convention is the election of officers, as a full set of State Officers is to be elected.

"The Columbus convention will be for the purpose of hearing and acting upon all grievances or matters pertaining to the league, or league members. Any exhibitor who feels that he has anything to say will be heard. Everybody connected with the motion picture industry will be welcome. There will be a large display of exhibits. Anyone desiring to give an exhibition will please write to M. A. Neff, 1002 Longacre Building, New York, or W. R. Wilson, Columbus, Ohio.

"It was decided by the Executive Committee to change the place of meeting from Cleveland to Columbus for the following reasons: The legislature will be in session in Columbus on the 9th and 10th; the new governor will be in office; the convention in a body will call upon the governor and legislature.

"We shall recommend such legislation as we desire and we shall protest against such legislation as we think detrimental to our business.

"We admonish the exhibitors of Ohio to forget their personal grievances, go to the convention, talk it over, and after the majority has decided upon the best plans, ways and means and best interests of the league, for all to stand together and work together for the best interest of all concerned."

President M. A. Neff, who some time ago was criticized for attempting to start a moving picture trade paper, has addressed a letter to members of the league in which he announces that he will under no circumstances be a candidate for re-election, declaring his financial interests make further service as executive impossible.

"COUNTRY STORE" CHARGE.

Cincinnati, Dec. 30.

Another crusade against the "Country Store" has been started in this city. On complaint of the Juvenile Protective Association, Chris Popp, proprietor of the Main theatre, a picture house, was arrested, charged with allowing children to frequent his resort, where a country store is featured. Popp demanded a trial by jury.

NEW YEAR FILM CHANGES.

The New Year will bring about some important changes in the playing personnel of the picture companies throughout the country. For the past six weeks or more there have been repeated rumors about the most prominent film players and as fast as they cropped out just as fast were they denied by the companies or corporations having them under contract.

The following changes now look certain Jan. 1, 1915:

Charles Chaplin, comedy lead, Keystone, to the Essanay, as director and principal comedian.

Ford Sterling, head of the Sterling Co. (Universal), returning to Keystone.

Marshall Neilan, director and comedian, Kalem, first to Lasky feature, "The Country Boy," and later to Famous Players.

Florence Turner, reappearance in America, with new affiliations.

Crane Wilbur, former Pathe star, probably Box Office Attraction Co.

Robert Edson and W. S. Hart, New York Picture Co., feature work. Abolition of the Crystal, Joker and Frontier brands of the Universal program, replaced by L-KO and new U companies.

House Peters, recently with the California Picture Co., to the Lasky forces.

Dustin Farnum, feature leads, Bosworth Co.

Betty Nansen, Danish star, formerly with Great Northern Co., with Box Office Attractions Co.

Barney Furey, long with Selig, new connections.

Orrin Johnson, feature lead, Famous Players.

Walter Hitchcock, with William Fox Co.

Marguerite Clayton (Marguerite Fitzgerald in private life), leading woman, western. Essanay, to Liberty Co., San Mateo, Cal.

True Boardman and wife Virginia Ames, Carl Stockdale, Vera Hewitt, and Emery Johnson, western Essanay, to Liberty Co.

Justina Wayne, to All Comedy Films, Inc. (Criterion Corporation).

Ruth Roland, from the Kalem, to the Balboa Co. (Pacific Coast).

Elizabeth Forbes, late of "Romance," to Thanhouser Co.

Fred Perry, from the legitimate, to Famous Players.

Eleanor Woodruff, from Pathe, to Vitagraph.

PA. CENSORS' ORDERS.

Pittsburgh, Dec. 30.

The State Board of Picture Censors has announced that every reel exhibited in the state must bear the official stamp of the board, regardless of how long the film has been on the market.

Forty exhibitors have been fined \$50 each for showing films that have not been approved by the board. Since June 1, when the board began operations, 6,116 reels have been submitted for examination. The board is now self-sustaining, owing to fees and fines. The picture men of Pittsburgh declare the board's taxation is hurting the business.

"THE TIMES" AGREES.

Commenting editorially on Pat Powers's arguments against the advance of prices for pictures, the New York Times in the issue of Monday last has this to say:

"This severe critic (Powers) of the advanced and 'de luxe' movies is obviously far-sighted, and his vision must embrace a future, more or less remote, when the goose which is now laying the 'movie' golden eggs has departed this life. He deplores the introduction of the 'star system' in the 'movies,' in the very tones of the old-time stock theatre managers, who deplored the multiplication of dramatic stars, and he discountenances the 'billing of features' on the ground that a 'movie' is a 'movie,' and cannot compete on equal grounds with a dramatic performance. This, in a certain sense, is true. A taste for good histrionism can never be satisfied by the very best moving pictures of a play in action. * * * The economic point made by Mr. Powers is easily comprehended, while the incidental artistic argument has its merits. He is right when he declares that the picture drama cannot usurp the place of the spoken drama, and he is doubtless right when he urges his fellow managers to keep the 'movies' on their normal economic plane. So that his argument gains force when it is carefully examined with a serious purpose. But will it be heeded?"

This matter of increased admission was most sensibly handled from a trade standpoint by Mr. Walter Rosenberg in VARIETY's Anniversary Number last week, under the heading, "The Exhibitor's Views."

"TALKER" INJUNCTION.

Judge Hough in the U. S. District Court, New York, late last week granted a temporary injunction to the Commercial Biophone Co., Inc., restraining the Renfax Co., Inc., from "further construction, sale or use of new and useful improvements of sound producing machines in connection with films in order to synchronize both for the purpose of producing singing and talking moving pictures."

The Commercial Co. controls in the United States the Messter Biophone, a German device patented in this country. It has pending infringement suits against all the other American makers of talking moving pictures.

Judge Hough gave the Renfax Co. leave to cause the suit to be set for final hearing Jan. 11, by entering an order to that effect before Dec. 30.

PARK THEATRE WINS.

Boston, Dec. 30.

The test case taken to the superior court to determine the fate of hundreds of theatres converted into motion picture houses throughout Massachusetts has been decided in favor of the big Park theatre on Washington street on which nearly \$100,000 in improvements was spent before the house was reopened.

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ALLIANCE AT ANTIPODES.

Arrangements have been completed for a regular service of Alliance releases in Australia by General Manager Andrew J. Cobe, following the completion of an exchange service in Canada.

The first 1915 release of the Alliance will be "In the Shadow," a five-part feature by the Excelsior, made at its studio at Lake Placid, in the Adirondack Mountains.

Mr. Cobe called a few days ago the first of what is planned to be a series of conferences with manufacturers and exchange men to check up results and take note of trade conditions. Among those present in Mr. Cobe's office were Felix Feist, Celebrated Players Exchange, Chicago; H. Schwalbe, Electric Theatre Supply Co., Philadelphia; J. L. Fay, Alliance Exchange, Pittsburgh; F. Frane, Western Theatre Film Co., Boston, and F. M. Tobias. All Theatres Film Co., New York. H. M. Blackwell, of the Favorite Players; Arthur Rosenbach, Excelsior Film Co., and Adolph Figman, of the Masterpiece Co., represented the manufacturers.

John Hagan has been out of the road show of "Ben Hur," owing to an accident, and his role has been played by John Milton.

FIRST SUNDAY SHOW.

Pittsburgh, Dec. 30.

For the first time in the history of the county a Sunday show has been held and admission charged. In McKeesport last week the mayor permitted the proprietors of the Lyric and Grand (pictures) to give shows for the benefit of the poor.

BETTY NANSEN HERE.

Betty Nansen, the Danish tragedienne and star of the Royal theatre, Copenhagen, arrived in New York late last week on the overdue United States, to act before the camera for William Fox's Box Office Attractions. The New York newspapers had reporters on the dock and gave the visitor an immense amount of space.

The publicity campaign was furthered when the Fox office announced that Miss Nansen's first feature picture would be "The World and His Wife," and William Faversham countered with a statement that he would oppose the filming of his former vehicle unless the picture concern first secured his permission to use it.

KELLER IN REP.

John E. Keller, who holds the record for playing 100 consecutive performances of "Hamlet" in New York, is to take the road shortly in Shakespearean repertoire.

RELEASED NEXT WEEK (Jan. 4 to Jan. 9, inc.)

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ.:

| GENERAL | | UNIVERSAL | | MUTUAL | |
|-----------|------|---------------|-------|------------|-----|
| Vitagraph | V | Imp | I | Gaumont | G |
| Biograph | B | Bison | B101 | American | A |
| Kalem | K | Chrystal | C | Keystone | K |
| Lubin | L | Nestor | N | Reliance | R |
| Pathe | Pthe | Powers | P | Majestic | Maj |
| Selig | S | Eclair | Eclr | Thanhouser | T |
| Edison | E | Rex | Rx | Kay-Bee | K B |
| Essanay | S-A | Frontier | Fnt | Domino | Dom |
| Kleine | Kl | Victor | Vic | Mutual | M |
| Melies | Mel | Gold Seal | G S | Princess | Pr |
| Ambrosio | Amb | Joker | J | Komic | Ko |
| Columbus | Col | Universal Ike | U I | Beauty | Be |
| Mina | Mi | Sterling | Stur | Apollo | Apo |
| | | Big U | B U | Royal | R |
| | | L-K. O. | L K O | Lion | Ln |
| | | | | Hepworth | H |

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

JAN. 4—MONDAY.

MUTUAL—The Legend Beautiful, 2-reel com. A; Keystone title not announced; Our Mutual Girl, No. 51, Rel.

GENERAL—From the Shadow, dr. B; Cast Up by the Sea, 2-reel dr. K; The Champion Process Server, com. E; Patsy Bolivar, Series No. 2, "Patsy's First Love," com. L; Sweddie and the Sultan's Present, com. S-A; Pathe's Daily News, No. 91, Pathe; The Strange Case of Princess Kahn, 2-reel dr. and Hearst-Selig News Pictorial, No. 80, S; The Fates and Flora Fourflush (Part 1 of the "Treachery in the Clouds"), com. V.

UNIVERSAL—Three Times and Out, com. I; Two of a Kind, com. J; Terence O'Rourke, Gentlemen Adventurer No. 5 (A Captain of Villainy), 2-reel dr. Vic.

JAN. 5—TUESDAY.

MUTUAL—The Menacing Past, 2-reel dr. T; His Lesson, dr. Maj; In the Vale of Sorrow, dr. Be.

GENERAL—Money, 2-reel dr. B; "Olive and the Burglar," Seventh of the "Olive Opportunities" series, dr. E; The Waitress and the Robbs, com. K; The Gallantry of "Jimmy" Rogers, com-dr. S-A; The New Editor, and They Looked Alike, split-reel com. L; A Militant Schoolma'am, com-dr. S; Two Women, 3-reel dr. V.

UNIVERSAL—"My Lady Raffles" series (The Mystery of the Throne Room), 2-reel dr. G S; For the Good of the Cause, educ. N; His Last Performance, dr. B U.

JAN. 6—WEDNESDAY.

MUTUAL—The Alarm of Ankelon, dr. A; A Night's Adventure, dr. Rel; Scourge of the Desert, 2-reel dr. B.

GENERAL—The Scorpion's Sting, 2-reel dr. K; Expensive Economy, com. E; Comrade Kitty, 2-reel dr. L; Pathe's Daily News, No. 82, Pthe; In the Line of Duty, dr. S; The Fable of "The City Gaffer and the Unprotected Rubes," com. S-A; Billy's Wager, com. V.

UNIVERSAL—Cupid in a Hospital, com. L K O; The Collingsby Pearls, 2-reel dr. Eclri; Universal Animated Weekly, No. 148, U.

JAN. 7—THURSDAY.

MUTUAL—The Scrub, 2-reel dr. Dom; Keystone title not announced; Mutual Weekly, No. 106, M.

GENERAL—Playthings of Fate, dr. B; A War Baby, 2-reel dr. L; The Battle of Snakeville, com. S-A; Alias Greased Lightning, com. M; Hearst-Selig News Pictorial, No. 80, S; The Man, the Mission and the Maid, com-dr. V.

UNIVERSAL—On Desert Sands, 2-reel dr. B U; A Man's Temptation, dr. Rx; Olive's Love Affair, com. Ste.

JAN. 8—FRIDAY.

MUTUAL—Check No. 30, dr. Pr; A Midas of the Desert, 2-reel dr. K B; Branch No. 37, dr. Maj.

GENERAL—The Barrier Between, dr. B; The Magnate of Paradise, 2-reel dr. E; Surgeon Warren's Ward, 2-reel dr. S-A; Put Me Off at Wayville, com. K; Love's Savage Huts, dr. L; The Strenuous Life, com. S; The Smoking Out of Bella Butts, com. V.

UNIVERSAL—She Was His Mother, 3-reel dr. I; When His Lordship Proposed, com. N.

JAN. 9—SATURDAY.

MUTUAL—The Lost Receipt, 2-reel dr. Rel; Keystone title not announced; Married by Instatement, com. R.

GENERAL—The Face Adventure, and the Fashion Shop, split-reel com. B; The Girl at the Key, dr. E; Broncho Billy and the Claim Jumpers, dr. S-A; (Ninth of the "Hazards of Helen" series) A Leap from the Water Tower, dr. K; Feel My Muscle, com. L; Further Adventures of Sammy Orpheus, dr. S; A Daughter of Israel, 2-reel dr. V.

UNIVERSAL—A Political Mess, com. and The Modern Poultry Farm, educ. split-reel J; A Girl of the Pines, dr. P; Custer's Last Scout, 2-reel dr. B101.

THE ETERNAL CITY.

A special invitation exhibition of the Famous Players' "The Eternal City," pictured from Hall Calne's novel, was given at the Lyceum Theatre, Sunday night. The subject is of about the length of a stage performance, and is rich in photographic surprises and dramatic power. It held the audience spellbound for more than two hours, and left them with the conviction that the year has brought forth nothing finer in the camera art than the appealing story of Donna Roma and David Leone. Pauline Frederick, now playing in "Innocent," does extremely well on the screen. She has an uncommonly mobile and expressive face and manages to put a vast amount of emotional power in her pantomime. The other members of the cast are quite equal to the exacting requirements of the play. Many of the views were taken in Rome. St. Peter's cathedral figures at several points in the action, and the camera man has secured many splendid scenes with the huge church as the background. The long perspectives of pillared corridors are especially effective. The reason for the skillful management of light and shade. The climate of the story comes during the mass meeting of the political radicals in the Coliseum. Here is disclosed a veritable triumph of stage management. No better handling of a mob scene has been shown on the screen. Hundreds of 'supers are employed as the mob, not in the poses of soldiers. The action when citizens and soldiers go into conflict is startlingly realistic. The panic of the trapped citizens as they rush about in frenzy between the lines of firing soldiers, and their mad flight from cavalry charges are tremendously impressive. The stage management closely approaches perfection, and takes added strength from the fact that it is backed by a dramatic situation of unusual power. Those portions of the novel which deal with the church and its dignitaries are handled with nicest taste. The whole subject is given an air of dignity and nobility that saves it from any possibility of being considered a tedious procession to St. Peter's appears to have been taken during a real church celebration and worked into the story by clever in-setting. All those passages have the stamp of authority, and the "atmosphere" is splendidly secured. The intricate story is well worked out in scenario form, although the method of narration is somewhat different from that of the novel. For example the death of David's mother by suicide, the boy's early hardships and his adoption by the Italian political refugee in London, are disclosed in the beginning, instead of during the later chapters as in the book. The death of David and his rescue by an Englishman are also disclosed at the beginning upon the screen. The story is always understandable and the character relations are sharply defined. Indeed, the picture is a notable example of the expert handling of a difficult and complex narrative. The subject has a wealth of scenic beauty. One view—at the death of David and his rescue by an Englishman—was particularly fine. The picture of the historic city is shown in the middle distance, while the two men stand silhouetted in the foreground beside a fountain in the waters of which is reflected the light of the setting sun. This was but one of the scores or more bits of artistic composition which time and again evoked applause. The exhibition was carefully arranged. Special music added the effects, and at the opening a pretty stage setting showed a colored panorama of Rome, looking toward the Vatican from the river, the lights fading from dusk to deep darkness, while the lighted "Cinderella" came to the stage. "The Eternal City" is picture of the highest art and best kind and enriches the art with one of its finest efforts.

CINDERELLA.

In these days of feature film making one naturally expects a lot for his money, particularly when comparison is invariably drawn with previous productions. When the Famous Players announced a feature production of "Cinderella" it was expected it would be something out of the ordinary. It was also prominently played up that Cinderella would be played by no less a person than Mary Pickford. With the approach of the festive holidays the F. P. no doubt figured the combined strength of Pickford and "Cinderella" would prove unusually timely. At the Strand Sunday night the "Cinderella" feature was shown. The F. P. got the production out in time for the holidays, but the haste almost proved the undoing of the film. The photography is bad. The albino no doubt is the haste. The picture from every standpoint, and especially what was expected of it, is a disappointment. Most of the picture runs through film photography with much of it, giving the impression the camera had been placed a long way from the settings and the characters. Most of the film is indoors, giving the studio much play, but the story in the main is told so that it is easily comprehended, and that's quite an asset when it is to be considered that "Cinderella" is the kid story of a fairyland nature. "Cinderella" may please the kids, but the adults will likely have a different opinion. "Cinderella" as a big feature cracks under the strain of haste in the making.

THE IDLER.

Mark Cross.....Charles Richman
Lady Helen Hardy.....Catherine Countess
Sir John Hardy.....Walter Hitchcock
Simon Strong.....Stuart Holmes
Kate Merryweather.....Claire Whitney
Irene.....Maud Turner
Gordon.....Gordon
"The Idler" is a five-reel feature (Box Office Attractions) that has been adapted as a photoplay from C. Haddon Chambers' play of the same title which was produced some years ago by Charles Frohman. It is by far one of the best features that has been turned out by the Fox organization. Taken from any angle, cast, production or photography, a dis-

tingent advancement will be noticeable over what has been turned out previously by this company. In the casting of the actors particular care seems to have been displayed. In the direction Lloyd B. Carleton deserves a full share of credit and from a pictorial standpoint there is nothing left to be desired. The scenes of the photoplay are laid both in London and America. A young Englishman of wealth (The Idler) marries an actress but keeps his secret. She disposes until finally he refuses to continue to be marked for her blackmail and she exposes the fact of their marriage to a number of his social acquaintances at a function where his parents are present. The boy is packed off to America and she in turn loving him. In this country he runs into an old London acquaintance who left England because he could not win the affections of the same girl whom The Idler loves. The two are great chums and have taken up with an American family, consisting of a widow and two sons. The two boys are prospecting in a gold field while their mother keeps house for them. The Idler rides to town one day with the younger of the two boys and receives a letter from London for his chum. The letter advises the chum that he has inherited the title of a deceased uncle and is Sir John Hardy. While The Idler was prospecting home with the letter the younger brother has been enticed into a gambling game at one of the "Camp" saloons and the mother, becoming worried at his continued absence, asks the boys to look him up. Sir John arrives in town first and finds the boy. He tries to take him from the clutches of the gamblers and a fight follows in which Sir John accidentally shoots and kills the brother and son of the family that gave him shelter. At this moment the other brother and The Idler appear. A general fight ensues. The Idler recognizes in the gambler's mistress his actress wife. During the fight the lamp is shot down and the building catches afire. The wife is the only one that fails to escape. Simon Strong, the elder brother, has been severely injured in the fight and The Idler remains with him while Sir John returns to England and marries the girl who The Idler hoped to have for his. Later The Idler and Simon Strong, the latter having made a gold strike, go to England. Strong to avenge the killing of his brother by Hardy and The Idler to marry the girl whose wife came to his apartment and the husband breaks in. Strong has fallen in love with the sister of Hardy's wife and for her sake forgoes his vengeance. Sir John is convinced the blame for his wife's presence in the apartment lies entirely with The Idler, who, by his underhand work, has lost the respect of the woman who was once his husband's waiting arms. The Idler again takes up his wandering about the world. The story is rather a peculiar one, all the sympathy being built up for The Idler, but at the last minute a turn in the story makes that character a better man. Charles Richman played The Idler in thrilling manner and got all that was to be had out of the role. Miss Countess was also very well cast. Walter Hitchcock and

Stuart Holmes were very good, indeed, and Claire Whitney as the sister had a role that was cut to measure for her and played it exceedingly well.

THE ITALIAN.

Originally a Paramount six-reeler, "The Italian" has been cut down to five. George Behan is much featured as the Italian probably could stand pretty much alone in portraying this type of character. His support fell mostly to Clara Williams. She also distinguishes herself as an Italian girl. The first three parts are taken up with comedy, the life of Beppo (Mr. Behan) and his sweetheart, Annette (Miss Williams) in Italy, with the early days of the couple in New York City. The scenic display in Italy is remarkable, also lively scenes in Venice, will interest. After the two are married and happy in New York, the story suddenly switches to the sombre. Their only child dies from the head. The baby needed pasteurized milk. Beppo, returning home for money for this when he is attacked and robbed. He in turn attacks the two roughts who rob him. He is arrested and imprisoned for a short term. Before this he appealed to his ward boss. This man pushed him off the steps of his motor car while in motion (excellent bit of the picture). Beppo serves his time. Afterward the boss' child on this is threatened death. The boss' influence causes the street to be closed in front of his house on account of the sick child. Beppo can only think of revenge. He gains admission to the boss' house and overhears the doctor say that the child would live if another hour of quiet could be had. The child is left alone. Beppo enters determined to make the necessary noise to end its life. Then the child imitates a gesture of Beppo's own child and the deed is not done. The finish shows Beppo over the grave of his own little one. A touching bit is introduced here. The picture should prove an attraction anywhere.

TILLIE'S PUNCTURED ROMANCE.

Marie Dressler had two openings in New York theatres Monday night. One was in pictures at the New York theatre and the other was in her new stage vehicle, "A Mix Up," at the 88th Street, but it's odds on this comedy scene causes more laughter in the film than she does in the play. Both are farcical, the film more so in point of construction, but everything Miss Dressler does for public amusement runs to comedy. "Tillie's Punctured Romance" came from the title role Miss Dressler played in "Tillie's Nightingale." She is splendidly supported by the Keystone Company, including Charles Chaplin, Mabel Normand, Mack Sennett, Mark Swain and others. Miss Dressler is the central figure, but Chaplin's camera antics are an essential feature in putting the picture over. Mack Sennett directed the picture and right well he does the job. Miss Dressler wears clothes that make her appear ridiculous. Furthermore she makes gestures and distorts her face in all directions, which help all the more. The picture runs a trifle too long, but the hilarious, hip-burrah comedy finale is worth waiting for. A new comedy

angle is given the picture at the finish by use of a "water patrol" wherein some funny bits are shown.

"MRS. WIGGS."

"Mrs. Wiggs of the Cabbage Patch," the four-reel feature of the California, long desired, but now marked for release in the World program Jan. 4, was given private exhibition this week. The scenario by Mrs. Anna Crawford Turner, a very slight, combines the stories of two stories by Alice H. Rice—"Mrs. Wiggs" and "Lover Mary." The result is a picture in which there is plenty of melodramatic action (presumably taken from "Lover Mary") and fair comedy in the incidents of "Mrs. Wiggs." The sentiment of the Cabbage Patch philosopher is negligible, and the screen version does violence to that delightful character sketch. To illustrate how far the picture departs from the original, it may be mentioned that Mr. Bob rescues Lover Mary from conspirators who seek to steal her fortune, and finally marries her. Hiram Wiggs (long dead when the novel opens) is disclosed as a wife deserter and a blundering traveler with King's circus as ringmaster. He returns to Mrs. Wiggs at the end of the picture story. It was perhaps impossible to translate the fine humor and characterization of "Mrs. Wiggs" to the screen, and the introduction of the more dramatic story was necessary to give it action. So the combination of the two was permissible, but those who have been charmed with Mrs. Wiggs will regret that the film does not reproduce more of the "atmosphere" and humor of that story. The escape of Mary and pursuit by King furnish the melodramatic episodes of the tale, giving rise to a series of situations which are more melodramatic than convincing.

BERTLEVYETTES.

The first of the Bert Levy motion picture cartoons was shown by the World Film Corporation at private exhibition this week. The series are planned as a single-reel novelty. Mr. Levy appears before an eagle, bows and begins to draw. The screen picture then becomes a hand which swiftly sketches in the faces of noted American public men. For the first real several of the presidents were shown ending with President Wilson. The work grows rapidly, but, in accordance with Mr. Levy's artistic method, the complete face is not made recognizable until the last minute, when a few lightning strokes complete the portrait. It is a delight to watch Mr. Levy's work. The effects are strong and simple and worked out in broad treatment. The sketches grow in white or red lines from a black background. At the end the artist is again disclosed long enough to bow his acknowledgments. The series are highly interesting, as well as instructive, and make a most entertaining novelty, altogether away from what the film has been accustomed to in cartooning or sketching.

CAMEO KIRBY.

The newest Lasky release in the Paramount program is "Cameo Kirby," a four-part feature with Dustin Farnum in the name part. At a private showing a few days ago it was disclosed as an absorbing story, holding plenty of dramatic effectiveness, interesting romance which gets away from the hackneyed and commonplace and a picturesque narrative of extraordinary clarity. Farnum, as the "gentleman-gambler" in the days of southern chivalry, Mississippi steamboat adventure and other ante-bellum details of romance, makes a highly satisfactory figure. The surroundings framing the characters have been happily selected to help the illusion of the south before the war, and the personages of the cast have likewise been well chosen for type. The illusion is helped by every artifice of scenic setting and appearance. One small detail that fails to carry conviction is a Mississippi steamboat race in which dummy boats are used, although even here the nature of the settings are so cleverly dovetailed that the trickery gets over. There are several incidents which carry real dramatic tension. The chase of Cameo by a posse on an unjust charge of murder has suspense, and the duel in the woods during which Kirby and Moreau, the gambler, play hide-and-seek, furnishes a thrill. The story has a pretty love interest and there are a few moments of quiet comedy, handled mostly by Dick La Reno, as Larkin Buncie, Kirby's gambling partner, a character who adds much to the interest of the tale, as handled by La Reno. Winifred Kingston is an altogether bewitching cellophane girl of the "heir" the war" days. "Cameo Kirby" is a first-class feature.

SINS OF THE MOTHERS.

The feature of this week's Vitaphone theatre show is "The Sinners," a four-part drama, the first prize winner in the New York Evening Sun's scenario contest, written by Elaine Sterne and produced by Ralph W. Ince. "A Pulsating, Throbbing, Alluring five-part Drama of the Curse of Heredity" is the imposing description set forth on the program. The Vitaphone's publicity have leaned much to "serious" purposes. The purpose of the drama is to point out how a mother's passion for gambling descends upon her daughter and brings about the tragic destruction of her happiness and finally her violent death. The story has a good deal of melodramatic force, but the pose of high moral purpose on the part of the producers is a cheap device. The film is merely a much-ravaged melodrama purporting to expose the evils of modern society. The moral preaching may have been an afterthought. Mrs. Raymond (Julia Swayne Gordon) drives her husband to financial ruin and suicide by her extravagance and bribe debts. Her daughter Trixie (Anita Stewart) is educated in a convent, but upon entering society swiftly becomes the victim of the gambling mania. Her mother

DAILY RELEASE KEY.

VARIETY has inaugurated a simple tabulated form of reviews for the Daily Film Releases. Herewith there is printed a copy of the code rating. Nothing will be noted regarding photography unless particularly poor. The service releasing is indicated by an initial.

CODE.

- | | |
|-----------------|------------|
| 1.....Excellent | 3.....Fair |
| 2.....Good | 4.....Bad |

| Release Date | Title | Prog. Reels | Sub. Story | Act-Ing | Prod. | Remarks |
|--------------|---|-------------|------------|---------|-------|-------------------------------|
| 12/27 | The Record Breaker..... | M 1 | C 3 | 3 | 3 | Auto racing |
| 12/27 | The Old Fisherman's Story..... | M 2 | C 2 | 3 | 2 | Pathetic |
| 12/27 | A Hat Full of Trouble..... | M 1 | C 2 | 2 | 2 | Novel |
| 12/27 | The Manicurist..... | U 2 | D 2 | 2 | 1 | Crook |
| 12/27 | Exploits of Elaine..... | U 1 | D 2 | 1 | 2 | Rough |
| 12/28 | House of Silence..... | G 1 | D 3 | 3 | 3 | Detective |
| 12/28 | The Calico Cat..... | G 2 | CD 2 | 3 | 3 | Silly |
| 12/28 | The Flower of Faith..... | G 2 | D 2 | 2 | 2 | Prehistoric idea |
| 12/28 | Gussie the Gopher..... | M 1 | C 2 | 2 | 2 | Falls |
| 12/28 | Sweetie Collects for Charity..... | G 1 | C 2 | 2 | 2 | A reel of laughs |
| 12/28 | Heart-Sellig News..... | G 1 | W 0 | 0 | 0 | Fair |
| 12/28 | The Product..... | G 1 | D 2 | 2 | 2 | Deep |
| 12/28 | The Black Sheep..... | G 2 | D 2 | 2 | 2 | Holding |
| 12/28 | Our Mutual Girl..... | M 1 | C 2 | 2 | 2 | Mutual Girl meets May Creston |
| 12/28 | The Submarine Spy..... | M 2 | D 1 | 2 | 1 | Real submarine adds interest |
| 12/28 | Pickle Elsie..... | U 1 | C 3 | 3 | 3 | Rough slap-stick |
| 12/28 | When a Woman Waits..... | U 2 | D 1 | 1 | 1 | Strong appeal to women |
| 12/29 | Master Key..... | U 2 | D 3 | 3 | 3 | Strong serial |
| 12/29 | The Baby's Ride..... | M 2 | D 2 | 2 | 2 | Kidnapping scare |
| 12/29 | Lucy's Elopement..... | M 2 | D 2 | 2 | 2 | Too long |
| 12/29 | A Study in Scarlet..... | U 2 | D 2 | 2 | 2 | Detective |
| 12/29 | The Plot..... | G 2 | D 2 | 2 | 2 | Hypnotism and bombs |
| 12/29 | A Cowboy Pastime..... | G 1 | C 4 | 3 | 3 | Old stuff |
| 12/29 | The Lesson of the Flames..... | G 1 | D 2 | 2 | 2 | Serial |
| 12/29 | The Crimson Moth..... | G 2 | D 2 | 2 | 2 | Old family story |
| 12/29 | A Fish With a Storage Battery in Its Brain..... | G 1 | E 1 | 1 | 1 | Interest and science |
| 12/29 | The Way of the Woman..... | G 1 | D 3 | 3 | 3 | Essenay Beauty Contest |
| 12/29 | Cactus Jake, Heart Breaker..... | G 1 | C 2 | 2 | 2 | Western |
| 12/30 | The Derelict..... | G 2 | D 2 | 1 | 1 | Of vital interest |
| 12/30 | The Courtship of the Cooks..... | G 1 | C 3 | 3 | 3 | Flowers |
| 12/30 | Culture of Dahlias..... | G 1 | E 0 | 0 | 0 | Flowers. Beautiful |
| 12/30 | The Old Letter..... | G 1 | C 3 | 2 | 2 | Detective plot |
| 12/30 | Forcing Dad's Consent..... | G 1 | C 1 | 2 | 2 | Love wins |
| 12/30 | Two Dinkie Little Dramas..... | G 1 | C 1 | 2 | 2 | George Ade fables |
| 12/30 | The Exposure..... | G 2 | D 2 | 2 | 2 | Newspaper story |
| 12/30 | Within an Inch of His Life..... | U 2 | D 2 | 2 | 2 | Wildcat story |
| 12/30 | Universal Weekly..... | U 1 | W 1 | 1 | 1 | Uninteresting |
| 12/30 | The Unseen Vengeance..... | M 2 | D 3 | 3 | 3 | Old idea |
| 12/30 | The Rounders..... | M 1 | C 2 | 2 | 2 | Laughs |
| 12/30 | The Messenger..... | M 1 | D 2 | 2 | 2 | Drunks |

is secretly proprietress of a gambling house. Trixie marries Norris Graham, the district attorney, and by a series of weak surrenders to her passion for gambling becomes involved in debt. Her mother sells out her interest in the gaming establishment to one Devole. Trixie, as a member of a slumming party, enters the place and plays. She returns and loses \$3,000, for which she gives Devole a note. Trixie's husband, as the district attorney, raids Devole's place while Trixie is in the private office of the proprietor (lured there by Devole to defeat the purpose of the raid), and is killed when Devole fires his revolver through the private office door in an effort to kill the district attorney. There are half a dozen well-staged mob scenes, one when Mrs. Raymond's husband sinks to ruin on the stock exchange, again in the gambling rooms and during the showing of a horse race, where the grandstand and betting ring crowds come into the action. Miss Stewart does extremely well with the rather difficult and unsympathetic character of Trixie, but wears some of the most freakish clothes seen this long time.

SHOULD A WOMAN DIVORCE?

It all depends. If her husband wears one evening dress suit and two black bows through six years and five reels, yes. And if he leaves a room with one of the black bows striped in white, reaching the next room with an all-black bow on, yes. And if he is an eminent surgeon in New York receives his patients in the dirty looking white uniform usually worn by an interne on an ambulance, and which the same surgeon had on six years before in Vail, Iowa, still yes. And if a Packard car can leave a depot with the top up, in clear weather, reaching the farm house with the top down, then going to Chicago (from Vail) and again to New York, seemingly on fast passenger trains (along with the principals), divorce the husband or the car by all means. These most noticeable errors of detail in a poor picture opening at Weber's last Saturday have as much direct relation to the title as the title has to the story. It looks very much as though the Ivan Film Productions, after laboring through these five reels, were at a loss what to call the feature, so they gave it the only value it can possibly have in "Should a Woman Divorce?" There's nothing else, excepting poor acting and photography. The two principal players are Leonid Samoiloff and Lea Leland. Miss Leland played the girl at the seminary who was in love with Dr. Franklin, but returned home after graduating and fell in love with a cattle dealer (Mr. Samoiloff). She married him and they had a child. One day her husband got soured and bought a couple of drinks or young women in a cabaret. The wife got him at it. Not knowing the code in those serious affairs, the wife walked down to the river (near High Bridge, New York—though scene is in Chicago) and started to drown. Thinking better of it, she went back to Dr. Franklin's house and lived with him for some years, having another child. After Old Doc Franklin had everybody in the picture plugging for him as a surgeon, the husband made up his mind there was no one else who could operate on his daughter, so he and she went to see Doc. While there the husband met his wife. He wanted her to come back to him, but she said she was for the doc forever. He started to worry. Suppose his near-wife should blow him for her regular husband? He became blind thinking about it. Then he died, but the picture beat him to it by three reels. And the wife packed up the two children, the No. 1 and the No. 2, turned down her husband and walked out on a family group. It needed five parts to unwind this immoral and impossible story, and still it didn't answer "Should a Woman Divorce?" One or two of the principals seemed capable of giving a good performance if they had the opportunity. One was the young girl friend of the wife. A couple of rural bunnies were quite painful in their comedy efforts, and "Should a Woman Divorce?" may be said to be bad enough to be classed with the foreign feature films. They could place this film in the same Packard car and use the whole for a bridge jumping scene in a meller without ensuing loss to the public, or the promoters of the picture, if they seriously intend exhibiting it. It might retain the Packard for a quick getaway after an admission is charged to see it. *Time.*

A ROYAL IMPOSTER.

"A Royal Imposter" is in five parts, marketed by the Eclectic. The player enacting the role of Enrico, who becomes the royal imposter by killing the crown prince and assuming his royal garb, does some bully work and makes a manly lead. This film is colored, and combined with the excellent interior furnishings and settings, making the picture worth more than passing notice. Valerie loves Enrico who stabs the crown prince to death and throws his body into the waters below the castle. Enrico is informed of the death of the king and he dons the royal raiment without anyone suspecting his part in the plot. The bogus king does not follow the rules of the royal household, and describes new policies which arouse suspicion with his aides. Then his desire to see Valerie again who identifies the corpse of the real prince as that of Enrico and signs a paper that the prince not only killed him but attempted to force his attentions upon her. Valerie unknowingly as-

sists the Premier and the royal staff into trapping Enrico. The latter is stabbed to death as he leaves Valerie's house. "A Royal Imposter" is well mounted and handsomely costumed.

RETURN OF THE TWINS' DOUBLE.

"The Return of the Twins' Double" is a three-reel Universal with Grace Cunard playing three roles. The story has a woman thief as the leading character. She is the image of society girl twins, and makes trouble for the girls by impersonating one of them. She is finally caught and sentenced to prison. While on her way to the prison the train she is on meets with an accident and in the confusion she escapes, returning to her old haunts. She visits the home of the twins on the first night she is free and while there the father of the girls is killed. One of the daughters is accused of the murder. It looks as if she would be sentenced to the chair. The crook learns of her plight and swears the daughter did not do the killing, and it was done by a man. She is then released for turning state's evidence. The picture is rather interesting and has one or two real dramatic points. The train wreck was badly done. Miss Cunard is the big feature.

LIFE'S TEMPTATION.

"Life's Temptation" is a four-reel presented by G. Blake Garrison, made by the Imperator and released by the Midgar Features. The picture is English, with an English cast. The story opens with two shipwrecked men battling for their lives on a meagre raft. One fears he is to die and tells the other the story of his life. Being afraid he would be accused of killing a man, he ran away from his native land and took along money the dead man had in his possession. The shipwrecked man then gives to the other the money and asks him to return it to the proper party. The man taking the money is rescued and returns to England with the idea that he will return the money. As he is about to give the money to the woman to whom it belongs, he decides to keep it. The girl supposed to have the money falls in love with him and they are married, the man buying the home that was foreclosed on her. He makes plenty of money from the coal mines located on the property and everything runs smoothly until he begins to worry about the other man probably being alive. The couple have a young son and the family is very happy. The husband writes to a steamship company asking them if they knew anything in regard to the man in question. This man happens to be in the employ of the company and gets the letter. His memory, blank for some time, returns and he decides he will find out what the situation is at his old home and if the money was really returned. He arrives upon the scene and the wife is confronted by him. Rather than convict her husband as dishonest she tells the man he turned the money over to her. The picture has the son caught in an explosion in the mine and the father rescuing him after a hard struggle. The feature is fairly interesting, though the big dramatic points do not come off greatly. The big scenes are the burning of a ship at sea and the explosion in the mine. The first had been made from a model and enlarged. The mine thing was rather cheaply arranged. Of the cheaper grade of features, it will do for a nickel house.

THE WOLF'S PREY.

No matter how many big spectacles the \$50 a day service turns out it is highly imperative and apparently absolutely necessary that the picture houses in the cosmopolitan neighborhoods and which get by at five cents a throw must have a feature. This feature, therefore must nine times out of ten be a meller with climaxes and which in the billing must have a few thrills standing out to provide the bal-lyhoo needed to draw. In the avenue neighborhoods where the cheaper movies flourish this old fashioned melodramatic service gets a play. Hence the reason that pictures of the type of "The Wolf's Prey" are turned out here and abroad. As the title implies this film is meller from the word go, being a three-part picture with the Features Ideal trademark and marketed by the United Film Service. In addition to the villain getting in his dirty work and receiving his just deserts, there's a child sentiment that helps it in spots. "The Wolf's Prey" is best suited where the houses can't afford the more expensive service.

PRICE CUTTING CONTINUES.

The General Film Co.'s feature department is said to have put another list of cut rate features on the market. These are to be rented at \$2 a reel.

The General formerly supplied paper free. Now it charges for it at the rate of 10 cents for one-sheet up to 40 cents for six sheets.

ADDRESS DEPARTMENT

Where Players May Be Located

Next Week (January 4)

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

A
Abbott Minnie Tampa Tampa
Anoles Edward Variety N Y
Adams Rex & Co Variety N Y
Adler & Arline Colonial N Y
Alexander Kils Hudson Union Hill
Alexander & Scott Orpheum Duluth
Allen Minnie Co Orpheum Los Angeles

ALPINE TROUPE

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Management M. S. BENTHAM

Alpine Troupe Shea's Toronto
Anthony & Mack Temple Rochester
Arco Bros Orpheum Montreal
Asahi Troupe Orpheum Los Angeles
Avon Comedy 4 Orpheum Los Angeles

B
Barnes & Crawford Variety N Y
Barnold's Dogs & Monkeys Variety N Y
Barum Duchs Variety N Y
Big Jim F Bernate 1416 Bway N Y C
Bowers Fred V & Co Variety N Y
Bowers Walters & Crooker Orpheum Circuit
Bracks Seven care Tausig 104 & 14th St N Y C
Brady & Mahoney Variety N Y
Brooks Wallie Variety N Y
Buch Bros Variety N Y
Busse Miss care Cooper 1416 Bway N Y C

CARL BYAL and DORA EARLY
Direction, M. S. BENTHAM

Byron & Langdon 174 E 71st St N Y C

Ethel Barrymore
IN VAUDEVILLE

C
Cantwell & Walker Orpheum San Francisco
Carr Nat 10 Wellington Sq London Eng
Carnell & Harris Orpheum Los Angeles
Carus & Randall Maryland Baltimore
Ce Dora 9 Riverside Ave Newark N J
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Correll & Gillette Keith's Philadelphia
Cronin Morris Co Orpheum Sioux City
Cross & Josephine Variety N Y

D

DAVIS and MATHEWS

Touring Low Circuit

Next Week (Jan. 4), Empress, Salt Lake

D'Arville Jeanette Montreal Indef
Deeley Ben Co Orpheum Denver
De Felice Carlotta Variety N Y
DeHaven & Nice Orpheum Oakland
De Long Maudie Variety N Y
Devine & Williams Variety N Y
Diamond & Brennan Orpheum New Orleans

JIM SYBIL
DIAMOND and BRENNAN
"Niftynonsense"

Dickinson Rube Orpheum Omaha
Divinoff Ida Orpheum Minneapolis
Dyer Hubert Co Orpheum Denver

E

Eis & French Orpheum Portland Ore
Elizabeth Mary Variety London
Emmett Mr & Mrs Hugh 27 W 46th St N Y
Ernie & Ernie Orpheum Duluth
Eugene Trio Orpheum Kansas City

F

Fagan & Byron care Cooper 1416 Bway N Y C

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G

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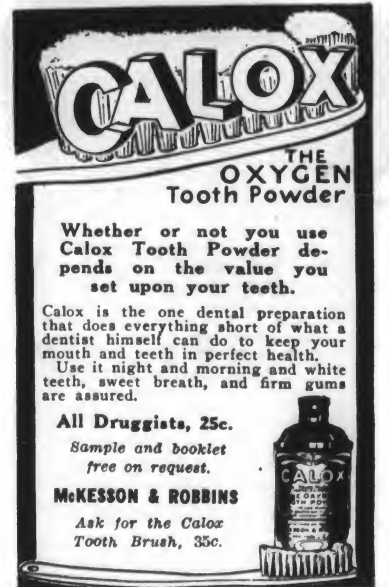
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N
Nash Julia Co
Neal L (P)
Neft John (P)
Neill Agnes
Neubitt Bobby (P)
Newhoff Irving
Niblo & Riley
Nokes Wm
Nolan Loulee (P)
Norton Ned
Norton Ruby
Norwood & Hall (P)
O
O'Brien Bob (P)
O'Donnell C H
Ormand Gertrude
Otto Bros
Owen Herman
Owens Mildred
P
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Pittet Richard
Pittso & Daye (P)
Pitt Charles
Poik John
Porte Blanche
Porter Ed
Powers Charles
Powers Julia
Prince Maurice
R
Racey Edward
Radcliff Marle
Ramdsen Clsie
Ranolph Marie
Raymond Ray
Reingold Rose
Reith Neary (P)
Reym & Roy
Ricardo Mrs E
Ricardo Irene
Rice Mr & Mrs Sam
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Rigby Arthur

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Roeder Hans
Robinson Albert
Robinson Harry (P)
Rolland Geo
Rose Julian
Roy Joe (P)
Rosella May
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Russell Bjou
Russell Maud
Ryan Kennet
Ryder Wm A
S
Sandberg Bob (P)
Santrey Henry
Saons (P)
Savay & Brennan
Savoy Bert (P)
Sawyer Della
Saxon Pauline
Schall Mina
Schrodes & Chappelle
Shannon Sam
Shattuck Truly
Shean Billy
Sheldon Bettina
Sherman Margaret
Sherman Mabelle
Shenton Will
Shipman Hazel
Simons Bobby
Simonds Jack
Simons John W
Simpson Grant (P)
Smith Mr E M
Smith Thomas
Smith & Farmer
Snyder Francis
Spencer & Williams
Stacey Della
Stark Leo
Stickney Circus
St Elmo Carlotta
Stern Al
Stevens & Stevens
Stewart Frankie
Stoddard Marie
Strickland Violet
Stuart Marie B
Stuart Mr
Stuart Fat
Stutsmann Mrs Chas
Symonds Alfretra (P)
T
Tanner J J
Taylor Sidney Jr
Texico
Thomas Billy
Thurston Leslie
Tilton Lucile
Trout Catherine
Tolans Musical
Tullio & Perona
Tunis Fay
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V
Valentine Arthur
Vall
Vardon Frank (P)
Vaughn Vivian
VonAvery Mrs (P)
Von Dell Florence
Voss Eddie
W
Walker Bert
Walters Ann (P)
Walters Selma
Ward Walter
Ward & Mack
Webb Harry L (P)
Webster Jesse
Webster Bert
White Belle
Whitesides Ethel
Whipple Bayonne
Wilker W H
Williams Harry
Williams Lottie
Williams The
Wilson Miss B
Witke Ethel
Wittrock Chas A
Worth Mary
Woods Albert B (P)
Woods Frank R
Woods T E
Woodard Dora (P)
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Z
Zaeller Ed
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CORRESPONDENCE

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

CHICAGO

VARIETY'S CHICAGO OFFICE:
MAJESTIC THEATRE BUILDING

Gaston Goudron has joined forces with Sam DuVries.

Aaron J. Jones and his family are sojourning in Summerville, S. C.

The Grace Hayward stock company is offering "Stop Thief," at the Willard this week.

Louise De Foggi will begin a short tour of the "association" time at Aberdeen, S. D., opening Jan. 10.

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"AUTO GIRLS"—1914-15**GEO. L. WAGNER**
"In Dutch"**"Girls from the Follies"**

The Fountain Inn, a rendezvous for theatrical people, has gone into the hands of a receiver. Julius Tumposwsky is in charge.

"On Trial" opened at Cohan's Grand Sunday night before a large audience. The play went over very well.

At the Midway Gardens, ice skating has been added as a feature. The terraces in the open gardens have been flooded.

May De Sousa is seeking the aid of the courts to separate her from her husband, Eaton Arthur Haines. She alleges cruelty.

Mae Holden

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"The Dummy" is the only opening of any importance scheduled for next week. The piece will open at Powers' theatre next Sunday night.

Raymond L. Jacoby, manager of the Hotel Carleton and the Alhambra theatre, is able to be on duty once more after a bad attack of la grippe.

Alterations have been made at the Great Northern Hip, where entrances and exits have been increased. A new steel curtain is also a feature of new equipment.

A portion of Charles E. Kohl's office on the eleventh floor of the Majestic theatre building is being partitioned off for a private office for Sam Kahl.

A RIOT IN BURLESQUE

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Ziegfeld's "Follies" have but two more weeks to remain at the Illinois, although efforts have been made to hold the show over for three weeks, without avail.

Al. Shean left the cast of "The Candy Shop" last Saturday night. His place has been taken by Jimmie Sullivan. George Baldwin is also out of the cast.

Will Jacobs, son of Abe Jacobs, stage manager of the Majestic, will go into partnership with David Beehler in the near future, according to the latest reports.

Owing to some changes made necessary in the cast of "Our Children," the play did not open Monday night as advertised, but the premier took place Wednesday night at the Princess.

The Century Opera company will close at the Auditorium Jan. 2. The fund of \$150,000, raised to conduct the season here, has been exhausted, and some of the backers have refused to come across with more.

Maurice Browne is looking for a "loop" theatre in which to offer "The Philanderer" while the Fuller season is on in the Little theatre. This piece has been the biggest success the Little has had in its history.

Will J. Davis has had a letter from Nellie Lynch, who is in London, stating that she is to marry her partner, Weston. Miss Lynch was very well known here in the days of the Henderson extravaganzas.

All "loop" theatres experienced a boom in business this week on account of the holiday crowds in town. Vaudeville houses benefited greatly, and all the legitimate houses also noted a revival in attendance.

Romeo the Great, a monkey, was operated on last Sunday at the Victor House for some trouble with his nose. The simian was under the influence of ether for thirty minutes and the operation was a success.

At the outkirting theatres this week the following plays were offered: "The Trail of the Lonesome Pine," Crown; "Way Down East," Victoria; "While the City Sleeps," National; and John Bunny and his company, Imperial.

Members of the Anti-Cruelty Society of Chicago attended the performance of "On Trial" at Cohan's Grand Monday night, and a big share of the proceeds of that performance will go into the coffers of the society.

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The members of the Wilhat Troupe are celebrating Christmas week by playing the Orpheum in Milwaukee, the home of the act. Four years ago, the act was put together in the attic of a dwelling house in the Wisconsin metropolis.

Madie De Long, after a month's rest in Chicago, where she was called by the death of her mother, Mrs. Aurelia De Long, who died Dec. 22, will return to New York, where she will resume her work under the direction of Morris & Fell.

The Harry James Hooster Club celebrated its first birthday anniversary Dec. 26. The club has branches in Milwaukee, St. Paul, Minneapolis, Omaha, Sioux City and Buffalo. Members of the cast of "The Candy Shop" were special guests at the celebration last Saturday night.

Among those who went from Chicago to attend the opening of the Orpheum in Kansas City were Marcus Helman, Charles Hamerslough, Martin Beck passed through Chicago on his way home from Kansas City on Tuesday and Mr. and Mrs. Charles E. Bray were also in attendance at the opening ceremonies.

Miss Violet Silverheart, of the Silverheart Sisters, who recently underwent an operation at the American Hospital, has been discharged from that institution, cured. Jack Barrett, of Barrett and Bayne, has been under the care of Dr. Max Thorek, after a tour of the Pacific coast. Minnie Hogan (Minnie Furman), late of "The Beggar Prince" opera company, is the mother of a baby girl born at the hospital.

Gossip has it that a social function took place at the Saratoga Hotel some nights ago attended by a select few. The affair has not excited in the society columns, and those who participated have not been anxious that their names and jewels be mentioned. In fact, at least three of those who attended are being eagerly sought by the police. The function was called a "crap game" in the vernacular of the streets. Three men were engaged in the fascinating pastime, with money and diamonds scattered about over the table. It was a battle to the death, and when the fight was at its height, three men wearing black masks stepped in. They had not been invited, but they had three gleaming guns in their hands which acted as open sesame. There was just a slight parley, when the uninvited guests got busy. They gathered in the money and jewels, said to have been valued in the neighborhood of \$2,000, and after admonishing the original members of the party that it was very wicked to shoot craps and also that they would better keep very quiet for a few minutes the unceremonious men departed and faded away into the night, leaving three crestfallen men to mourn the loss of their money and diamonds. The men bereft of their valuables made a "beller," but they did not make a very loud one, as they appeared to feel a bit sheepish about the whole deal. The police were not at all sympathetic in the matter either, as there has been some effort on the part of the city constabulary to stamp out social functions known as crap games. But, at any rate, the incident has enlivened the holidays along the Dearborn street Rialto and has been a fine morsel of gossip rolled under the tongues of the wise.

AUDITORIUM (Bernard Ulrich, mgr.).—Century opera in last week.

BLACKSTONE (Edwin Wappler, mgr.).—"My Lady's Dress" opening week.

COHAN'S GRAND (Harry Ridings, mgr.).—"On Trial" opened Sunday night.

CORT (C. J. Herrman, mgr.).—"The New Henrietta" with six legitimate stars, opened Sunday night.

GARRICK (John J. Garrity, mgr.).—"Whirl of the World" began a return engagement Sunday night.

LA SALLE (Joseph Bransky, mgr.).—"The Candy Shop" with a few shifts in cast, playing to good houses.

OLYMPIC (George C. Warren, mgr.).—"Potash & Perlmutter" still getting very fair returns after a long and astonishing run.

ILLINOIS (Augustus Pitou, Jr., mgr.).—"Ziegfeld's 'Follies' drawing like a magnet of the first power.

POWERS (Harry J. Powers, mgr.).—"The Misdemeanor Lady" just fair returns.

PRINCESS (Sam P. Gerson, mgr.).—"Our Children," a new play with Henry Kolker starring, opened Wednesday night.

LITTLE (Maurice Browne, mgr.).—"The Philanderer."

AMERICAN MUSIC HALL (Joseph Garrity, mgr.).—"At the Ball," opened Sunday.

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PALACE MUSIC HALL (Harry Singer, mgr.; agent, Orpheum).—The bill loomed up pretty well with Blossom Seeley away in the lead. Miss Seeley sang five numbers, putting them over big and at the finish "Rube" Marquard came on and bowed the acknowledgments for the whole family. Miss Seeley was the real hit of the bill. Houdini had been programmed to close the show, but his artistic temperament would not allow him to do this, so he got the coveted seventh place where he did a couple of good tricks and, as usual, had his audience mystified. He made a pretty good showing. Kramer & Pattison were not appreciated at their full value on opening place. Had they been down the bill a little they would have gone much better.

Marie Fenton, a single singing act, had second spot, where she offered popular numbers, making a change of gown for each song. She did not create a riot, but was pleasing. Muriel Ridley and Asta Fleming were on in third spot, where they offered a conglomeration of dances, poses and other features. The pantomime, "Love or Fame," with which they closed, had a novel idea in it. Miss Fleming, who posed as the artist, was a bit awkward. Miss Ridley was more at ease. The act did not seem to hit the audience as it should, for a good many were inclined to laugh instead of sit quietly and appreciate. Leo Carrillo offered his Chinese imitations, making a fine impression. The laughing honors of the program went to Edwin George. Bert Leslie was seen to advantage in "Hogan in London." He has added some new slang phrases to his repertoire which add to the general good effect. The Three Rubes (Bowers, Walters and Crocker) were chased down from third to closing place, where they did acrobatic work in rural attire and were funny. The audience started to go out, but after the men had worked a few minutes the exodus ceased.

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum).—Out of the nine acts on bill, eight were comedy, more or less pronounced. May Irwin, for example, with her company, could not by any stretch of the imagination be called sad or lugubrious. She stepped out of her act to do a song or two and a recitation or two, which allowed her to reap another big harvest of laughs before she subsided. Miss Irwin offered her little comedy "She Just Wouldn't," assisted by five others. The skit has quite a number of laughs, even if it is just a trifle talky. It went big with the Monday afternoon audience, which, by the way, filled every seat in the house

except a few scattered in the topmost gallery. Marcell and Bell, two dancers who appear to be constructed of rubber, the way they bend and twist, opened the show. They appeared in black and white before a black velvet drop, making striking pictures. The man of the team offered some contortion work that got him hearty hands. Finn and Finn dropped in next with dancing of a swift nature. Both did lively stepping and both made good. "An Innocent Bystander," a sketch, on next, was exploited by Homer Miles, Helen Ray and three others. The sketch deals with city life in one or two of its strangest aspects, and shows that truth is quite often stranger than fiction, or, at least, stranger than even the wildest imagination of the rewrite boys on a city copy desk. Act got over very well. Marshall Montgomery, ventriloquist, offered a new line of stuff in spots and pulled some of his old stunts. He got a reward of laughter for his efforts. Clara Morton, assisted by Frank Sheen, offered a sort of freakish turn from the pen of Junie McCree in which she looked pretty and sang with considerable unctious. When she offered to spring some of the old turns that she had been identified with in the past, she received the compliment of genuine applause. Ethel Green, sandwiched in between Clara Morton and May Irwin, did not have the easiest place in the world to fill. She also seemed a trifle hoarse in her opening numbers, but got down to real earnest work in a "kid" song part, and later came on in gown and garb of the 80's, where she did effective work. Maude Muller, who has a deep speaking voice, an explosive delivery and a comedy style all her own, was assisted quite materially in her efforts to get laughs by Ed Stanley, who is tall as well as talented. These two pulled considerable "nut" stuff and they made a good impression just before closing. The Two Carltons, billed as the phlegmatic gymnasts, found the audience deserting the house in flocks when they sauntered on. Those who remained for the act, however, were well repaid, for the boys do some neat work, and in such a droll way that they present a mighty good bit of entertaining. They would go much better up in a bill, however, than at the close, as their work is so slow in getting started that the audience begins to get restless before the real trend of the act comes to light.

GREAT NORTHERN HOP. (Fred Eberts, mgr.; Andy Talbot for W. V. M. A.).—Well put together bill running smoothly with several bright spots of comedy. Les Gougets,

musical act out of the ordinary, open night shift with some novel ideas. Offer trumpet, cornet and other musical stunts with musical imitations thrown in for good measure. Got genuine applause. Bert and Hazel Skatelle, who jig, do the maxixe and other dances on stage with a poetry at house in a second spot, where they entertained neatly and nicely. Mme. Tschowa's family of cats, in third place, went through their paces without a hitch, displaying intelligence of a high notch and training of the carefulest sort. The felines got applause throughout the run of the act. Al Abbott, who uses hats to help him give imitations of numerous nationalities, made a decided hit. He offered a range of songs running from Chinese to Hebrew, and from the rural to German, and closed with a song by a lazy man. He went big. The Hong Kong Mysteries, a big and showy act with handsome settings, did not get the applause it deserved, but even at that, got over very well. The act has the usual line of stage mysteries, with a few new features thrown in. Joe Whitehead followed this big act with his own line of "nut" stuff and carried off the big laughing honors of the entertainment. His line of work is pleasing to the average audience and his intimate style of "kidding" got him over very big with the Great Northern patrons. The Melvins, three well put up young acrobats, closed. They have a line of work in hand balancing that gets them applause every few minutes as they proceed with their act. They work easily and are graceful.

McVICKERS (J. G. Burch, mgr.; agents, J. L. & J.).—One of the fastest and most popular bills seen in this house in some time, with Caesar Rivoli headlining. This protean player put his stuff over easily and was the big hit of the bill. The Morton, Jewell Troupe of club swingers, also made a decided impression, and Chase and La Tour were another hit, with Oscar Lorraine, a "nut" violinist, pretty well up in the running. The Zeller Trio acrobats, opened the proceedings with lively work. They have a good repertoire and some of their comedy is new and really funny. Schrodes and Chapelle, a man and woman, who have a clever line of talk, were in second spot. Charles Bowser and company offered a sketch called "Superstition." Act goes smoothly and has numerous bright lines, and the plot is adhesive, at any rate. The Morton, Jewell Troupe were in next spot. They have neat and natty costumes, work fast and do some showy tricks. They were a distinct hit. Chase and La Tour, on next, came in for applause all through their turn. Oscar Lorraine pulled a lot of new "nut" stuff, and when he disclosed a young woman plant in the audience who could sing, he came very near stopping the show. A rural sketch called "When We Grow Up" and Barnes and Robinson were also on the bill. The audience of Monday was of big proportions and full of the holiday spirit, which let itself out with plenty of applause and much laughter.

SAN FRANCISCO VARIETY'S

SAN FRANCISCO OFFICE
PANTAGES' THEATRE BLDG.
Phone, Douglas 2213

ORPHEUM.—Alice Lloyd is back in town and her appearance at the Orpheum was the signal for a hearty reception which must have done her heart good. The welcome was genuine and sincere, and she returned the compliment splendidly. Miss Lloyd has established herself as a big favorite here. They voted her "great." Dunbar's White Hussars were not only classy but quite successful in the closing position. LaFrance and Bruce offered blackfaced comedy that was liked. Pierre Pelletier and his company failed to appear in their underworld sketch. "The 10-40 West" and Cantwell and Walker were substituted. The audience again laughed at the Imhoff, Conn and Coreene (holdover). Violinsky, another holdover, repeated his success of last week, his piano "bit" in particular going big. DeHaven and Nice (holdover) did well enough opening. Billy V. Van and the Beaumont Sisters (holdovers) put some good comedy into the bill. Sebastian and Bentley, very good.

EMPRESS.—The Nichols Sisters elicited laughter. Wanda had the closing position and the trained seal held close attention. Mellor and De Paula, liked. "Wife," sketch, proved acceptable. Dixon and Dixon, opening, well received. "The star" will be revived under New Acts next week, as also will be the Two Murphys, who were "added."

CORT (Homer F. Curran, mgr.).—Forbes Robertson Co. (second week).

COLUMBIA (Gottlob, Marx & Co., mgrs.).—"The Yellow Ticket" (second week).

GALEITY (Tom O'Day, mgr.).—"Three Times the First Week."

ALCAZAR (Belasco & Mayer, mgrs.).—"Shore Acres" (stock).

WIGWAM (Jos. Bauer, mgr.).—Musical comedy and vaudeville.

PRINCESS (Bert Levey, lessee and mgr.; agt., Levey).—Vaudeville.

REPUBLIC (Ward Morris, mgr.; agt., W. S. V. A.).—Vaudeville.

Alfred Latell arrived in town last week and will locate here until the fair is over.

Jack Magee has joined the Galeity musical comedy company.

Ernan Seavey has been laid up with an abscess of the ear.

Garriek Major and Estella Ellsworth have been engaged for "The Three Twins" at the Gaiety.

A. Burt Weener has been recruited by the Gaiety Producing Co. to play a role in the revival of "The Three Twins."

Business took a bad slump at most of the houses during the early part of last week, but by Saturday it was almost normal again.

Jerome & Carson opened at Pantages and will play the circuit. This is the country's first American appearance since playing Rickard's Australian circuit.

Sunday, Dec. 20, Nadell and Kane retired from the bill at Pantages after the first evening show. The walk-out resulted from an argument with the management about the way the act was presented. It is understood that in walking out the team willingly forfeited the remainder of the tour.

Commencing Jan. 4 the Alexandro Bevan opera company will begin a season of grand opera at the Alcazar. The announcement gives a long list of the notable artists included in the company and lays stress upon the fact that the opera will be changed three times during each week, but it does not state how long the season will last, which in all probability will be decided upon after the first week. In the past two seasons opera has not been well supported by the natives here.

According to a well-known advance agent who dropped over here for a day last week while en route East from the South, conditions governing the show business in Arizona are so bad most of the houses are not making any attempt to play road attractions. From another source comes the word that the one house playing attractions in Phoenix has closed. If such is the case, shows routed South will have to jump from Los Angeles to Fort Worth without any stands to break the long jump.

ATLANTA.

By R. H. McCAW.

FORSYTH (Hugh Cardoza, mgr.; agt., U. B. O.).—John and Emma Ray, do fairly well; Jed and Ethel Dooley, hit; Cordini's Circus, fine; Roach and Curdy, laughs; Hally and Noble, success; Spiegel and Nones, applause; Ward Baker, pleases; Soretti and Antoinette, open satisfactorily.

GRAND (Arthur Hyman, mgr.).—Feature films slowly gaining following.

ATLANTA (K. & E.).—"Potash and Perlmutter," heavy advance; "Polly of Circus," Elsie St. Leon, to follow.

The Lyric and Bijou, Jake Wells houses, appear to be doomed to darkness the remainder of the season.

ATLANTIC CITY.

By LOUIS WILLIAMS.

APOLLO (Fred E. Moore, mgr.).—27, James Forbes' new play, "In the Lighthouse," with Douglas Fairbanks, 30, "Twin Beds."

KEITH'S (Chas. G. Anderson, mgr.).—Well balanced holiday bill. Bessie Wynn, new songs; Marie Nordstrom, scored; William Norris (New Acts); McMahon and Chapelle, laughing hit; Hazel Kirk Trio, pleased; Cooper and Smith, over well; Mosher Hayes and Mosher, good opening act; Castillanos, pleasing posing. House did unusually well on opening day for this season here.

NIXON (Harry Brown, mgr.).—27, "Garden of Girls," Good show; 30 (vaudeville), "When Women Rule," Alex Porter; Chick and Chicklets; Stravitz and Strasser; Gertrude Flake.

The Steel Pier has let the contract for the rebuilding of the Music Hall on it, which was damaged by the recent storm. It call for \$300,000, but is only the preliminary expense of sinking pilings and the understructure. The entire cost will be \$300,000. Edward Bader of this city was awarded the contract. The work will be extremely hasty, as the building is barely able to remain upright. Divers found pilings which were 18 feet in the sand were just about resting on their anchors on the bottom. The storms of the past few years have swept the sand away from them. Pilings for the new structure will be sunk 80 feet into the sand.

Rumors of Marcus Loew having the booking of the Savoy are rampant.

Theatrical business for the holiday week seems to have taken a spurt.

Leo Kohls, the orchestra leader, has returned here for the season.

BALTIMORE.

By J. E. DOOLEY.

MARYLAND (F. C. Schanberger, mgr.; agt., U. B. O.).—Blanche Ring, possesses a distinct charm; Comfort and King, continual laughs; Harry Green, warm welcome; "A Night in a Monkey Music Hall," novel and pleasing; the Brunelle Sisters and Stephens, good; "Neptune's Garden," second week; Lobse and Stirling, fine work; Truelli, clever.

Norfolk, Va., Dec. 26, 1914.

Mr. Jack Von Tilzer,
148 West 45th St.,
New York

My dear Jack:—

I had the pleasure of hearing

AL JOLSON

sing your song

"TENNESSEE I HEAR YOU CALLING ME"

at the Wintergarden last week; and enjoyed it so much, that I went back Sunday night and caught him again. It is wonderful the way he puts it over.

"Tennessee" is the great big song hit of our troupe. I sing it for the finale of the minstrel first part, and it never fails to stop the show. It certainly is a marvelous song for me, and I am more than glad to add my efforts in making it a universal success.

Wishing you a Happy and Prosperous
New Year, I remain, as ever

Sincerely yours,

JIM DOHERTY,

with

Geo. (Honey Boy) Evans' Minstrels

HIPPODROME (Charles E. Lewis, mgr.; agt., Loew).—Five Old Soldier Fiddlers, win much applause; Eddie Foyer, interesting; Whitney's Operatic Dolls, please immensely; "Just Half Way," good; Edith Clifford, stunning; Swaine's Rats and Cats, wonderful; Mack and Pingree, win out.

VICTORIA (Pearce & Scheck, mgrs.; agts., N. N.).—George Schindler, very good; Price and Price, most daring; Artie Hall, splendid makeup; Oberiter and Gira, beautiful; Bristol's Ponies, quite intelligent.

NEW (George Schneider, mgr.; agt., Ind.).—"The Bellboy and the Belles," over big; Fantose's Manikins, entertaining; Three Fryers, funny; Pauline Barry, has handsome costumes; Gus Leonard, mystifying and amusing; Luce and Luce, above the average.

FORD'S OPERA HOUSE (Charles E. Ford, mgr.).—"High Jinks." Better business than for some time.

ACADEMY OF MUSIC (Tunis F. Dean, mgr.).—"Diplomacy." Large and fashionable audiences throughout week.

AUDITORIUM (Wedgewood Nowell, mgr.).—Poli Players in "The Christian" do exceedingly well. Edmund Elton's last week as leading man here considerably aids in increasing box office receipts.

COLONIAL (C. F. Lawrence, mgr.).—"Little Lost Sister." Pretty dull here.

GAYETY (J. C. Sutherland, mgr.).—"Watson's Orientals." Packed houses again.

PALACE (W. L. Ballauf, mgr.).—"American Beauties." Business picking up a little.

ALBAUGH'S.—"Thirty Leagues Under the Sea" in pictures. Fair attendances for second week.

At a recent meeting of the Theatrical Mechanical Association of Baltimore, the following officers were elected for the coming year: Frank Cavanaugh, president; William E. Myers, vice-president; Michael Fitzgerald, financial secretary; and George Butterworth, chairman of the board of trustees.

BUFFALO.

By CLYDE F. REX.

TECK (John R. Oisher, mgr.).—"The Story of the Rosary," first time here, packed house at each performance. Gigantic production, good cast. Advance sale heavy. Next, "The Third Party."

STAR (P. C. Cornell, mgr.).—Mrs. Patrick Campbell and complete London company opened Monday in "Pygmalion." Audience small and little appreciation shown for the efforts put forth by an excellent cast. Will fall way short of receipts brought last week by Julian Eltinge. 4-6, Marie Cahill and Richard Carle in "Ninety in the Shade;" 7-9, "The Little Cafe."

GAYETY (J. M. Ward, mgr.).—"Follies of the Day," opened big. Brilliant offering in high grade burlesque. Big improvement over 1914 show. Ben Welch brings his new show to the Gayety next week.

MAJESTIC (John Laughlin, mgr.).—Stealing away from the dramatic policy in vogue here for the past few weeks, "September Morn," a delightful musical comedy, opened a week's engagement and played to packed houses throughout first week. The attraction comes from Chicago. There is plenty of comedy, in which Frank Minor, of burlesque fame, is starring. Pretty girls, clever dancers, elaborate costumes and scenic effects help considerable in putting the attraction over effectively. The production should do well on this, its first eastern invasion. Next, "Little Lost Sister."

SHEA'S (Henry J. Carr, mgr.; agt., U. B. O.).—"Trixie Frisken," always a delight here, humorously headlines this week's bill.

Trixie scores a big hit and ably supports an otherwise poor collection of acts. Fisher and Green, in "The Partners," do well; Milton Pollock and Co., are billed heavily, but live up to the position with effort; Hawthorn and Inglis, fair; Geo. N. Brown, novelty; Romy La Rocca, entertains; the Gardner Trio, usual; Alpine Troupe, sensational feature; pictures close.

STRAND (Harold Edel, mgr.).—"The Thief," first half; "The Tigress," last half, in picture. Drawing good.

OLYMPIC (Charles W. Denzinger, mgr.; agt., Sun).—This centrally located vaudeville house enjoys capacity business. "The Candy Store Girls," seven in all, headline this week's bill in song and dance; Mizpah Schibini is a clever entertainer; the Four Aerial Stars, feature in sensational aerial act; Persson and Garfield, are good in comedy and song; Jenn and Kieber, fair.

HIPPODROME (Henry J. Carr, mgr.).—Mary Pickford, in "Cinderella," all week. Jan. 4, Marie Dressler in "Thirteen Punctured Nightmares." Business but fair. Some rumor of change in policy.

ACADEMY (Jules Michales, mgr.; agt., Loew).—Ten acts appearing three times daily comprise this week's offering at the only Loew house in the city. June Roberts and Co., score a big hit; Deland Carr and Co., get over with equally as great a hit in "Back to Buffalo;" the Coalminers Quartette, is good; Cahill and Terrill, fair; Jack Alken, is welcomed; Domingo and Keno, applause; Clemenza Bros., please; West and Tait, entertain. "After Thirty Years" and "The Great Mystery" are shown in picture. Business good.

REGENT (G. S. Schlesinger, mgr.).—First run movies, regardless of every effort, are failing. Easy access to uptown theatres draw from patronage, which earlier favored this picture house. Special music being featured in effort to revive business.

GARDEN (W. O. Graham, mgr.).—"Tango Queens."

PLAZA (Jacob Rosing, mgr.; agts., McMahon & Dee).—Sandor Bros., clever; Frances Girard, pleased; Picnic Days, scored; Old Town Four, featured; The Valadons, sensational; Florence Hughes, hit pictures conclude.

E. L. Haman, former manager of the Griffin agency here, is managing the Sun movie theatre out Broadway.

The Elk, new picture house, erected at Smith and Elk streets, opened New Year's. William Rosenkrantz, proprietor, will manage the house.

Buffalo's annual Automobile Show will be held the week of Jan. 25.

"The Foot of Princess Hermonthis," a fantasy written by Herbert M. Dawley, Buffalo sculptor, was recently produced before an audience of friends with great success. Four persons appear in the play, which is of weird Egyptian origin and will doubtless be heard little of.

"The Sattler," new Broadway theatre, one of the finest movie houses in Buffalo, will open Saturday, 27. Seats 12,000. Modern in every respect. Prof. J. E. Nichol, for 12 years with the Aborn Opera Company, will lead selected orchestra. J. Rand will manage the house.

It is rumored Al Sherry, former manager of Shea's Hipp., will open a booking agency here soon.

BOSTON.

By J. GOOLTZ.

KEITH'S (Robert G. Larsen, mgr.; agt., U. B. O.).—Ideal bill for a Boston audience, opening well and cleverly made up. Headliners were Lew Dockstader, Henry E. Dixey and "The Lawn Party," with William J. Dooley. This last act was an especially agreeable surprise, having been enlarged and needed up since its last appearance here. A couple of years ago, Claudius and Scard, who next to closing and carried the house to a sell-out. Lupita Perea, a circus single, closed, holding the crowd unusually well, and the opener were Mario and Duffy, eccentric gymnasts, fair; These Four Entertainers, good; Howard, ventriloquist, good; and Juliet, first time here as U. B. O. act, did very well.

PARK (Joseph Roth, mgr.).—Pictures going satisfactorily.

LOEWS ST. JAMES (William Lovey, mgr.).—Vaudeville and pictures. Excellent.

LOEWS ORPHEUM (V. J. Morris, mgr.).—Vaudeville. Packed.

LOEWS GLOBE (Frank Meagher, mgr.).—Vaudeville. Fair.

BIJOU (Harry Gustin, mgr.; agt., U. B. O.).—Vaudeville. Excellent.

BOWDOIN (Al Somerbee, mgr.; agt., U. B. O.).—Small time acts featured in a bear of an advertising campaign. Practical capacity.

BOSTON (Frank Ferguson, mgr.).—Feature film. Fair.

BOSTON O. H. (Henry Jewett, mgr.).—Opens New Year's night with Shakespearean Rep. at 59-cent ton. "As You Like It," first.

CASTLE SQUARE (John Craig, mgr.).—Stock Second and last week of "Snow White" and the "Seven Dwarfs" with Mary Young. Opened poor and closing strong. Harvard prize play next week.

TREMONT TEMPLE (Frank Stern, mgr.).—Ditmar's Animal Pictures; third week, fair business.

PLYMOUTH (Fred Wright, mgr.).—Cyril Maude in "Groupy," seventh week, excellent downstairs business.

CORT (John "Eddy" Cort, mgr.).—17th week of "Pek" with Florence Martin. No sign of closing.

COLONIAL (Charles J. Rich, mgr.).—"The Girl From Utah," third week, excellent business with no musical production opposing.

WILBUR (E. D. Smith, mgr.).—"A Pair of Stars" in for a run, opening Monday night to excellent house.

MAJESTIC (E. D. Smith, mgr.). Robert Maude in "King John" opened Monday to fair house. Booked for two weeks in Shakespearean Rep.

SUPPORT (E. D. Smith, mgr.).—"Pinafore," last week, to fair business. Character-

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CHICAGO "AMERICAN":

Fields and Lewis are as vital to a
vaudeville program as Sothorn
and Marlowe are to Shakespeare.

used here as wonderful production with mediocre cast.

TREMONT (John B. Schoffel, mgr.).—"Seven Keys" opened Monday to big house spring to innovation of Press Club night. Booked for six weeks with seventh week held open on "spec."

CASINO (Charles Waldron, mgr.).—"Girls From Happyland." Good.

GAITEY (George Batcheller, mgr.).—"London Belles." Excellent.

GRAND OPERA (George Lothrop, mgr.).—"Eva Mull and 'Follies of 1920.'" Fair.

HOWARD (George Lothrop, mgr.).—"Monte Carlo Girls," with "Rabbit" Maranville of Braves heading house bill. Capacity.

NATIONAL (Nat Burgess, mgr.; agt., U. B. O.).—"Being tried out as a last resort under a pop vaudeville policy with 15-cent top.

The Park put over a winner this week in local movies of Mayor Curley. They set a "plant" in the form of a ragged attired employee who panhandled two bits from the mayor the day before Christmas and he dug down for the coin and passed it across while the camera was busy at work behind an automobile which had its motor running to conceal the click of the machine.

CLEVELAND.

By CLYDE E. ELLIOTT

COLONIAL (Robert McLaughlin, mgr.).—"De Wolf Hopper and Olibert & Sullivan Opera Co." Big business.

OPERA HOUSE (George Gardiner, mgr.).—"The Dummy." Delightful good houses.

HIPPODROME (Harry Daniels, mgr.).—"Bouncing Patterson, good opening; Nat Willis, very funny; Lee & Cranston, good; Conkley, Hanvey & Dunlevy, applause; Arthur Prince, good; Claire Rochester, applause; "The Green Beetle," entertaining; Little Nap, good.

MILES (G. J. Gallagher, mgr.; agt., Loew.).—"A Japanese Prince," tabloid comic opera, good headliner; Sandy Shaw, applause; Rose and Moon, very good; Four Herculano Sisters, applause; Andy Rice, funny; Brierte and King, very good.

PRISCILLA (Proctor Seas, mgr.).—"Seven White Black Birds," good headliners; Four Flying Valentines, good; Restivo, applause; Alvarado's Goats, fair; Williams and Sterling, applause; Thos. Keogh & Ruth Francis, good; Rose Meville, good.

GORDON SQUARE (Harry Durocher, mgr.).—"The King of the Movies," good comedy; Francis E. Curran & Co., good; Wells & Fisher, much applause; Hunter & Ross, applause; Lew Jarvis & Co., entertaining.

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OLYMPIA (G. McCandlish, mgr.).—Earl Jerome, good comedy; Richard Placak, Bohemian baritone, applause; John Burrows & Co., entertaining sketch; Canaugh & Shaw, much applause; Harvey Basket Ball Trio on Wheels, entertaining.

METROPOLITAN (Fred Johnson, mgr.).—Buckley-Halliday Players in "The Ghost Breakers." A hit.

GRAND (C. J. Kittz, mgr.).—"Wedded But No Wife." Good business.

CLEVELAND (Harry Zucker, mgr.).—Holden Players in "Cinderella."

STAR (C. J. Kittz, mgr.).—"Big business, EMPIRE (Bert McPhail, mgr.).—"Follies of Pleasure." Big business.

STAR (C. J. Kittz, mgr.).—"The Globe Trotters." Doing very good business.

Charles Dempsey has been succeeded as manager of the Miles theatre by G. J. Gallagher, formerly with the Miles hippodrome at Minneapolis.

Manager McCandlish is now playing vaudeville at the Olympia, Fifty-fifth and Broadway.

The Hippodrome, for the first time, had two shows New Year's Eve.

CINCINNATI.

By HARRY V. MARTIN.

GRAND (John Havlin and Theo. Aylward, mgrs.; agt., K. and E.).—"Every Woman;" 4, Mrs. Patrick Campbell.

LYRIC (C. Hubert Heuck, mgr.; agt., Shubert).—"A Pair of Sixes;" 3, "High Jinks."

KEITH'S (John F. Royal, mgr.; agt., U. B. O.).—"The Kramers;" Alf, James Holt, Mr. and Mrs. Jack McGreevey; Vaughan Glaser and Co.; Toney and Norman; Han Ping Chien and Co.; Primrose Four; Vivian Ford and Harry Hewitt.

EMPIRE (George A. Boyer, mgr.; agt., Loew).—"Karl; Nowlin and St. Clair; Bennett Sisters; Ethel Whiteside and Co.; Owen McGivney; Rockwell and Wood.

WALNUT (George F. Fish, mgr.; agt., S. H.).—"Eugenie Blair in 'A Fool There Was';" 3, Rose Meville in "Sis Hopkins."

OLYMPIC (Willis F. Jackson, mgr.).—Al Reeves Beauty Show.

STANDARD (Charles B. Arnold, mgr.; agt., Columbia No. 2).—"French Models."

Owing to the illness of Ethel Whiteside she could not appear at the Empire Sunday, but had recovered sufficiently to work Monday.

The Orpheum, which failed with vaudeville and stock, is making money with pictures under the management of Morris Wolfson, brother-in-law of Ike Martin, proprietor of the house.

HONOLULU.

By E. C. VAUGHAN.

THE BIJOY (J. H. Magoon, mgr.).—George Wabbe & Co. in "The Conspiracy."

EMPIRE (J. H. Magoon, mgr.).—"Ye Liberty HAWAII (Mrs. I. Scharlin, mgr.).—"Pictures."

POPULAR (Bredhoff & Blair, mgrs.).—"Mysterious Jansen, Great Duncan, Jack Owens, Senor Serra, Joe Reed, Maxine Hewitt."

OPERA HOUSE (W. D. Adams, mgr.).—Benola, Musical Storeys, Dave and Norwood, Hayes and Rivers, Zeno and Mandell, Boudini Brothers, Valentine and Bell.

ASHI (H. Bredhoff, mgr.).—"The Creightons, Mabe Campbell, Carpos Bros., Four Goldinis, Eary Trio, Juno Salmo."

INDIANAPOLIS.

By C. J. OALLANAN.

SHUBERT LURAT (J. D. Barnes, mgr.).—"28, 29, 30, "Kitty Mackay;" 1, 2, Fritz Sheff in "Pretty Mrs. Smith."

ENGLISH (Ad. F. Miller, mgr.).—"28, 29, 30, "One Girl in a Million;" 31, 3, Photo-Plays."

LYCEUM (Phil Brown, mgr.).—"The Calling of Dan Matthews."

KEITH'S (Ned Hastings, mgr.; agt., U. B. O.).—"Marx Bros.; Joe Jackson; Herman Timberg; Jane Connelly and Co.; Trevett Canines; Nevins and Gordon; Flying Henrys."

LYRIC (H. K. Burton, mgr.; agt., U. B. O.).—"Willing Bentley and Willing; Fred and Eva Mozart; Eddie Badger; Apollo Trio; Curtis and Hebard; 2d half—Lloyd Sabine and Co.; 4 Society Girls; One-string Milton; Baron Lichter; Young Namba Family."

FAMILY (A. Harmon, mgr.; agt., Sun).—"Vaudeville."

GAYETY (C. Cunningham, mgr.; agt., C. T. B. E.).—"MAJESTIC (Edw. E. Sullivan, mgr.).—"The Female Drummers."

COLUMBIA (G. E. Black, mgr.).—"September Morning Glories."

LOS ANGELES

VARIETY'S

LOS ANGELES OFFICE

306 MASON OPERA HOUSE BLDG.

GUY PRICE, Correspondent

ORPHEUM (Clarence Drown, mgr., U. B. O.).—"Red Heads," well received; Trovato, went over big; Elda Morris, very good; Charlie Howard and Co., pleasing; Corbett, Shephard and Donovan, remarkably good; Eliphe Snowden, ordinary; Platos and Glaser, artistic dancers; Three Travillon, clever, with well-trained seals.

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PANTAGES (Carl Walker, mgr. Pantages).—"Week 21: Frances Clare, Guy Rawson and "girl act." Fine New Orleans Ragtime Band, entertaining; Katherine McConnell and Roy Neymeyer, got laughs; Roy and Anna Harrah, quite pleasing; Arthur Whitlaw, good.

EMPIRE (Harry Follette, mgr., Loew).—"Week 21: "Who is She?" good; Wardell and Hoyt, clever dialog; Mathews and Davis, dancers; Scotch Quartet, entertaining; Fred Hillebrand, laugh; Nichols-Nelson Troupe, just fair.

HIPPODROME (Lester Fountain, mgr., Western States).—"Sildon Sisters, very good; Light Opera Four, hit; Stammer and Terrell, show life in singing and dancing; Royal Stock Co., pleasing; Fourcheir, clever, Yendys, fair.

BURBANK.—"Alias Jimmy Valentine."

MAJESTIC.—"Le Roy, Talma, Bosco and Co. MAJESTIC.—"The Shepherd of the Hills."

MOROSCO.—"The Rollicking Girl."

TRINITY.—"The Life of Our Savior."

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MONTREAL, P. Q.

Forrest Stanley and Selma Paley, leading man and woman at the Burbank, will take a month's vacation after the first of the year.

MILWAUKEE.

By F. G. MORGAN.

MAJESTIC (James A. Higler, mgr.; agt., Orph.).—"Lillian Shaw, went big; Marie and Mary McFarland, good; "Sergt. Bagby," excellent; Donlin & McHale, entertaining; "Meanest Man in the World," second honors; Keno and Mayne, pleased; Bosman and Fairman, fair; Bina and Burt, landed.

CRYSTAL (William Gray, mgr.; agt., Loew).—"Frank Stafford and Co., appreciated novelty; Wolgast and Girtle, pleased; Smith and Farmer, good; Phillips Four, 2nd; Morris and Allen, excellent.

Manager Morosco is negotiating to bring Lewis Stone back to his old stamping ground next summer for a brief starring engagement.

Elmer Harris is writing a play for Walter Catlett, who will be starred in it under the Morosco banner.

James Corrigan and his wife (Lillian Elliott) have returned to their home here from the East for Christmas.

Ruth St. Denis is resting up at Pasadena. She also is rehearsing a few new dances.

John McCormack, his wife and babies, are spending the holidays here.

The Orpheum celebrated its 20th anniversary on New Year's Eve.

Frank Stammers, the stage director and producer, is here, and has a new play for Kolb and Dill.

Florence Stone will return from Minneapolis within a few weeks.

EVELYN NESBIT AND JACK CLIFFORD

Direction, H. B. MARINELLI

ORPHEUM (William E. Mick, mgr.; agt., Loew).—"Before the Roundup," big novelty; Ricknell and Drew, comedy honors; Hilda Orth, entertaining; Oldfield and Drew, good; Sartello, excellent.

DAVIDSON (Sherman Brown, mgr.; agt., Ind.).—"Hanky Panky," playing nine-day engagement, ending Jan. 2. Following, first half, Nat Goodwin in "Never Say Die," last half, "Under Cover."

SHUBERT (C. A. Niggemeyer, mgr.).—Shubert stock in "A Fool There Was," to excellent business. "Damaged Goods," next.

PABST (Ludwig Kreiss, mgr.).—Pabst German Theater Company in "Die Siebzehn-jährigen," fair. "Der Ungetreue" follows.

GAYETY (J. W. Whitehead, mgr.).—"Rose-land Girls." Fair business.

AUDITORIUM (Joseph C. Grieb, mgr.).—Auditorium Symphony Orchestra.

NEW ORLEANS.

By O. M. SAMUEL.

TULANE (T. C. Campbell, mgr.).—Maude Adams in "The Legend of Lenora."

CRESCENT (T. C. Campbell, mgr.).—Percy Haswell stock in "Green Stockings."

LAFAYETTE (T. C. Campbell, mgr.).—"Cabiria," with Don Phillipini and Suzanne Lehman.

DAUPHINE (Low Rose, mgr.).—Stock burlesque.

LYRIC (Robert Mansfield, mgr.).—Robert Mansfield Players in "The Prince of Liars."

FRENCH O. H. (Emile Durieu, mgr.).—Sigaldi Opera Co. in "Il Trovatore," "Rigoletto," "Un Ballo Maschera," "Traviata" and "La Gioconda."

ALAMO (Will Guerling, mgr.).—Vaudeville.

ORPHEUM (Arthur White, mgr.).—Henrietta Crossman's beautiful peace preachment illumines current program; Two Alfreds, adept acrobats; Weston and Leon, appealing; Waldeman, Young and Jacobs, amusing travesty; Billy McDermott, amused the gallery; Rooney and Bent, good impression; Kremolina and Darras Bros., disclosed daring trapeze act.

The Sigaldi Opera Company has created a profound impression here, the opinion being vouchsafed, almost universally, that it is the best organization heard at the French opera house in years. Especially commendatory is the work of Marie di Rocha. Emile Durieu is again managing the opera house.

For advertising purposes, "Potash and Perlmutter" interpreters sold garments at a department store Friday, attracting considerable attention. A number of persons turned out again on Saturday, somewhat mistaken in the belief the partners were going to do an encore.

Low Rose banquetted himself, his company and friends in celebration of his 52d birthday on the stage of the Dauphine. There were chicken sandwiches for the choristers, who seemed terribly overdressed in ordinary habilitment, and souvenirs of kosher meat candy for the guests. "Twas wondrous to note the celebrity with which the artists consumed celiery.

Newest recruit to the local picture field is the Southern Photo Drama Company, which will lease and sell features exclusively.

Hamilton and Delmaire join the Dauphine stock shortly. Marguerite Crosby was inducted Sunday.

H. F. Brennan is hooking song book salesmen in picture theatres, receiving a commission on the gross sales. Brennan is going to dispense with circulars and get a detective agency to write him some follow-up letters.

The only deadheads of the opera house in a Georgia town were lynched Saturday night. Early Sunday morning the manager hung out a sign reading, "Free List Positively Suspended."

PHILADELPHIA.

By JOHN J. BURNES.

KEITH'S (Harry T. Jordan, mgr.; agt., U. B. O.). No headliner of recognized drawing power this week, but despite this the

house was filled Monday night and was entertained by a show good from top to bottom. The bill was given a good start by Rice, Sully and Scott, bar act. They were followed by Ford & Truly, in "Chums in Vaudeville." "Truly" is a dog carefully trained. Well liked. No. 3 held Walter Shannon and Marie Annis, in "A Shine Flirtation," affording an opportunity for comedy situations. Robins, "Queer Musician," hit. Evidently a foreigner, he is clever in imitations of musical instruments. Next came the Toyo Jap Troupe, acrobats, rather a choice spot for an act of this kind, but they proved themselves worthy. Whiting and Burt were thoroughly enjoyed and repeated their regular hit here. Hartman and Varady, dancers, while they did some great whirling acrobatic dancing, were not appreciated. So many good dancing teams have appeared here in the last few weeks that Hartman and Varady failed to receive the applause due them for their efforts. In the headline spot was Nellie V. Nicholas, the hit of the bill. Closing was Rolfe's "Lonesome Lassies." The music is tuneful and catchy and the girls, most pretty, are very well costumed. Jere Delaney, the straight man, was handicapped by a cold, but, even in spite of this fact, he does not seem at home in the part. Harry B. Watson, who takes care of the comedy end, is a fairly good comedian, but does not appear often.

GLOBE (Eugene L. Perry, mgr.; agt., U. B. O.).—Good bill drew a capacity house Monday afternoon. The opening act was "He, She and a Piano." Bad spot for an act of this kind, and while they worked hard and deserved applause, their efforts availed them little or nothing. Gordon Eddridge and company in "Won by a Leg," the laugh hit of the bill. No. 3 was Tilton, a male impersonator who had her audience completely mystified throughout her appearance as to whether she was a man impersonating a woman, or a woman impersonating a man. Her act is decidedly good. Friend and Lesser, team, were well liked. Bert Levy, the artist, was the applause hit of the bill. McCormick and Irving had a refined singing and talking act, one of the best seen at this house for some time. Mayo and Tully, with songs, were well liked. Treat's Seals, closing the show, held them in.

NIXON—Yvette. C. H. O'Donnell. Doc O'Neill. "Cheyenne Days." Leonard and Dempsey. Sig. Franz Troupe.

KEYSTONE.—"Streets of Philadelphia." Carson and Willard, Carl Statzer and Co. King Quartet, Dolly and Mack, The Great Johnson.

WILLIAM PENN.—"Lunatic Bakers." James Thompson and Co., Courtney Sisters, Van and Schenck, Burlica Patterson, Two Wroe Buds.

GRAND.—Makarenka Troupe, Howard and Chase, Jessie Standish, Haney and Long, Perolt and Scofield, George Nagel and Co.

FORREST.—"Ben Hur" is doing fairly well. Two weeks more.

ADELPHI.—Jose Collins in "Suzi" doing very well. Indefinite stay.

LYRIC.—Emma Trentini and Clifton Crawford in "The Peasant Girl" seemed to have a hit and doing well considering conditions. Both of these houses, which are Shuberts' and next to one another, are both playing musical comedies, for the first time.

BROAD.—Billie Burke in "Jerry."

GARRICK.—"Potash and Perlmutter," seventh week, still going good.

LITTLE THEATRE.—"The Critic." Resident company.

WATNUT.—Chauncey Olcott. Big business.

CHESTNUT ST. O. H. War pictures.

Drawing big house "Within the Law."

AMERICAN.—"Madame Sherry." Stock.

PALACE.—Vaudeville.

VICTORIA.—Vaudeville.

EMPRESS.—Vaudeville.

EMPIRE.—"The Ginger Girls."

"ASINO"—Billy Watson Show.

GAYETY.—"Beauty, Youth and Folly."

TROCADERO.—"The Girls from the Folies."

Packed houses Monday.

DUMONT'S.—Stock minstrel in local hur-

leagues.

PITTSBURGH.

By GEORGE H. SELDES.

GRAND (Harry Davis, mgr.; agt., U. B. O.). Eddie Foy & Co., big hit; Bertha Creighton, too, scored; The Magleys, good opener; Brant Hayes, excellent; The Lang-

dons, laugh; Holmes Travelette, good; Girl from Milwaukee, in favor; Fields & Lewis, laugh; Takasawa Japs, fair.

MILES (Harry Wood, mgr.; agt., Loew).—"Klass & Bernie, hit; Grace Emmett & Co., scored; Stewart & Dakin, excellent, but need more rehearsal; Hanlon & Hanlon, good opener; LeMaire & Dawson, laugh; Gertrude Barnes, hit.

HARRIS (C. R. Buchheit, mgr.; agt., U. B. O.).—Capt Jack Augur & Co., hit; Hugh Cameron & Co., scored; Catherine Chaloner & Co., very good; Gibson & Dye, encores; Mildred & Ruth pleased; Gordon & Kinley, good; Badie Fondeller, good.

SHERIDAN SQUARE (Charles Dempsey, mgr.).—Chung Hwa Four, headline, scored; Frank Milton & DeLong Sisters, scored; Tebor's Trained Seals, pleased; Arthur Houston & Co., applauded; Zinka Panna, unique; Lee Berth, laugh.

NIXON (Thos. Kirk, mgr.).—"The Little Cafe" drew full house, which applauded offering despite lack of stars. 4, Margaret Anglin.

ALVIN (J. B. Reynolds, mgr.).—"The Passing Show" threatens to break records. Opened Xmas. 4, "Too Many Cooks."

LYCEUM (Charles Wilson, mgr.).—Hap Ward in "A Fool, His Money and Girl," drew well. 4, "Within the Law."

SCHENLEY (Harry Davis, mgr.; stock).—First attempt by company of musical comedy, "The Gingerbread Man," success. Good house.

GAYETY (Henry Kurtzman, mgr.).—"Gay New York."

VICTORIA (George Gallagher, mgr.).—"Trans-Atlantic Burlesques." Pretty good house.

ACADEMY (Harry J. Smith, mgr.).—"Midnight Mads," first time here, well liked by fair house.

For the first time in its history, the Grand will give a midnight performance New Year's Eve. The Academy will give one and at the Miles the Theatrical Men's Association will give a show with acts donated by the profession.

The Socialist party has again begun giving picture shows in connection with its Sunday mass meetings in the Lyceum.

The Harris theatre is celebrating its fourth anniversary this week.

PORTLAND, ORE.

By R. E. ANSON.

HEILIG (W. T. Pangel, mgr.).—"The Auctioneer." 28-2.

BAKER (Geo. L. Baker, mgr.).—"Rejuvenation of Aunt Mary." 3-9.

ORPHEUM (T. R. Conlon, mgr.).—Week 21: Leo Zarrell & Co., good; Hal & Frances, fine; Kolb & Harland, pleased; Bell Family, head-

liners; McKay & Ardine, good; Avon Comedy Four, hit; Alexander Brothers, good; good business.

LOEW'S EMPRESS (W. H. Prirong, mgr.).—Week 21: Landry Brothers, good; Roubie Sims, pleased; Delmore & Light, passed; "One Good Turn," well acted; Claud & Marion Cleveland, hit; Edwin Ford & Co., closed.

LYRIC (Dan Flood, mgr.).—Stock.

ST. LOUIS.

By RAYMOND A. WALSH.

HIPPODROME (Harry Earl, mgr.; agt., Loew).—Stewart Sisters & Escortes, Four Avolos, Hesse's Cockatoos, Edwards Brothers, Anderson & Gains, Elsie Gilbert, Blanche Sloan, Burke & Harlin. The Hippodrome has taken on new life since Loew commenced to book.

GRAND (Harry Wallace, mgr.).—Dewey & Rodgers, DeMara's Animals, Marie Stoddard, Dew & Dow, Amelio, Van & Bell, Dyer & Leonard.

COLUMBIA (Harry Buckley, mgr.).—Ching Ling Foo, Grace La Rue, Natalie & Ferrari, Dolan & Lehner, Willa Holt Wakefield, Marie & Billy Hart, Burkhardt & White, Miller & Lyles.

OLYMPIC (Walter Sanford, mgr.).—Rose Stahl in "Perfect Lady." Big sale announced.

SHUBERT (Melville Stoltz, mgr.).—"A Pair of Sixes." Sale good.

AMERICAN (Harry Wallace, mgr.).—Thurston.

PRINCESS (Joe Walsh, mgr.).—Watson Sisters burlesque.

STANDARD.—Fay Foster burlesque.

GAYETY.—Burlesque.

STRAND.—Pictures.

GRAND CENTRAL.—Pictures.

SHENANDOAH.—"Officer 666," Marion Ruckert leading (stock).

PARK.—"The Tenderfoot," Roger Gray leading (stock).

VICTORIA.—German stock.

GARRICK.—Pictures.

ST. PAUL, MINN.

By C. J. BENHAM.

ORPHEUM (E. C. Eurrroughs, mgr.).—The Act Beautiful; Ida Divinoff; Fredrika Stemons and Co.; Haviland and Thornton; Stevens and Marshall; Hines and Fox; W. Horvilk Ensemble; pictures.

EMPRESS (Gus S. Greening, mgr.).—Ye Olde Tyme Hallowe'en; Crawford and Broderick; Tom Mahoney; Brigotti and Lilliputians; Juggling DeLisle; pictures.

NEW PRINCESS (Bert Goldman, mgr.).—Le Vine Chimeron Trio; Mattie Choate and Co.; Earnie Forest; Smith and Pullman; pictures; 2d half—Banda Rosa and three other acts.

STAR (J. P. Kirk, mgr.).—"Rosey Posey Girls."

SPOKANE.

By JAMES R. ROYCE.

AUDITORIUM (Weaver & York, mgrs.; agt., N. W. T. A.).—20-24, "The Master Mind;" 25-26, "September Morn;" 27-2, "Get Rich Quick Wallingford."

LOEW'S (Joseph Muller, mgr.; agt., direct).—Week 20, "Los Casados." Poor comedy hurts; Ward Sisters, big card; Ed Cleve, entertaining; "The Toll Bridge," well done; Sampson & Douglas, lively; Russell's minstrels, singing liked.

PANTAGES (E. Clarke Walker, mgr.; agt., direct).—Week 20, Guadelupe, gets away nicely; Payne & Nesbit, dainty act; H. Guy Woodward and Co., big winner; Fred Duprez, a hit; Tal Plen Troupe, drawing card.

SPOKANE (Sam W. B. Cobb, mgr.; agt., Fisher).—Week 20, first half—Byrd's Halliwell, George Harrison, the Essells; second half—Pauline Joseph, McConnell & Austin, Bob Roberts.

Approximately \$150 was raised at the benefit given by the Baker Players at the Auditorium for the Good Fellows.

TORONTO.

By WARTLEY.

ROYAL ALEXANDRA (L. Solman, mgr.).—"Things That Count," opened well. 4, Gilbert and Sullivan Opera.

PRINCESS (O. B. Sheppard, mgr.).—"Chocolate Soldier," reporting former success. 4, Annie Russell.

GRAND (A. J. Small, mgr.).—"Fine Feathers," 4, Fiske O'Hara.

SHEA'S (J. Shea, mgr.; agt., U. B. O.).—Adelaide Hughes, scored; Willie Brothers, sensational; Tom Lewis and Co., excellent; Julia Curtis, unique; Sid Baxter, novel; Misses Campbell, clever; Jackson and McLaren, interested.

LOEW'S YONGE STREET (J. Bernstein, mgr.).—Texas Tommy Dancers, hit; Waterbury Bros. and Tenny, pleasing; Mason and Murray, entertaining; Billy Kinsaid, encores; Sherman, Van and Hyman, good; Between Turns, amusing; Ward and Faye, pleased; Mile. Busse's Dogs, sagacious.

SHEA'S HIPPODROME (A. C. McArdle, mgr.; agt., U. B. O.).—Violin Beauties, went big; Dare Austin and Co., well received; Julia Curtis, unique; Sid Baxter, novel; Misses Campbell, clever; Jackson and McLaren, interested.

MAJESTIC (Peter F. Griffin, mgr.; agt., Griffin).—Manhattan Tabloid Co. in "The New Proprietor." Billy B. Barnes, Nellie Sutton, Mack and Scheffels, John and Eva Brady, Bert Kenney.

GAYETY (T. R. Henry, mgr.).—Ben Welch and His New Show. 4, Bowery Burlesques.

STAR (Kean F. Pierce, mgr.).—"The Auto Girls." 4, The Garden of Girls.

A new play in four acts entitled "The Other Woman," written by Ray Levinsky of this city, will be presented under the auspices of a local political league at Massey Hall 7.

A Merry Xmas and a Happy New Year to all of you if you haven't had one so far.

Expect you snow boosters will get pretty mad when we mention that we have just finished a nice game of golf. What? Blimy!!! What a drillivvvveee. Nearly broke a window.

Of course we all know how hard it is to pick a flea off a dog's back with a boxing glove, but did you ever try to drive off the tee with a ball on your neck? No? Well, try it. The one on Vardon's neck at present keeps him busy thinking of days gone by when he was human like the rest of us.

That envelope on Saturday night is about the only thing over here that reminds that the country is at war. But it's a great reminder.

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VOL. XXXVII. No. 6.

NEW YORK CITY.

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ALL WHO BEHOLD HIM IN WONDERMENT GAZE,
RISES ON HIGH, YET NO EFFORT DISPLAYS,
DARESAY HE'LL GROW TILL THE END OF HIS DAYS.

VARIETY

Vol. XXXVII. No. 6.

NEW YORK CITY, SATURDAY, JANUARY 9, 1915.

PRICE 10 CENTS

A. PAUL KEITH, NEW FACTOR IN THE THEATRICAL WORLD

**Son of Famous Father Comes Into His Inheritance, and Will
Take Active Interest in Theatricals. Planning New
Hippodromes for Boston and Providence.**

Boston, Jan. 8.

A. Paul Keith, the wealthiest young theatrical manager in the world, has had the inheritance left by his famous showman-father, B. F. Keith, turned over to him. A. Paul was the sole heir and received the residue of the estate, that was wholly settled early in the week, shortly after A. Paul had reached his 40th birthday anniversary.

The two events mark the advent of a strong new factor in theatrical business, particularly vaudeville and motion pictures. While A. Paul has wide experience in the show business, gained under the tutelage of his father and Edward F. Albee, the younger Keith has left the operation of the immense Keith vaudeville Circuit to Mr. Albee, although often consulted in the past by the latter and his late father.

Now it seems from reliable sources A. Paul is going out on his own, with probably Mr. Albee interested in his future ventures, as both men are jointly concerned in the many Keith houses. The first of A. Paul's individual enterprises will be the erection of two Hippodromes, each seating not less than 2,800, one to be in Boston and the other in Providence. The Hips will be devoted to high grade vaudeville at popular prices. It is said that admission scale will not exceed 25 cents, top.

The Boston house will be on a site on Scollay square that A. Paul controls. The Providence plot is already a Keith property. Building operations are to commence almost immediately and will be under the direct supervision of Mr. Keith.

Along the same line and policy, it is said A. Paul will put up Hippodromes of large capacity for big vaudeville at low prices in every available city where he and Mr. Albee believe a field exist. The Keith end of vaudeville, as represented by the United Booking

Offices of New York, controls the first class vaudeville at the big time prices in all cities east of a specific line drawn through Chicago. Through affiliation with the Orpheum Circuit in the West, they practically encompass the United States and Canada.

B. F. Keith was the founder of the present day vaudeville business. At his death last spring he left an estate that included numberless properties. No positive statement of the total amount was made, but showmen say that the Keith wealth was between \$25,000,000 and \$30,000,000.

BAYES CANCELS \$33,000.

Norah Bayes has canceled \$33,000 worth of vaudeville engagements, simply because the managers would not agree to a raise of \$75 weekly in her salary.

Miss Bayes was routed until the end of May at \$1,500 a week, less the booking agency's commission of 5 per cent. Norah did not wish to pay the booking agency 5 per cent., especially as she thought one or more of the several producers about to launch revues on Broadway would call for her services. Miss Bayes informed the vaudeville managers her time was canceled unless the salary was raised to \$1,575 a week.

This the managers refused to do. Meanwhile Miss Bayes had received no offer for a revue. Unless she recalls her notice of cancellation the present engagement at Keith's, Indianapolis, will be her final big time week. Next week Norah was to have been at Keith's, Washington.

When Miss Bayes started her vaudeville season in the early fall, she carried a trained nurse and was under the constant care of a physician. Both have been dispensed with, through the singer gaining rapidly in health, although Miss Bayes is said to give Christian Science quite some credit for her improved physical condition.

LOEW'S WESTERN TRIP.

Chicago, Jan. 7.

Several of the principal figures in the Marcus Loew Circuit and its affiliations are in Chicago today. They have been coming in since yesterday morning.

In the crowd are Messrs. Loew, Zukor, Cohn, Jones and Schaefer.

It is said the people mentioned will proceed to Seattle, where they will meet John W. Considine, to hold a conference that will intimately concern the former Sullivan-Considine theatres in the middle and far west, now operated by Loew.

Marcus Loew left New York Tuesday for a tour of the Loew western circuit, formerly the Sullivan-Considine houses. He will be gone about four weeks.

Before leaving, Mr. Loew said nothing of importance was connected with his trip, that it was merely one of survey.

On the same train were Joe Schenck and Irving Berlin, who have gone to one of the Indiana resorts for a couple of weeks' rest.

RECEIVER CLOSES "JOSEPH."

St. Louis, Jan. 6.

"Joseph and His Brethren," playing here this week, will end its tour Saturday. The closing is under the order of the receiver for Liebler & Co. He has arranged to return the company to New York by way of the Lehigh Valley.

MOFFAT'S FAMILY PLAY.

The manuscript of Graham Moffat's newest play was received in New York by Walter Hast this week. The new show is entitled "The Hooking of Sandy" and will be played in this country later in the year by Mr. Moffat's entire family.

There are eight of the Moffats in all.

"TIPPERARY" SHOW.

Gus Hill has obtained the producing rights to William Anthony McGuire's "It's a Long Way to Tipperary," and plans to have the first company out by Feb. 1. It will be a war play.

REIS RETAKING CIRCUIT?

A story says M. Reis may shortly retake the circuit named after him and which was disposed of last summer to a closed group, including Joe Engel and S. Morton Cohn.

A picture policy was placed in nearly all the Reis houses, but it has returned no profit. Reis received about \$10,000 for the transfer of the leases. Most of the houses are in western Pennsylvania and upper New York state. It is not known what plans Mr. Reis has in mind for the circuit, if it returns to him.

CASE MAY BARE SCANDAL.

From advance reports of possible testimony in the Deane vs. Deane divorce suit and the action Mrs. Deane has started asking the court to grant her damages from Fanny Ward for alienation of her husband's affections, it seems likely that there will be a very interesting scandal aired of more than passing interest to theatricals.

One of the women who will testify is said to have been known at one time in New York's Tenderloin as "The Diamond Queen." A very well known comedian is also mentioned as likely to receive undesirable publicity in connection with the trial.

MAY GET CALVE.

Emma Calve is reported on the water, coming toward New York. Vaudeville is waiting for her arrival, according to report. Grand opera holds nothing for the diva just now, and with Carl Joru, the Metropolitan star, "getting over" on the Palace vaudeville program this week, it looks like an operatic wave, if Calve consents to a twice daily engagement.

Mr. Joru is understood to be asking \$1,500 weekly for further big time dates.

HEARST-SELIG TOO SLOW.

The Hearst-Selig Pictorial Weekly, or whatever it is called, is getting the kibosh placed upon it in vaudeville theatres as being too slothful.

One Broadway theatre threw the service out last week, replacing it with another weekly, giving the reason for the expulsion that what the H.-S. review displayed had been forgotten before it reached the sheet.

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

V. A. F.'S SALARY ATTITUDE CONSIDERED MOST APATHETIC

Managers Juggling Houses to Suit Best Convenience for Advantage in Co-operative Plan of Halls and Artists—Latter's Organization Giving No Attention—Leading Artists' Representative Said to Have Protected Himself.

London, Jan. 6.

The attitude of the Variety Artists' Federation toward the operation of the co-operative plan of managers sharing with artists on a percentage basis, is singularly apathetic in view of a very common complaint that the acts are obliged to play the poor paying hall on the percentage basis, which nets them much less than their regular salary, but when the opportunity happens for a house to give a bonus practically by the same system, over the amount of the regular salary, the management finds some means to defeat it.

This happened last week in a hall of the Variety Controlling Co., at Brighton. The artists would have realized handsomely had the Controlling Co. not let that house for the week. The artists received their full salary through this maneuver, losing what would have been a large bonus for each, had the gross receipts been divided according to original understanding.

It is being reported that a very prominent man on this side connected with the artists in a representative capacity has been practically gagged as far as decisive action for the actors' protection is concerned, through looking out for himself along the line of self-preservation.

ROMANTIC PLAY WEAK.

London, Jan. 6.

At the Strand Saturday "Mistress Wilful" was given a hearing. It is a costume play, with old-fashioned romance of restoration days.

The piece has small chance of success. Julia Neilson and Fred Terry did excellently in it.

BUTT'S NEXT THIS YEAR.

London, Jan. 6.

It is settled that Alfred Butt's new hall in Paris, now in course of construction, will open before the end of this year.

HIP'S RECORD-BREAKER.

London, Jan. 6.

Success does make quite a difference in one's point of view. Take, for instance, Alfred deCourville's production of "Business as Usual" at the Hippodrome. During rehearsals deCourville was interviewed by one of London's big dailies and said, among other things, that he didn't believe any theatrical production was good enough to command \$2.50 a seat in these troublous times and that he, for one, would reduce the Hippodrome prices during the run of the then forthcoming presentation.

But "Business as Usual" turned out to be so big a hit that on two successive Saturday nights it broke the record

of the house, despite the utilization of considerable orchestra space with the now permanent runway. On these two occasions the box office takings hovered around \$2,200.

On or about Jan. 9 deCourville will sail for America, accompanied by Harry Hall, the Hippodrome stage manager. The exact object of his trip, and the taking with him of Hall, are more or less shrouded in mystery.

PILCER-GERARD TURN.

London, Jan. 6.

The Pavilion Monday had the debut as a team of Harry Pilcer (erstwhile dancing companion to Gaby Delsys) and Teddy Gerard, an American girl whom Joe Raymond of Times square will recall.

Each was very nervous at the premiere, and could not be judged for a performance. Miss Gerard wore some startling gowns, what there was of them. They were without waists, with only girdles and shoulder straps.

Gaby was in an upper box during the turn. She applauded from the opening until the ending of it, without cessation.

MARINELLI'S ALL RIGHT.

London, Jan. 6.

It has developed that H. B. Marinelli, Ltd., has the right to three more appeals on the revocation of its London agency license, until the matter reaches the House of Lords.

This may take years, and meanwhile the Marinelli agency will carry on its regular business, the appeals acting as stays.

IMITATION FAILS.

London, Jan. 6.

DeVries' "Detective Spy," a sketch on "Secret Service," carries in it a very poor imitation of Sherlock Holmes, and the piece is a failure. It was put on at the Pavilion Monday.

HICKS DELIRIOUS.

London, Jan. 6.

Seymour Hicks returned from France with pneumonia. He was so ill his removal from the boat could not be undertaken, and Hicks is now delirious in the fever.

RICHARD WARNER DEAD.

London, Jan. 6.

Richard Warner died here Dec. 31 of pneumonia, aged 59. He was a well known English agent.

Joe Coyne Sailing?

London, Jan. 6.

A cable received from Joe Coyne from New York says he is sailing from there today.

TREE HAS A HIT.

London, Dec. 30.

Sir Herbert Tree's production of "David Copperfield" opened at His Majesty's Dec. 26 and was a big success. Tree scored a huge personal hit in the dual roles of Micawber and Peggotty.

In the company are: Sir Herbert Tree, Owen Nares, Basil Gill, Deering Wells, Charles Quartermaine, Herbert Tree, Frederick Rose, Nigel Playfair, Evelyn Millard, Jessie Winter, Agnes Thomas, Sydney Fairbrother, Mary Brough, Ada King.

STOLL'S "WAR CONTRACT."

London, Jan. 6.

Oswald Stoll is now issuing a war contract in order that it will have no bearing on future salaries after the war is over.

Immediately following the war declaration Charles Gulliver, managing director of the London Theatres of Varieties, issued a war contract whereby he could cancel an act on a week's notice.

BIG JACK AFTER WORK.

London, Jan. 6.

Jack Johnson sailed for South America to look for theatrical engagements. The black fighter tried what has often been tried here before, to book himself direct instead of through an agent, with the result no manager would play him.

LAUDER GIVES UP.

London, Jan. 6.

Upon arriving here, Harry Lauder, who has a son at the front, gave \$5,000 to the War Fund.

PETROVA HAS "SALVATION."

Olga Petrova has a play called "Salvation." It will be placed in rehearsal by the Shuberts in about two weeks. Carolyn Harris will be in the cast.

Intense German Feeling.

London, Jan. 6.

Ferne Rogers in the panto at Drury Lane expressed friendship for the Germans, and nearly precipitated a strike among the remainder of the company.

Wirth Family Going Home.

London, Jan. 6.

The Wirth Family will sail in February for Australia, their native country, and will remain there a year at least.

Manager Didn't Last Long.

London, Jan. 6.

After George Perry had been the box office man for 20 years at the Oxford, he recently resigned to become manager of the Tottenham Palace. Now he has quit that position.

Looks Bad for Germany.

It looked bad for Germany early in the week when Max Lowe of the Marinelli agency had his full beard removed. Max had been wearing it on a bet the Germans would reach Paris. He gave as an excuse the hairs commenced to tickle his neck.

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

ENGAGED FOR REVUES.

Dorothy Jardon has been added to the cast of the Klaw & Erlanger revue.

Maude Lambert will join "Made in America," the new revue at the Winter Garden, which may first be seen about Feb. 10. Ernest Ball (her stage partner) is to continue in vaudeville as a single piano turn.

The Three Keatons are not going into the new Garden show. When reporting, they found their contract called for the June production there.

Bert Clark, of Clark and Hamilton, will go into the new Winter Garden show. Mabel Hamilton has arranged to continue in vaudeville as a single turn.

According to report the new K. & E. revue, "Fads and Fancies," will follow the Hazel Dawn show into the Knickerbocker Feb. 8. It's planned for the revue to have an out of town trip, starting Jan. 25.

Melville Stokes will be in the new Garden revue.

ANIMAL ACT CRUSADE.

Detroit, Jan. 6.

The Animal Welfare League of Detroit is taking steps to stop animal acts on the American stage. A special officer was recently appointed to interview the managers of all Detroit theatres for the purpose of having them refuse to play animal acts. The managers have referred the matter to their booking agents.

The special officer told a VARIETY representative that if the managers continued to play animal acts, the League would make some effort to have legislation passed which would prohibit them appearing in any Michigan theatre.

The League gives as its reason that the whip is used most forcibly on dumb animals in order to train them.

Mrs. Abner E. Larned is president of the League.

PASSPART COMES OVER.

W. Passpart, the European booking representative for the Orpheum Circuit, is in New York, waiting to find out what arrangement will be reached regarding himself and the Marinelli Agency, which has the exclusive foreign booking privilege for the United Booking Offices, also the Orpheum Circuit.

Mr. Passpart said that, before leaving Berlin, about Dec. 1, 32 legitimate theatres were open, also that the Wintergarten, playing vaudeville, had reduced its admission prices one-third, drawing a larger volume of people than it had ever done before.

Passpart does not know when he will return to the other side. He stated the Continent could use a large number of American turns, but he does not find any disposition on the part of the artists over here to accept European contracts at this time.

Bat Nelson and His Dress Suit.

Commencing Jan. 18 Battling Nelson will appear at Hammerstein's, billed as "Bat Nelson and His Dress Suit," to signify the ex-champ will appear in evening dress, to deliver his monolog.

BOASBERG FACES INDICTMENT; CHARGED WITH EXTORTION

Buffalo Instalment Jeweler and Police Official to Answer to Erie County Grand Jury—Extortion, Conspiracy and Compounding Felony the Charges—Outcome of Toby Claude's Arrest.

Julius Boasberg, the Buffalo instalment jeweler, and J. J. Lynch, detective sergeant of the Buffalo Police Department, are both facing indictment by the Grand Jury of Erie County on the joint charges of conspiracy, extortion and compounding a felony. The case is to come before the Grand Jury in Buffalo next week, and Toby Claude, the actress, who was made the victim of Boasberg's methods, is to make charges against the jeweler and the detective sergeant.

Miss Claude was dragged from the stage of the Palace on a warrant charging her with grand larceny in the first degree; put on a train for Buffalo without a chance to communicate with friends and locked up in Police Headquarters. She was entered on the blotter at Police Headquarters as a prisoner charged with grand larceny, and on the day following when she paid a sum of money to the jeweler, was released without being arraigned before the magistrate who issued the warrant and without furnishing bail of any sort.

Monday of this week Attorney Henry J. Goldsmith laid the facts of the matter before District Attorney Charles E. Perkins and the latter stated that if the facts were as represented, the principals were guilty of conspiracy, extortion and compounding a felony and liable in both New York and Erie counties. The District Attorney then commissioned Attorney Goldsmith to make an exhaustive investigation of the case.

Mr. Goldsmith went to Buffalo Monday night and Tuesday was closeted with District Attorney Dudley of Erie County, who expressed an opinion identical with that of District Attorney Perkins.

At Police Headquarters in Buffalo Tuesday Mr. Goldsmith called on Supt. of Police Michael Regan, who stated that he knew nothing of the case and that Goldsmith would have to see Officer Lynch if he wished to learn anything regarding the matter. Mr. Goldsmith then stated that he was commissioned by District Attorneys Perkins and Dudley to investigate the matter and demanded the blotter. On the blotter Toby Claude was entered as a prisoner charged with grand larceny on Dec. 27. There was, however, no disposition entered in the case.

The attorney next visited the Judge of the City Court in Buffalo who issued the warrant for Miss Claude. He stated Miss Claude had not been arraigned before him as provided by law and that he had been informed that

"the matter had been amicably arranged."

Officer Lynch stated Tuesday that "If she don't kick in again I will rearrest her."

After having obtained these facts Attorney Goldsmith appeared before District Attorney Dudley and that official stated that he would accept the case as a matter for the Grand Jury and asked that Miss Claude appear before the Grand Jury in person and tell her story. This will be done next week.

This will mean that not only does the member of the Boasberg firm, who is responsible for the issuance of the warrant, face indictment on a charge that carries a penitentiary sentence, but he will also be liable to a civil suit for damages which will be instituted by Mr. Goldsmith on behalf of Miss Claude for malicious prosecution.

Despondent, Shoots Himself.

Philadelphia, Jan. 6.

Thomas Howard, of vaudeville, shot himself in the left breast in an attempt to commit suicide Monday afternoon at his home, 1529 Swain street. He used an old army rifle which had been part of his stage equipment in his sharp-shooting act. His wife, who is also on the stage, said Howard had not been working for some time and this had made him despondent. He is in the Hahnemann Hospital and will recover.

BILL JEROME QUILTS.

Billy Jerome, famous all over the theatrical world as one of the wittiest writers of lyrics and dialog who ever penetrated into the inner sanctum, officially announced this week he has retired from the authoring of dialog for vaudeville acts.

Mr. Jerome says all he has obtained as the fruits of his efforts in that direction is book full of bad accounts. Consequently, says Bill, when they want him to write material for them nowadays he refers the applicant to others.

UTICA LABOR TROUBLE.

Utica, N. Y., Jan. 6.

The stage hands and musicians at the Shubert were handed two weeks' notice Monday. This action, according to Resident Manager Hearn, is due to an effort by the unions to force the Phoenix Amusement Co. (which recently took over the house for the operation of three a day vaudeville) to employ the same number of men on the stage and in the pit as were there under the two a day policy.

The local musicians placed two additional men in the orchestra Monday in addition to the five men employed and they played each show, despite the management's refusal to pay them.

It is said the management is seeking an adjustment of the difference with the Union's head in New York.

Using Lewis' Trade Name.

When Nat Lewis left 25 West 42nd street, making his haberdashery headquarters at 1580 Broadway, Mr. Lewis thought he had removed the Lewis name as a haberdasher from that street. Into the old address, however, there has moved a "N. A. Lewis." It appears to Nat as an attempted infringement upon his trade name. He is consulting his attorney regarding a possible thinly veiled "copy."

MUSICAL MEMOS.

Joe Goodwin is now annexed to the writing staff of Shapiro, Bernstein & Co. Joe is in part responsible, along with Harry Puck and Ballard MacDonald, for the new Bernstein song ballad, "The Little House Upon the Hill," sung by Evelyn Nesbit this week at the Palace, also others. Miss Nesbit has the assistance of The Harmonious Four, for "plugging" purposes, though Jim Carty, the bass, was out of the quartet the early part of the week, trying to squelch a threatened attack of pneumonia. Vincent Skala, Bob Harding and Billy Barr did the trick for Miss Nesbit as a trio. This is the turn that has grown familiar all over New York as the "aisle singers." They were formerly known as Bob Russak's Harmonists, but prefer their own appellation, Harmonious Four.

Arthur Behm has become attached to the professional department of the Snyder firm. A salary for steady engagement goes with the attachment.

Harry Newman, the Snyder traveling representative, left New York Tuesday for a month's trip. While away he will organize a branch office for the firm at Broadway and Washington street, St. Louis. Lou Mahan, from the Chicago branch, will be placed in charge of it.

BROADWAY WON'T CHANGE.

There is to be no change of policy at the Broadway theatre, now playing pop vaudeville, according to Jules Aronson, the manager. It has been settled, said Mr. Aronson, the present policy will continue for at least another month or six weeks.

Outside reports say the jump in business which the Broadway received last week induced the Mastbaum-Earle directorate to keep up the vaudeville bills for awhile longer, though arrangements had been practically completed with the Paramount for a feature film service in the theatre.

Another inducement for the continuation of the present bills is that the salary cost has been reduced by Mr. Aronson to around \$1,300 a week, as against the \$2,100 and \$2,200 shows the house gave for the first few weeks. The admission scale remains the same, 15-25-35.

PLAYERS STRANDED.

Bath, N. Y., Jan. 6.

Four members of the "Don't Tell My Wife" company, who declare they were stranded in Syracuse upon the sudden closing of that enterprise, played vaudeville at the Park theatre here beginning Sunday and were able to get out of town. The players are Roy Beverly, Pete Mackey, Grace Fernim and E. L. Gunderman.

They say their manager, A. J. Beswick, deserted them without warning when the venture went on the rocks and left them penniless (they claim five weeks' pay) in Syracuse.

Ray Hodgdon Well.

Ray Hodgdon returned to the United Booking Offices this week, after a serious siege with an intestinal complaint. He is among the most popular of the younger booking men in the agency.



HADJ NASSAR TROUPE

A new troupe of real, genuine sons of Arab acrobats. Everyone experienced and therefore an expert. The greatest aggregation of tumblers ever assembled.

We claim to be the leading whirlwind act of its kind and are ready to prove it to anyone.

Managers and agents who can offer good booking will communicate with HADJ BEN SAID, 325 West 44th St., New York.

Direction, MARK MONROE.

NEW YORK THEATRE LEASED TO MARCUS LOEW BY K. & E.

**Straight Feature Film Policy Will be Commenced by Loew
Jan. 25. Annual Rent Reported Around \$70,000.
Morris May Retain Jardin de Danse (Roof)
in Same Building.**

The New York theatre has been leased by Klaw & Erlanger to Marcus Loew, who will take possession of the house Jan. 25, opening with a picture policy.

Loew is reported paying round \$70,000 annual rental for the theatre alone, although another story says the agreement is for Loew to give K. & E. \$50,000 as guaranteed rental, and 50 per cent of any net profit.

William Morris, who has been in possession of the New York, authorized Klaw & Erlanger early in the week to rent the house, if they could. It is said Mr. Morris suggested that Mr. Loew might be in the market for it. Morris, according to accounts, will likely retain the Jardin de Danse (New York Roof), although it is also said he has not yet decided on that point.

Mr. Morris has been in possession of the New York theatre (and Roof) for about two years. He leased the property from K. & E. for \$104,000 yearly (\$2,000 weekly). The Roof was very successful with dancing at the commencement, in the early days of the craze. An admission of one dollar was charged up stairs. The theatre has had several policies, from straight and mixed pictures to "\$1 shows," but proved successful with none. The recent Harry Lauder engagement in the theatre brought by far the most business the New York has done in a single week since Morris stepped in, when he opened the upper part with "Wonderland," a museum venture that failed to show a profit.

The details and the management of the several Lauder tours have interfered with Morris giving his entire personal attention to the New York. With Lauder due again to return here for a spring trip, and with a proposition of considerable moment under advisement by Mr. Morris, he concluded to relieve himself of the worries of the theatre. The new proposition Morris has before him is said to be one of considerable magnitude and will demand his constant application, when started. Morris also lately contemplated renewing his former booking office for vaudeville, which was a famous one in its time. What he will do regarding this has not become known.

Loew played feature pictures at the Broadway for a while, leaving when the lease he sub-rented under (from Felix Isman, Lew Fields and Lee Shubert) expired. That left him with but one theatre on Broadway, the Herald Square, which will be torn down, commencing May 1, Loew's lease there expiring April 30, next. The New York theatre will keep Loew's name on the main thoroughfare, and he will operate it with pictures, changing the films daily.

The Strand, three blocks further up the street, plays a feature film show for a full week.

The Broadway is now playing a pop vaudeville show under the direction of the Mastbaum-Earle Syndicate of Philadelphia. That house is vacillating between the continuance of that policy and a feature film show.

CONVICTION CONFIRMED.

Boston, Jan. 6.

The full bench of the Supreme Court of Massachusetts has decided that James W. Riches must serve two years in prison and Irving W. Moore and Walter H. Green must serve one year each as the result of charges of swindling and conspiracy in connection with the famous "Purple Widow" musical comedy company, a "turkey" that was sent out on the road to starve whenever an "angel" could be found to back it.

GRANVILLE LEAVING GARDEN.

The present Winter Garden production, "All Aboard," will lose Bernard Granville Jan. 16. After that Mr. Granville may appear at Hammerstein's for a run, also at a roof garden resort, following his stage appearance each evening.

Granville's contract with the Shuberts is said to have called for a starring tour after the first of this year. No indication of that happening and with no assurance it would in the near future, Granville gave in his "notice" to the Garden management. Frank Carter may take his role in the show.

TWO CLARKS MARRY.

Two Clarks, connected with the Waterson, Berlin & Snyder publishing house, were married during the holidays.

Grant Clark, the writer, left New York Dec. 23 for the home of his bride, Garnet Patton, a non-professional of Kokomo, Ind. Her father, a clergyman, married the couple, and Grant with his wife, was in New York Christmas morning, but he did not report at the office for several days.

Frank Clark, manager of the firm's Chicago branch, is the other benedict. He obtained a license in the windy town Dec. 31, to marry Flo Jacobson, a well-known vaudeville singer in the middle west. Frank spent a portion of the holidays in New York, but made no mention of his forthcoming wedding.

Leonhardt in Fox Office.

Harry Leonhardt, until recently with the F. F. Proctor booking department, moved over to the William Fox Box Office Attraction Co. Monday.

Standard Sundays Called Off.

Vaudeville of a Sunday at the Standard theatre (Broadway and 90th) was declared ended after last Sunday.

RATS MUST BE FIRM

"I don't know what I can say to you. I think that the legitimate actors should come to you, as the White Rats is the only body in the profession that has ever organized and has ever done anything for the actor since the days that Thespis ranted on the tail of a cart. We of the other side of the profession have our clubs, but they are merely for social purposes, and athletic development (exercise of the forearm). We have sat around them and ranted on what we would do and what the managers would do when we did it, but that was all. More hot air was set in motion than would float all the balloons in the world today. It is to your credit and our shame that conditions are as they are.

"For years the actor has been fooled, been kidded and made fun of by the manager. They remind me of the Atlanta street car horse that is so patient all the time and did it but know it could kick the driver to death any time."

"In our business, we have difficulties to meet that do not come into yours. Managers have foolish notions about Holy Week, the week before Christmas and election. Those ideas must have been invented by some one with either a strong religious feeling or a mistaken sense of humor. I remember distinctly one humorist whose contracts called for a half salary a week before election. The week previous to this the company chanced to be playing Buffalo and on the week in question jumped to and played in Toronto. But because there was to be an election in Buffalo that week the manager deducted a half salary while he was in Toronto. This surely must have been from a mistaken sense of humor.

"Have you ever stopped to think that while the actor is getting half salary the whole mechanical staff gets full pay? Do you know the reason why? Because they belong to a recognized body that will not stand for cut weeks. They say they shall not make us bear the burden of the bad weeks when they do not share the good ones with us.

"As members of the White Rats, remember one thing, as has been brought out by some of the other speakers, put your house in order and because the manager is dishonest or does wrong, don't you do it. Two wrongs will not make a right. If you want to make yourselves respected, insist on your members keeping their word at all times. You are going ahead to right some of the wrongs of the contract and you have accomplished much already and have made many of them equitable. That is good work, for the average theatrical contract is the most laughable thing in the world."

The above is quoted from a speech delivered at a meeting of the White Rats in Chicago a few years ago, by one of America's foremost actors, Mr. Wilton Lackaye.

Mr. Lackaye appreciates the great value of the White Rats, as should every actor and actress, big and small. The big actor and actress needs an Organization as well as the small actor and actress—in fact more so.

Mr. Lackaye in his speech tells us to put our house in order. This we are going to do. Every man and woman within our ranks is going to be subjected to discipline in the conduct of their business. If they fail to carry out the orders issued by the Board of Directors of the White Rats, they will be driven out of the Organization as undesirables.

The White Rats are here to stay. Every day, honest men and women within the Organization, are beginning to realize that the actor and actress are passing through a critical period and that something must be done to protect their interests. By this they do not mean anarchy or "putting managers out of business." We want all theatres, big and small, to remain open, but the manager must be made to understand that he must play fair.

The many abuses such as rushing the actor or actress off to an engagement without contract and when they have finished their engagement receive less money than they were given to understand they were to receive; the engaging of the artist one day and cancelling them the next; the changing of the routes, making it incumbent upon the artist to pay out most of his money in railroad fare and transportation of baggage; the sending of collect telegrams cancelling the artist; the cutting of salaries promiscuously under any pretext that may be trumped up by the manager; and a hundred and one other abuses, the artist is subjected to.

We have come to a turn in the road where something must be done and we shall demand of our members that they take a positive stand against being subjected to these unfair methods. If they continue to take no heed of our demands, we shall brand them before their profession as moral cowards and as stated above, drive them out of our Organization.

Will J. Cooke.

SANTLEY PLANS REVUE.

Los Angeles, Jan. 6.

At the conclusion of his vaudeville tour, which starts in San Francisco Jan. 10, Joseph Santley will produce a musical revue at the Garrick, Chicago. This will probably be around Easter. In the cast will be Saranoff, violinist; Ruth Randall and Will Norris.

The Santley company closes its tour in "When Dreams Come True" in Stockton, Cal., Jan. 8. The other members of the organization will return to New York, except Manager John Osborne, who will remain on the coast.

Another Author Gone Wild.

Another author has gone wild. His name is Edgar Allan Woolf, and he wants to be an actor, like Tommy Gray, fellow-writer.

Woolf thinks he can do as well as Tommy has, as a "single in vaudeville" and the managers are going to turn him loose at the Bushwick, Brooklyn, Jan. 25, where, no matter what happens, New Yorkers won't hear about it.

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

EDDIE FOY FAMILY UPHELD BY CINCINNATI MAGISTRATE

Says It Is Common Sense to Leave the Eddie Foy Children on the Stage Under the Excellent Care Received—Congratulates Mrs. Foy Upon Being the Mother of Such a Fine Family—Local Association Badly Worsted.

Cincinnati, Jan. 6.

The Magistrate hearing the Child Labor charge against Eddie Foy and John Royal (manager of the local Keith theatre) in dismissing the case, spoke strongly from the bench in favor of the Foy's, father, mother and children. At the conclusion of his opinion, the Magistrate descended to the court room floor, and taking Mrs. Foy by the hand, said he wished to congratulate her upon being the mother of such a large and fine family.

The crusade against violations of Ohio's Child Labor Law resulted yesterday in the arrest of Messrs. Foy and Royal, for permitting Madeline, 13, Eddie, Jr., 9, and Irving Foy, 7, alleged to be under the acting age, to appear with their father on the stage of Keith's theatre. The warrants were sworn out by Helen Trounaine, director of the Juvenile Protective Association. The law says children under 14 cannot appear on the professional stage. The Foy's were at Keith's last season, without interference.

The same organization, which is backed by influential citizens, caused Manager Royal to cancel the Alexander Kids recently.

Attorney Ben Heidingsfeld represented Foy and Attorney Thomas Coogan appeared for Foy. The defendants were paroled pending the hearing this morning. The full Foy family gave both performances yesterday.

After Judge Yeatman dismissed Messrs. Foy and Royal, he said: "I respect the law and I respect the Juvenile Protective Association, but in my opinion this is a wrongful arrest and such things as this and other reform movements have, in a great measure, retarded the progress of this city. Common sense should at all times be used in cases of this kind. I saw the performance Sunday night and saw nothing wrong with it."

"A father and a mother have a right to keep their children with them whether on the stage or not," ruled the court.

Foy and his family were on the bill this afternoon. The children's teacher, Catherine Curren produced her high school instructor's diploma and the children as witnesses said their lessons and convinced the court that they were receiving a good education. Prosecutor Morrissey was told by Foy that the three littlest kids neither danced nor sang, but spoke lines to music and walked in time.

TANGUAY SELL OUT.

Eva Tanguay had her sell out at the Alhambra this afternoon. By Tuesday

the advance had reached into Saturday, guaranteeing capacity through the week.

Next week Miss Tanguay will play the Bushwick, Brooklyn, unless her vocal chords again go back upon her. Up to Wednesday they were in doubt, and the singer had requested a release for a week or so to recover, but her voice returned strong and healthy at the Wednesday matinee, when the cancellation order was recalled by her. On Tuesday the speculators were working in front of the theatre and getting \$2 a piece for seats.

LOPOKOVA IN REVIEW.

The "Fads and Fancies" revue of Klaw & Erlanger's will have the aid of Lopokova, the classical dancer, who recently appeared for a brief time in "Just Herself" at the Playhouse.

Another engagement this week for the same show was Tyler Brooke, who has been playing in vaudeville with "Anna Held's Daughter."

PINCH AT HAMMERSTEIN'S.

Anthony Comstock visited Hammerstein's Thursday afternoon and shortly after the house staff was "pinched" for permitting the "Garden of Passion" dance to be given there. Besides Arthur Hammerstein and Loney Haskell, J. Edward Crapo and Mlle. Gomez, the principal dancers, were also taken in that night.

The hearing was before Judge McQuade in the 54th street court yesterday morning. All were held for trial in Special Sessions under \$500 bail.

KEENEY BOOKING DIRECT.

With next week Frank A. Keeney will book direct from his offices in the Putnam building, where Ray C. Owens will be in charge. He will attend to the bookings of the new Keeney's, Brooklyn, which opens week after next, also Keeney's, Newark, Loew's Majestic, Newark, opens Monday, in opposition to Keeney's.

PLAYING TWICE DAILY.

Philadelphia, Jan. 6.

Commencing Monday the Broadway will play vaudeville twice daily instead of three times. No change will be made in the admission, 10-20-30c. Eight acts and a feature film will be the bill.

WHITNEY, THRICE WEEKLY.

The Whitney, Brooklyn, is again changing its policy. After a short regime of stock the house will take up pop vaudeville next week. The vaudeville will be changed three times a week.

KNICKERBOCKER CLOSES.

Philadelphia, Jan. 6.

Bad business closed Loew's Knickerbocker theatre here Saturday night. The ending came suddenly. Acts for this week's bill reported Monday morning, not having been informed of the closure. They found the doors of the theatre locked and no explanation at hand other than that the local manager had been ordered to report with the keys to the New York offices of the Loew Circuit.

The Knickerbocker is a new theatre. It opened in the fall with the Loew policy of popular vaudeville. Business was bad from the start, and no improvement of it could be secured. The Knickerbocker was not over-well located and had for opposition established theatres booked through the United Booking Offices that the Knickerbocker could not draw away from.

Comment has been made that after Marcus Loew left Philadelphia virtually with the plume of success resting on his vaudeville brand, he was foolhardy to attempt the fates again with the Knickerbocker, which never held any hope for him. Loew started in local vaudeville over a year ago, to take over the town. The newspapers heralded him as "The King of Vaudeville" and reported what he intended doing to Philadelphia. Loew at that time had the Chestnut Street opera house, the big Metropolitan opera house and was booking half a dozen theatres in this city, including those of Nixon & Zimmermann, F. Nixon-Nirdlinger and the Mastbaum interests. These, after using the Loew bills for a while, made a deal with the United Booking Offices to book, the B. F. Keith people taking over the Metropolitan, also the Chestnut Street, and the U. B. O. has since been furnishing the houses with their supply of acts.

This left Loew without a Philadelphia theatre, but gave him the distinction of having "put over" the big Metropolitan, and left him free to re-enter here at any time with a clear record. He immediately arranged, however, to build the Knickerbocker, which is now on the market for burlesque or stock.

IN AND OUT.

The Girl From Milwaukee pleaded illness as the reason for failing to open at the Majestic, Milwaukee, Monday. "The Wall Between" got the job. Clark and Verdi replaced Jack Wilson at the Prospect, Brooklyn.

Rosie Lloyd was to have been at the Prospect, Brooklyn, this week, but was obliged to cancel owing to a cold taken on in Scranton last week that caused her to leave Poli's there in the middle of the week.

The Three Bannans left the Broadway bill Monday after the second show when one of the men hurt his hand in throwing the clubs. No act replaced them.

Gould and Ashlyn did not open at the Colonial Monday. The Shuberts are said to have objected to Belle Ashlyn appearing so close to the Winter Garden, where she is engaged for the new show. Billy Gould has prepared a single act he will appear in.

"MIDNIGHT FROLICS" A DRAW.

As predicted by those who saw Flo Ziegfeld's maiden effort as an after-the-show producer, his "Midnight Frolic" on the Amsterdam Roof, starting at midnight and running an hour, is as big a draw as anything in the city.

The Roof holds about 500 people and can play to \$1,100 at the admission prices. Since the opening Tuesday night the aerial place has been crowded, with restaurant checks running to abnormal size.

Mr. Ziegfeld intends making weekly changes in the production, although the consensus of opinion was that the numbers and the girls with bare shoulders would be plenty.

HELEN WARE CONSENTS.

Helen Ware has listened to the vaudeville appeal, and will appear, according to report, in a Keith New York theatre Jan. 18, in a sketch that has been written for her since the piece she starred in, "The Havoc," closed recently. Miss Ware is said to be asking \$1,000 weekly on a big time route.

The next star of consequence to tempt the variety fates will be Nazimova, who is due to open Jan. 25 at the Palace, New York, receiving \$2,000 for the engagement, it is reported.

Managers Pooling in Erie.

Erie, Pa., Jan. 6.

E. H. Suerken, owner and manager of the Alpha, and D. D. Kelsey, former manager of the Majestic, have formed a partnership and bought the Happy Hour. The name will be changed to the Family, its capacity increased to 1,200 and a policy of five-acts at popular prices installed.

A Good-Looking Sketch.

Syracuse, N. Y., Jan. 6.

"For the Lord's Sake," by Thomas J. Gray, is a good-looking comedy sketch played by Charles McNaughton, Evelyn Stewart, Skeets Gallagher, Marion Goad and Grace Langdon. The plot is of an English lord termed an imposter because he did not wear a monocle. Mr. McNaughton, an English comedian, plays that character.

Havez-Cunningham.

Jean Havez, author, and Cecil Cunningham, musical comedy star, were married in New York Thursday. It is reported the bride will soon be starred in a new piece by her husband.

NEW INCORPORATIONS.

Albany, N. Y., Jan. 6.
Empress Picture Corp., capital \$10,000.
Harry Harris, Ralph A. Kohn, Henry G. Wiley, New York.
Washington Square Players, Capital \$1,000. Pictures, Dudley Tucker, Ida Raub, Edw. Goodman, New York.
King Edward Animal Show, Capital \$6,000. Harry Meyerhoff, Morris Taxler, Victor D. Levitt, New York.
Secret Strings of New York, Capital \$2,500. Harry H. Frazee, Harold S. Budner, Emil Bretterfeld, New York.
Grange Theatre Co., Capital \$5,000. Alexander Miller, Geo. C. Wolf, Abe S. Gussow, New York.
Crescent Playtopay Corp., Capital \$10,000. Geo. T. Sharp, Chas. S. Skinner, A. P. Filberg, New York.
Paul Arlington, Inc., Capital \$2,000. Theatricals, Jacob Weissberger, Frank Real, Archibald Colby, New York.
Alpha Producing Co., Capital \$25,000. Pictures, Geo. H. Brennan, Conrad Bodin, New York, M. T. Webber, Brooklyn.

CABARETS

Ziegfeld's "Midnight Frolic" on the Amsterdam Roof (or Ziegfeld Danse de Folies) is going to boost Flo Ziegfeld's reputation as a creator, inaugurator and plunger in girly theatricals. Even Ziegfeld's most envious competitors must credit him with doing things right, though gambling with the matter at hand. He did "The Midnight Frolic" right. It was accepted that this newest departure in the cabaret field would either be an enormous hit or a terrific flop. It's an enormous hit. The dancing cabaret with a charge at the gate has been looking about for an extraordinary attraction, to warrant the public paying the tax downstairs. Everything tangible or physical, it seems, was tested, mostly individual or team dancers. Then Ziegfeld created something for the American admission-dance parlor. It was the midnight revue, as first produced by him Tuesday night on the Roof. The revue (commencing at 12), running an hour, with one intermission for a public dance, may have been suggested by the foreign places that have adopted a similar policy in a similar way, more or less; but Ziegfeld isn't the only showman who ever visited Europe. And the result is that the Amsterdam Roof, with a \$2 admission charge to tables on the dance floor, and \$1 to the balcony of the Roof resort, has not the capacity to accommodate the rush the Ziegfeld hit will bring there for some time, nor does it appear to have sufficient capacity to allow the managing producer to break even on his weekly expense account, without considering the initial cost of production. That ran into the thousands, for Mr. Ziegfeld has costumed his people more extravagantly than if they were on a theatre stage, giving the entire revue within the dancing space that is surrounded by the tables. His salary list for this one show a night, six days a week, is said to be \$1,900 weekly. This includes the wages for 22 good-looking chorus girls, carefully assorted, all good workers, and with many probably having a John following around Broadway. (The John thing is worth considering in a cabaret that gets regular money for wine by the quart.) Several people stand out in this little catchy innovation of Mr. Ziegfeld's, besides himself, and before the cast is mentioned. They are Gene Buck and Dave Stamper, writers of a majority of the songs that made good as produced in "number" fashion; Ned Wayburn, who staged the revue and again attracted attention for distinctive work and value as a stager, and Joseph Urban, of Vienna, programatically proclaimed as the deviser and executor of the scene. And after mentioning that Dabney's colored orchestra did all the playing, doing it so well that at times the music made them stand up and sway to it while fiddling or blowing, it may be said that those above mentioned are more responsible for the success than the capable little company which executed orders. Part

I had five separate divisions. Three were numbers. It opened with "The Girl from My Home Town" (Buck and Stamper) and was led by Charles Purcell, a likeable singer. As he told the lyrical story, young women of the chorus emerged from tables to the centre of the floor, grouping about him, the last girl being the one from his "home town," a country miss in dress. The Roof management had provided practical hammers for each table, to be used either way, and right here the audience commenced pounding the tables with them for an encore. It was a real din, but it told Mr. Ziegfeld everything at the first exposure, and the hammers were used for naught else during the hour. Muriel Hudson, with her red hair and looking better than when she left Shanley's for London, led "The Tango Girl" (Ray Goetz and Lou Hirsch), it doing almost as well as the opening number. Immediately after Ray Cox sang a song, and in the second section did another, each by herself, but while Miss Cox pleased the house, she didn't fit in the general scheme nor was she at all necessary to the occasion. Will West, following, was more in the spirit, with an excellent imitation of Diamond Jim Brady doing the one-step, Mr. West courting comparison in his make-up to the original who sat at a table near the ring. In the second part Mr. West again repeated his success with a burlesque ballet dance. The finale of the first part was "Jungle Ball" (Buck and Stamper), led by Helen Shipman, with the full chorus. The audience was fully satisfied by this time. They had seen a fast moving act chock full of action within 25 minutes, and the intermission placed the dance floor at the disposal of the public, the second part opening with "If Dreams Come True" (Buck and Stamper), sung by Miss Hudson while reclining upon a couch, with Messrs. Wood, Falke and Martell (from the male quartet used for volume in the numbers) assisting on the choruses. Excepting the song was a bit slow for the opening spot, it was worth while for the contrast to the liveliness of "I Want Someone to Make a Fuss Over Me" (Buck and Stamper), led by Sybil Carmen, and "Balloon Girls" (after Miss Cox had again warbled). This was the number hit of the show, the honors going equally to the song and the costuming, the girls wearing bunches of full-sized balloons attached to their gowns or hair dress. In marching about the hall, men at the tables would touch the balloons with their lighted cigar, causing little explosions. At times a balloon here and there would become detached, floating ceilingward. Immediately after Miss Shipman led "Mrs. Kelly's Table D'Hote" (Buck and Stamper) but failed to put it over, and that song will likely go out, although it is a number Elizabeth Murray could do a great deal with in vaudeville. "The Humpty Dumpty Rag" (Hirsch) with the male quartet leading made a busy moment,

and then the West travesty, after arriving the finale, "Red, White and Blue" (Hirsch) with incidental business before the chorus spread themselves over a glass runway extending around the lower end of the balcony, the girls wearing pantalette costumes. This made a striking picture, and compressed air caused the stringy many-colored skirts of the women to fly about. The runway was lighted in the three colors, and for the grand finale there was a tableaux in a boxed frame at the rear of the pretty background, but it was too far away for the diners to get all the detail, although making a corking finish, and resulted in the company being recalled several times, they dragging out first Mr. Wayburn, who appeared reluctant, and then Mr. Ziegfeld, with his soft shirt and collar, who seemed more so. During the performance The Royal Gasgoigne, a comedy juggler lately from the other side and who recently appeared at Hammerstein's did little snatches from his turn, while dressed as one of the waiters. His work got him ready recognition. It looks as though Mr. Ziegfeld has started something in the pay-as-you-enter cabarets. The one he has put over will be hard to follow, and although the affair does finally result in a net loss to Ziegfeld he might find gratification in knowing that he did it first and probably the best of any that will come after. His refreshment department is apt to object, for while the revue ran, business was at a standstill, and when a resort has but a scant three hours to serve in, one hour out means a dent in the gross.

Isabella Patricola and her own orchestra of eight pieces appeared at Wallick's restaurant Monday night, for the first time in New York. Patricola has been a cabaret-restaurant feature in the Windytown for some seasons. She had a continuous engagement at Rector's there for a long while, and New Yorkers, who saw her perform, and heard her orchestra play out in that town, predicted she would eventually reach New York. The New York restaurant men heard about her. Some saw their business fading away, but they threw up their hands at Patricola's salary. These cabaretiers who needed business wanted singles at \$30 and doubles at \$60 to draw it in for them. Now, when they see and hear Patricola and her orchestra, they will be sorry. If this pleasant looking girl from Chicago, who has personality, doesn't do business for Wallick's, it will be Wallick's fault, not hers, for she is the best all-around performer on the cabaret stage, can rank with any woman in her class in vaudeville, and has as good a rag playing orchestra as there is in New York. But Patricola is a good part of the show given by her. She can sing rags, character numbers, plays the violin and leads the orchestra, at least that is what she did Monday night, when evidently nervous. And her orchestra turned out music that promised even more after they have become familiar with the prevailing popular melodies hereabouts. Seven men and a woman pianist are the other

members of the troupe. Patricola's Orchestra plays dance music. Whatever it is they are playing, it is for dancing. In the large Wallick restaurant there is no dance floor. If that restaurant is wise, it will put in one on the main dining-room floor while Patricola is playing there. Its guests will want to dance when they hear that orchestra, and they will be content to listen when Patricola is singing. She is at Wallick's for a two months' run. The chances are that Chicago will not see Patricola for a long while.

The Strand's new, no-tip Cafeteria dance place opened Monday evening. It is the old Brawner's atop the Strand theatre building. But little change has been made in the interior. The oval dancing space remains the same. At the northern end of the room a lunch counter has been put up. Guests may grab off their own food and pay for it when leaving, a waiter punching (for refreshments consumed) the check given when entering. The Cafeteria opens at 11.30 in the morning, with a lunch that runs consecutively until two. No admission is charged during this time, the pay as you enter period starting at 4.30, when it's 50 cents, including tea. After 6.30 it's still 50 cents, without tea. From two until four entrance is conditional upon some eats or drinks (temperance) being taken. If you use up over 20 cents' worth, you're all right, but if you don't, a tax of 20 cents is made upon leaving. A negro dressed as a Turk is hanging around the Cafeteria. He seems to be a sort of aimless inspector. No one outside of those connected with the management knows what he is there for, unless to create a picture that is picturesque. The Strand Roof Garden, Inc., is the name of the company operating the Cafeteria. It rents from the Strand theatre corporation. The item of interest to the other Broadway dancing cabarets is the report the Strand Roof Garden company has a bank roll of \$50,000 to start with. That should last a little while. The Committee of Arrangements consists of Mrs. W. K. Vanderbilt, Ann Morgan, Elizabeth Marbury, Elsie DeWolfe, Mitchell H. Mark and J. V. Wilson. The two men are on the Committee through courtesy only. They are connected with the Strand theatre below and also concerned in the theatre company that rents to the Roof people. Miss Marbury was instrumental in making Castle House and incidentally the Castles famous among modern dancers. It is said the Castles were given an offer to take charge of the Cafeteria, but some hitch occurred. Nigel Barrie is now in charge of the dancing floor. One of Europe's orchestras is furnishing the music. The opening attracted a large crowd and the subsequent, also previous, publicity given to the opening through the social prominence of some of those interested, drew a good business Tuesday matinee, with the prospect for a large crowd Tuesday night, all at the 50-cent rate. The crowd on the dancing floor, however, did not differ greatly from when Brawner ran the place.

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ADVERTISEMENTS

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A. Paul Keith celebrated his fortieth birthday in Boston last week.

The opera house at Wayne, Pa., burned Dec. 30.

Nina Davis, who has recovered from nervous prostration, has a new partner.

Fire last month destroyed the Orpheum, North English, Ia., and the Germania opera house, Lansing, Ia.

Fannie Brice is trying out with the William Fox picture Company for comedy films.

Inez Buck went to Boston in a hurry this week to assume the leading role in "The Seven Keys to Baldpate."

The Opera House, Manson, Ia., is closed and not likely to reopen before next season.

Manuel F. Romain and Charles F. Orr have dissolved vaudeville partnership.

Paul Dickey is recovering from an operation, in a hospital at Ann Arbor, Mich.

James B. McKowen, from Chicago, arrived in New York this week where he intends to stay some time.

Olin Howland has replaced Clifton Webb in "Dancing Around" at the Winter Garden.

U. B. O. vaudeville is now playing the Smith opera house, Geneva, N. Y. The house has been playing pictures.

Willard Mack has arranged to place all his vaudeville business in the hands of Chamberlain Brown.

Malcolm Fassett has joined with the Shubert stock in Milwaukee.

Frank Doane will replace Will Danforth in "The Debutante" when that piece goes on tour.

William K. Vanderbilt has taken a mortgage of \$100,000 on the Century theatre plot, to run 10 years at 2 per cent.

Ed J. Cline, formerly of the Keystone Four in vaudeville, is now at the box office in the Bushwick theatre, Brooklyn.

"Why Men Go Wrong" is the title of a sketch that will play Hammerstein's, Jan. 25. It was first put out as "The Chief of Police."

Mortimer Kaphan, who portrayed Dickens characters on the concert stage, is about to enter vaudeville under the management of Paul Durand.

A daughter was born Dec. 19 in Owensboro, Ky., to Mr. and Mrs. Robert Wayne. Mr. Wayne is with "Joseph and His Brethren."

Louise Randolph has engaged to play the lead in Earl Derr Biggars' play, now being rehearsed under Felix Edwards' direction.

Phillips Teal replaced Charles Crompton in "So Much for So Much" at a day's notice. Crompton goes to Portland, Me., to become leading man with the Marie Pavey stock.

The M. R. Sheedy agency is booking the Lewiston (Me.) theatre with vaudeville, also furnishing the Grand opera house, Brooklyn, with its Sunday concerts.

Nat Goodwin had to cancel the Davison, Milwaukee, Sunday, owing to illness. He played in Rockford, Ill., the night before, although his temperature was 103.

Hammerstein's is now using the names of agents to fill out open spaces in the advance billing. Last week it was "Rose and Curtis, a couple of nifty westerners." This week it is "Marinelli, you all know him."

"CHARITY BEGINS AT HOME."

BY H. MOROSCO.

They call them actors and actresses great,
But now they are laborers booking a date
For three days there and three days here,
Perhaps ten weeks in an entire year.
For all the world they play the clown
But deep in their hearts they can not down
The feeling that they, by other folks
Are not held in esteem but considered jokes.
The big war is on and from across the seas
Actors are flocking here like a lot of bees.
This is the time the managers cry
"Cut their salaries or let them die."
The theatres are open and packed each night
And yet they say "There's starvation in sight."
They are building theatres with what we don't know
For the actors to give another benefit show,
For the Red-Cross Fund or the Belgian Poor?
But the thing to be done and it's best to be sure
If Kindness and Charity must be shown,
Let's give benefits for the poor of our own.
When we have helped them, it will be grand
To think of the poor in some other land.
To Belgium they send ships loaded with toys
To cheer their girlies and little boys
But why send toys, when it is food they need?
Some people call it a noble deed
But far more noble this charity would be
If instead of sending it across the sea
We used it first in the Land of the Free.

Among those engaged by H. H. Frazee for "A Gripful of Trouble," are Elizabeth Nelson, Fay Wallace and Mrs. Adelaide Stanhope-Wheatcroft.

J. E. Emerson has been transferred from the management of the Opera House, St. John, N. B., to the Merrimac square, Lowell, Mass. He is succeeded in St. John by W. C. McKay.

The trustees of the Barton Square church have sold to Koen Brothers the Salem (Mass.) theatre block; \$80,000 is the price reported. Koen Brothers also control the Federal theatre, Salem.

A daughter was born Monday to Mr. and Mrs. Richard Harding Davis. Mrs. Davis was Bessie McCoy, the "Yama Yama Girl," before her marriage to the novelist and war correspondent.

The Century Opera Company is no more. The Aborns, Milton and Sargent, following the closing engagement Saturday night, disbanded the company, deciding to book no further big city with the organization.

M. J. Garrity, of the Jefferson, Portland, Me., has made an offer for the Lewiston baseball club of the New England League. Owner Joseph W. Burns of Taunton asks a pretty stiff figure for his stock.

The Haresfoot Club of the University of Wisconsin is preparing to give its annual dramatic production some time in April. The attraction will be called "The Call of the Road," with book by Harry Stothard and music by Ivan Bickelhaupt. The club will make a short tour of cities in the vicinity of the Wisconsin capital.

OUT ON THE TRAIL

By SHEPPARD FRIEDMAN.

Freeman Buckley, who has a chain of prosperous picture houses in the South, is married. The bride hails from Atlanta.

A few years ago when one travelling theatrical manager met another the greeting would be: "Where do you go from here?" Now it is: "When do you close?"

Cincinnati traffic policemen stand on the sidewalks so they won't get run over.

When you request a cup of coffee from a waiter in Milwaukee he asks you if you don't mean beer.

Carl Hueck, manager of the Lyric, Cincinnati, was counting up one night when some one remarked a manager had dropped dead in the West. The gross was \$19.50.

"Some managers were born lucky," was Hueck's only response.

Anna Baker, one of the chorus girls in "High Jinks," was discussing the war the other day in Cincinnati with Alice Gibbons, who also thinks and dances during the show's performances. "Germany," said Miss Baker, who is of Teutonic extraction, "can whip England, France, Russia and Japan put together."

"Maybe so," replied Miss Gibbons, who prides herself on reading the newspapers, "but she'll surely get whipped if she tackles the Allies."

What Advance Agents Hear.

"Don't you get awfully lonesome, sometimes, traveling all alone?"

"Suppose your wife should come in now?"

Intellectual Boston hasn't anything on Indianapolis. Even the automobiles and carriages here are able to read. Listen to the sign in front of English's opera house:

"Vehicles will please not stand between the posts."

If chorus girls ordered in restaurants what they are accustomed to in their homes, there would be more live Johnnies left.

Lee Harrison is going to start a school of acting. Of course, he will engage his instructors.

The better acquainted a man is the fewer friends he has.

When an advance agent starts out from New York in the fall for a season of forty weeks he figures he will be able to live well and save about \$1,000 to carry him over the summer. After he has been out about 24 weeks he worries as to how to get to the next stand without leaving an I. O. U.

Tip to Advance Agents.

James Barnes, manager of the Murat, Indianapolis, is thoroughly amenable to reason. It is not advisable, however, fifty.

AMERICAN ACTORS PROTEST AGAINST BARKER ENTERPRISE

**With Native Players Unemployed and in Want, They Object
When New York Stage Society Imports English
Troupe Under \$60,000 Guarantee.**

Since it became known that the Stage Society of New York stood sponsor to the extent of a \$60,000 guarantee for the Granville Barker venture at Wallack's, a wave of protest and criticism has swept the ranks of unemployed legitimate players along Broadway and in the clubs.

"Why import an English manager and an English company to play on Broadway," the actors protest with some heat, "when scores and hundreds of American players are suffering hardships incidental to the worst theatrical season in a decade?"

A well-known manager and star this week put the case to a *Variety* reporter in these terms:

"We believe the Stage Society of New York was organized to advance the interest of the American stage and its people. Certainly its name would indicate some such purpose. But how can it reconcile the pose by backing an English producer who is to present a series of English plays, acted by an all-English company?"

"It is especially unfortunate that the society should pick this season for its enterprise. It has been particularly bad for native artists, and the spectacle of a home organization backing a foreign company with a time and money guarantee is, to say the least, galling. If the Society really and sincerely wished to benefit the stage, why not assist the American actor? We have enough capable actors and actresses here without importing foreigners, however high their attainment.

"Last season the Society considered the plan of establishing a repertory theatre in New York for the production of American plays by American authors played by American actors. Why was not this project carried out? Did it fail of support? Was not a fund raised for the purpose? If it was, is any of the money so contributed being used for the Barker venture? How do the members of the society stand on the issue? Are there not some who prefer to have an American company receive the Society's support? It seems to me that these questions call loudly for answers.

"In every field of industry 'Made in America' is the slogan. Why not have it applied to the American stage? Certainly the American actor needs the support of his countrymen at this time especially."

GRACE GEORGE'S LEAD.

William A. Brady has signed Leslie Faber as leading man for Grace George. Mr. Faber's first appearance with Miss George will be in her new play "Half a Bride," to be placed in

rehearsal shortly. Mr. Faber has been placed under contract by Mr. Brady for a term of years, Chamberlain Brown having arranged the details of the contract.

K. & E-SHUBERT DEAL.

The Herald and Times Wednesday printed the first story of the contemplated booking deal between Klaw & Erlanger and the Shuberts. The many conferences held of late between Jos. L. Rhinock, Lee Shubert and A. L. Erlanger have led to several rumors of impending changes. Congressman Rhinock, representing George B. Cox, of Cincinnati, has been mostly concerned in the new arrangement, which it is said will finally be a general booking scheme. A process of elimination will reduce the present list of \$2 houses booked by both Syndicates into two classes, \$2 and \$1, the latter circuit to be built up of those left over from the first class.

In the large cities like New York and Chicago an adjustment of booking will also occur, it is reported.

Just where all of the booking will be done, or whether the individual booking offices by both syndicates will be merged into one is not known at this time, according to the people concerned, who say that the matter is under discussion.

Towns like Newark, Indianapolis and Detroit will be left with but one \$2 house. The theatrical conditions of the current season are what forced the closer alliance between the two large legitimate circuits, which have been booking under a general understanding since the peace pact was made.

It is said that the new booking relations to be entered into may bring the two Syndicates into still more friendly or binding relations.

FRTZI LOSES PERFORMANCE.

St. Louis, Jan. 6.

Fritzi Scheff got in a huff Sunday night and because the orchestra at the Shubert did not have as many players by five as she desired she had a difference with Manager Stoltz and refused to play. The box office money was refunded.

Stoltz says the contract called for a certain number of players and that they were on hand. He says he did not intend to dig more of them up because Fritzi had a whimsical moment; and Fritzi, in turn, says she doesn't propose to play where the orchestra isn't right. The sale had been large.

This is the first time Fritzi has been booked for Sunday night.

The show closes Jan. 9.

\$115,000 IN SIX WEEKS.

Chicago, Jan. 6.

"The Follies" will leave the Illinois Saturday, forced to do so by the Cleveland theatre (where the show goes next week) refusing to release the date.

Flo Ziegfeld's production has been at the local house for six weeks. It will have played to \$115,000 during that time, when this week's engagement ends. The show has drawn in capacity, \$2,129, at every performance.

FRANCIS WILSON'S OWN PLAY.

"The Dancing Master" is the title of a new play which Francis Wilson has written. Several Broadway managers are looking it over with a view to producing it in New York.

Wilson is still "at liberty," but does not appear to be worrying as he has a rainy day account to his credit.

AUTO SHOW HELPS.

Although managers for the bigger part expected business to suffer a reaction after the tremendous box office receipts all over town last week, they have been rather agreeably surprised this week by the manner in which business has held up.

The Auto Show is given credit for having helped the box offices. Up to Thursday of this week the majority of houses reported business surprisingly good. At "Watch Your Step," "Hello Broadway" and "Chin Chin" standing room had been sold for every performance up to then.

CAHILL PIECE HERE.

"90 in the Shade," the musical piece in which Marie Cahill and Richard Carle are starring will very likely be the attraction that will succeed "The Debutante" at the Knickerbocker. The piece is playing Buffalo this week and goes to Detroit next week, after which it will be brought to New York, according to present plans.

ACTRESS TRIES SUICIDE.

Los Angeles, Jan. 6.

Nellie F. Elsing, a picture actress, is in the hospital here. In a fit of despondency she took six tablets of bichloride of mercury and was found shortly after in her room in Edmonds' Hotel. She was rushed to St. Catherine hospital. Prompt work by the doctors may save her life.

"SECRET STRINGS" TO CHI.

H. H. Frazee has decided he will send "Secret Strings" with Lou-Tellegen to the Cort, Chicago, to follow "The New Henrietta" at that house when the popularity of the latter attractions wanes.

In the meantime the play will remain at the Longacre here.

"MIDNIGHT GIRL" CLOSING.

Boston, Jan. 6.

"The Midnight Girl," with George Macfarlane, will close its tour Jan 16 at the Shubert. The Trentini show will open the following Monday in the same house, continuing over the original route laid out for "The Girl."

WILMER SELLS FOR \$15,000.

Max R. Wilmer, manager of the National (Yiddish) theatre on the lower East Side, sold out his interest in the house yesterday to Thomashefsky, for \$15,000. Part of the consideration was turned over in cash, and the remainder in kosher securities.

Mr. Wilmer is now devoting his sole time to looking after the David Kessler's National, another Yiddish East Side house.

SHOWS SHIFT

Several of the attractions in the Shubert theatres will be switched round next week. "Lady Luxury," at the Casino since Christmas, will move to the Comedy, replacing Marie Tempest at the latter theatre, and will remain there for two weeks. Jan. 25 the Jos. Weber production of "The Fallen Idol" will go into the house.

"Experience," which has been holding forth at the Booth, will move to the Casino, playing at the \$1 scale, and Winthrop Ames' \$10,000 prize play, "Children of Earth," will open at the Booth Tuesday night.

Marie Tempest will move over to Brooklyn next Monday from the Comedy and later go into Philadelphia.

When "Lady Luxury" is housed at the Comedy, Frederick Edward McKay will be in charge. He has purchased an interest in the production. Jos. Herbert is to be the stage manager. Several new songs, composed for Ina Claire, the star of the piece, will be sung Monday for the first time.

Changes in Hazel Dawn Show.

Several changes were made in the Hazel Dawn show this week. William Danforth stepped out and Frank H. Doane went in, while the Wilmuth Merkyle role will hereafter be played by Carl Gansvoort.

Kern Writing Frohman's Next.

Jerome D. Kern has been commissioned to write the music for a new comedy Charles Frohman is to produce sometime in March.

"SUZI" TO BOSTON.

Philadelphia, Jan. 6.

It was decided here late last week to continue the tour of "Suzi" and the company will close here Jan. 16, opening at the Majestic, Boston, Jan. 18.

AMY RICARD ENGAGED.

Amy Ricard is reported engaged for the principal role in "Ann of Harlem," the new George H. Broadhurst and Harry Von Tilzer piece.

FLORENCE REED SIGNED.

David Belasco is reported as having signed Florence Reed, who is at present appearing in "The Yellow Ticket" under the A. H. Woods' management. Miss Reed is to be starred by Mr. Belasco in a new play next season.

"THE FIREFLY" CLOSING

"The Firefly" (Arthur Hammerstein's) closed its tour last Saturday in the middle west.

If you don't advertise in *VARIETY*,
don't advertise

FROHMAN TO DO BARRIE PIECE WITH GABY AT DUKE OF YORK'S

**Alfred Butt Abandoned Project at Palace When Frenchwoman
Haggled Over Terms—Premiere Feb. 1.**

London, Jan. 6.

"We are none of us as clever as we think we are," said an English theatrical magnate recently. This is apropos of the exclusive bit of news cabled to **VARIETY**, from here a few weeks ago that Gaby Deslys would appear in a Barrie revue, to be produced at the Palace.

Since then there was a change of plans, which was also cabled to **VARIETY** before the English papers had any knowledge of it. And thereby hangs a tale.

The Barrie revue referred to is the same one announced for production by Granville Barker and abandoned at rehearsals owing to a squabble between the author and the producer. Alfred Butt had the piece originally, but relinquished it to Barker, and when Barker and Barrie had their little tiff Barrie paid some \$6,500 worth of obligations incurred in the proposed production in order to have a clear title to his property. Butt again came into control of the production rights and negotiated with Mlle. Deslys for the principal role. He told the wise little Frenchwoman, however, that owing to the unsettled state of affairs in London the best proposition he could make was \$1,250 weekly and a percentage of the profits. "Non! Non!" exclaimed Gaby, and a lot of more French to the effect that there was "nothing doing" on the basis suggested by the manager.

Therupon Mr. Butt, who hasn't time to spend dickering for any protracted period, set about making other arrangements for the Palace. In due course, when Gaby found that the incident was closed, she came to Butt and declared that she didn't wish to disappoint her Palace admirers and was prepared to reconsider the offer. But the manuscript had been once more returned to Barrie.

Sir James was agreeable to having Gaby play the leading feminine role and Charles Frohman will do anything within—or without—reason that Barrie may ask of him. So when the knighted author cabled to the international manager to ask him if he would produce the revue, Frohman promptly cabled back "Yes," and arranged to present it at the Duke of York's Feb. 1. But, while Gaby still has the leading part, she is not receiving a salary of \$1,250 weekly, but playing altogether on percentage.

SHOWS IN PHILLY.

Philadelphia, Jan. 6.

Theatre managers all over town are gloomy over the opposition begun this week when Billy Sunday, described as the "whirlwind" evangelist, started a big revival. The meetings, which will last eight weeks, are held in a taber-

nacle, especially built for the purpose, not far from the centre of the city and which has a capacity of approximately 15,000. There has been no opportunity as yet to estimate just how severe his effect on theatrical patronage will be, but the campaign started off with a rush. Collections at the opening meetings Sunday were \$7,500. The expenses of the campaign are estimated at \$47,000, which will be made up from the collections, Sunday taking as his share the collection of the last day. There will be no meetings Monday. Tuesday afternoon and evening he "played" to capacity.

Business taken generally has been satisfactory. There were no changes at the five principal houses, a recasting of bookings at the Broad and Forrest causing "Ben Hur" to remain for another and final week at the Forrest to be followed by "The Girl of Girls," the new musical comedy, for one week. Billie Burke in "Jerry," originally booked for two weeks, has proven successful and has been extended for a third week at the Broad, to be followed Jan. 18 by Maude Adams in two plays by James M. Barrie.

"Potash and Perlmutter" will wind up its run at the Garrick this week, after one of the most successful runs of the season. "The Peasant Girl," with Emma Trentini, at the Lyric, is doing nicely, and "Suzi" leaves the Adelphi Saturday night.

SHOWS IN NEW ORLEANS.

New Orleans, Jan. 6.

"Seven Keys to Baldpate" is doing splendid business at the Tulane.

The attendance slumped off somewhat at the Crescent this week, compared with what the Percy Haswell stock did last week.

The Robert Mansfield Players are showing to slim crowds at the Lyric.

The burlesque stock troupe at the Dauphine is running along to profitable business.

A feature picture is attracting big houses at the LaFayette.

SHOWS IN 'FRISCO.

San Francisco, Jan. 6.

Forbes Robertson took in over \$17,000 at the Cort last week and the indications point to another big gross this week.

The revival of "The Three Twins" at the Gaiety is not creating the furor expected, although business is fairly good.

Henry Miller appeared in "Daddy Long Legs" at the Columbia and had a fine opening.

Allessandro Bevania Opera Co. had a promising start at the Alcazar.

If you don't advertise in **VARIETY**, don't advertise.

DAN ARTHUR'S WINNER.

Syracuse, Jan. 6.

That the United States now has a Far Eastern horizon is recognized in the new musical play which D. V. Arthur offered at the Empire New Year's. This was the premiere of "Ninety in the Shade," and it may be stated Mr. Arthur has what looks like a winner. It is original in conception; its music is oddly interesting; it is consistent enough to rank as opera; it contains dramatic value, and it displays superior comedians, singers, dancers and pretty girls.

The plot deals with a rising of the natives of the Philippines against the white rulers, under a private who considers himself a "Tiger of the Pacific." This role gives an opportunity for the real man of the story—acted and sung by Mr. Martindale—to win the hand of the American widow (Marie Cahill), whereby the hemp company's agent (Richard Carle) is left to make what disposition he can of his battered and toughened heart.

Some of the others in the cast are Otis Harlan, Pedro De Cordoba, Florence Dillon, Ralph Nairn, Eleanor Henry and Dorothy Arthur.

CALLING OUT ROAD MEN.

Watertown, N. Y., Jan. 6.

Because Manager W. Scott Mattraw insists on employing non-union stage hands at the City opera house, President Shay, of the international organization, is calling off employees of road shows booked for the house and prohibiting them from working in the house.

The Myrtle-Harder stock company and "Bought and Paid For" had men withdrawn by the union, and the men remained away from the theatre while the shows were here, declaring they would not dare to risk losing their cards.

Manager Mattraw's trouble arose when he refused to discharge five men whom he hired when he had a slight difference of opinion with his union employees several weeks ago. He declares he will fight to a finish.

BROOKLYN SHY.

The four combination houses in Brooklyn, the Montauk, Majestic, DeKalb and Broadway, are very shy of attractions for the balance of this month. The Montauk closed Saturday night and up to Tuesday of this week there was not another attraction in sight for January. "Innocent" is at the Majestic this week and that house has nothing to follow.

At the DeKalb pictures are showing this week and there is nothing to follow. The Broadway, Leo C. Teller's house in the Williamsburg section, will play pictures for the entire month.

N. O. LYRIC ORDERED SOLD.

New Orleans, Jan. 6.

By order of the courts the Lyric will be sold under the hammer Feb. 3.

The Lyric is owned by Henry Lehmann and Charles E. (Parson) Davies. It was a prosperous institution for several years.

MISS TERRY'S NEXT PLAY.

Phyllis Neilsen-Terry is not for vau-deville. The English actress is at present considering two plays, one by Elesba Ramsey and the other by Alfred Decordova. She will have her own company to play the one selected.

Basil Gill and Henry Ainley, two well-known English leading men, have offered their services to Miss Terry for her next play.

DON'T SWEAR IN BOSTON.

Boston, Jan. 6.

The new Toy theatre, a handsome house, financed and erected by Back Bay society, fell under the official ban of Mayor Curley yesterday, as the result of the climax of the fourth act of "Across the Border," the European peace-war drama by Marie Beulah Dix, which played at the Princess in New York.

According to the mayor, it makes no difference whether the residents of Boston pay \$1.50 a seat at the Toy or ten cents at a pop house, profanity will not be tolerated in Boston and shows coming to this city must cut but all curses. An occasional oath will be tolerated, but the stronger invectives whether intended to depict overwhelming emotion or not are barred.

"MOVIE QUEEN" FIRST.

Unless other plans are made to displace those now under way the Anderson (Broncho Billy) Musical Comedy Stock Co., now being organized by Sam Rork, Anderson's general manager, in the Matt Grau offices, New York, will open in San Francisco Feb. 1 with "The Queen of the Movies" as the opening bill.

Among those now under contract are Ralph Bottomley, May Boley and Valli Valli.

TULLY TO MARRY.

Toronto, Jan. 6.

Richard Walton Tully, author of "Omar, the Tent Maker," and other dramatic successes, is soon to marry Gladys E. Hanna, daughter of a Toronto clergyman.

WOODS APPEALS CASE.

A. H. Woods has appealed from the judgment of Supreme Court Justice Blanchard in the action brought against him by Dr. Phillip M. Grauman, who claimed a 10 per cent. interest in the profits of "Potash and Perlmutter," demanding an accounting. In his opinion Judge Blanchard suggested the case should go to the higher court for review.

LA SALLE FOR SELWYN.

Chicago, Jan. 6.

"Rolling Stones," the new Edgar Selwyn piece which Selwyn & Co. are producing, is scheduled to open at the La Salle Feb. 1.

"Rolling Stones" was placed in rehearsal this week. Among those in the cast is Richard Sterling.

It was five years ago Monday of this week the Columbia Co. made the greatest move in its career. The opening of the Columbia theatre at Broadway and 47th street accomplished more for the advancement of burlesque than anything that had previously been done or that has since marked the progress of that type of entertainment. Coincidentally with this achievement, and largely due to the same cause, was the establishment of recognition for the Columbia Amusement Co. among the big concerns in American theatricals. The assumption of a \$500,000 obligation, because they had made up their minds that burlesque on Broadway would succeed, was only another example of the methods that had always been pursued by the directors of the Columbia in handling the corporation's affairs. If failure had been the outcome instead of the brilliant success that was achieved, it would not have embarrassed the company. They had made ample provision for this, although the possibility of failure was decidedly remote from their view.

This judgment was shared by very few experienced showmen. It was the openly expressed opinion of many operators in all ends of the business that the appeal of this form of amusement was confined to the denizens of the East and West Sides. But on that opening night, just five years ago, the Columbia was thronged with an audience similar in every aspect to those which characterized opening nights at other theatres in the neighborhood, and it included many of the Broadway managers who seriously doubted the wisdom of the undertaking. And, with decidedly slight variation, the conditions that marked the premiere have continued to the present day. Burlesque on Broadway was accepted by the better element of theatregoers and their patronage has been steadfast, thus fully sustaining the judgment of the directors of the Columbia Amusement Co.

The establishment of this place of amusement brought with it a stately office building to replace rows of dilapidated structures on Seventh avenue and on 47th street, which was distinctly beneficial to that neighborhood, not only as an adornment, but as a stimulus to realty values. Also, it attracted pedestrians to that point, thus extending the popular thoroughfare from 42nd street north on the east side of Broadway by several blocks. This has resulted not only in increased patronage for the multitude of business concerns located between 45th and 47th streets, but its effects are shown in the beautifying of the stores made necessary by the demands and justified by the increase of business under the new conditions.

Not least among its many resultant benefits was the addition of another beautiful theatre to the list of New York's superb temples of entertainment. It was in this last named circumstance that the general public was most interested, as it was the one that occasioned the greatest surprise and placed the seal of approval upon the enterprise. To

overcome the pretty generally entertained idea that burlesque performances went hand in hand with cheap and garish environment required exactly what had been accomplished by the Columbia Amusement Co. A theatre comparable in beauty of decoration and furnishment with the best in New York had been created, and the new and constantly increasing clientele enjoyed the comforts and conveniences to which they were accustomed in other Broadway theatres.

The first step in the introduction of itself to Broadway theatregoers made a very favorable impression for the Columbia people. It remained only for them to follow this up with attractions that would furnish enjoyable entertainment. In this their success was decidedly variable. Luckily the first show, which was named "The Follies of New York and Paris," was wholly satisfying and started the new venture with impressive eclat. This was followed by Fred Irwin's "Majestics," one of the best shows that has ever been given on the stage of the Columbia. In all, 22 productions were given from the opening week until the close of the regular season, and of these there were only 12 of distinct merit. They were, in addition to the first two already mentioned, "The Golden Crooks," Sam Scribner's "Big Show," "The Crackerjacks," "The Bowery Burlesquers," "The Columbia Burlesquers," "The College Girls," "The Behman Show," Al Reeves' "Big Beauty Show," "The Merry Whirl" and "The Jersey Lilies." These were sandwiched in at irregular intervals with the ten shows that failed to help the ambitious scheme.

But there was novelty to the jaded Broadwayite and always a prospect of a good show followed an unsatisfactory one. The brief season, extending from January to June, did not bring all of the Columbia Amusement Co.'s shows during this period, and many of the best were not seen until the beginning of the following season. In the meantime all of the productions were being improved in accordance with the mandates of the governing body, with the result that the following, or first full regular season, the Columbia theatre rolled up a record for receipts that was the talk of the whole show business in America.

And this condition was steadily maintained up to last June when the house closed for the summer. So generally was the success of the Columbia known conditions at that house became the barometer by which theatre-attendants all along Broadway was gauged. This was illustrated last September when the manager of a number of first class houses in this city met one of the executives of the Columbia on the street and asked the condition of business at that house. When told that it was fully 20 per cent. less than the preceding season, the manager remarked, "Since that is the case at the Columbia, we may all take it for granted that extraordinary conditions exist that are making show business bad. With your immense regular clientele and your great drop-in trade affected, it shows that the general public is not going to the theatres this fall."

BURLESQUE AT DALY'S.

A burlesque show from the Barton Wheel will open at Daly's theatre, Broadway and 29th street, next Monday, to play the week 50-50 with the house. Millie De Leon, "The Girl in Blue," is to be the extra attraction to the regular company, Niemer's "Sunshine Girls." Prices will be 15, 25, 35 and 50 cents.

The immediate neighborhood which takes in considerable of the territory the former Eighth Avenue (Miner's) drew from will be thoroughly canvassed, and a performance is to be given, according to report, that will rival the one now let loose weekly at the Olympic on 14th street.

Daly's tried again with a feature "dope" film for the past ten days, but the house is considered hopeless for pictures.

PITTSFIELD THROWN OUT.

Pittsfield has been permanently withdrawn from the Extended Circuit. Some time ago that city was eliminated, but so insistent was its manager to have it restored, the Columbia Amusement Co. yielded, and it reopened Christmas Day. Since then the shows that have reached there have been confronted with the alternative of paying all the local bills, including salaries of the house attaches and the bill posting and newspaper advertising bills, or not opening.

The finish came Monday when "The Gay Widows" arrived and found that there was no fire in the furnaces and the house was too cold to open. Manager Oberworth, of the company, took his people on to Springfield, where he opened Thursday afternoon. When General Manager Scribner became acquainted with the facts and after conference with his associates in the Columbia directorate, he peremptorily threw Pittsfield out and the shows will hereafter lay-off three days between Bridgeport and Springfield.

MANAGER CHARGES LIBEL.

Cincinnati, Jan. 6.

Harry Hart, manager of the Standard, this week caused the arrest of Frank Livingston, advance agent of "The Girls from Happyland," charging libel.

Hart alleges that Livingston caused to be circulated in this city cards and heralds setting forth that a dance contest between white and negro girls and having sensational "cooch" features would be introduced as part of the performance at the Standard.

Hart denies that any such performance was contemplated and declares that the advertisement has done his theatre irreparable damage. Hart charges that Livingston "has it in" for himself or the Standard, while Livingston declares the affair is the outcome of ill-feeling between Hurtig & Seamon, owners of the show, and Hart.

Livingston was held for further examination in the police court and gave \$3,000 bail.

All this is the outcome of the establishment of burlesque on Broadway, and which is this week prosperously started on its sixth year.

LAST OF PROGRESSIVE.

The Progressive Circuit, which in reality ceased to exist early in November, when the pick of its shows became part of the Extended Circuit, reached final collapse last Saturday night when General Manager James O. Barton closed the offices in the Times building and left for Chicago. It is understood that Mr. Barton will now undertake to form a chain of theatres to play burlesque shows from the Missouri River to San Francisco. Since the wholesale secession from the Progressive to the Columbia Extended occurred, Barton has hung on with six shows, but the excessive railroad-ing and inability to get consecutive bookings was too heavy a burden and the struggle was finally and permanently abandoned. Early last fall when the directors of the Progressive Circuit, including Fred Stair, Dr. Lothrop, Tom Sullivan, Charles Franklin and L. M. Crawford agreed upon plans to merge their business with the Columbia Extended, Mr. Barton was the only man of the group to interpose objection. The result was serious financial loss to many managers covering the period between the original proposal to merge and the ultimate decision of the directors to drop out of the Progressives.

CHORUS GIRL'S PREDICAMENT.

Hagerstown, Md., Jan. 6.

State's Attorney Scott M. Wolfinger announced that there will be no prosecution of Evelyn Walker, or Daly, the chorus girl, who gave birth to a child in the Hotel Clarion last Tuesday, and who later placed the little one in a corridor of the Dagmar Hotel. The chorus girl-mother is now at the Washington County Hospital with her babe, and both are doing well.

According to the actress, the child was born Tuesday morning. It was after nightfall when she went to the roof of the hotel, walked to the wall of the Dagmar Hotel and placed the infant through a barred window, which was open. The child, when found, was wrapped in towels, in a pillow-case. The mother states she is a widow, that her husband died two years ago, and that she has a child living in Washington. Her name given at the time she entered the hospital was Evelyn Walker. This the young woman has corrected to Evelyn Daly, and she states her mother is Mrs. Jennie Sullivan, of New York avenue, Washington.

GERARD'S SUMMER RUN.

Barney Gerard is figuring on a summer run in one of the western Columbia houses for his "Follies of the Day." Mr. Gerard announces his attraction as "A Satirical Musical Question" entitled "What Does the Public Want?"

Chorus Girl Weds.

Hartford, Conn., Jan. 6.

Edith Parfray, of the chorus of "The College Girls," left the show in Boston Christmas Day for Detroit, where she has since married Jack Oldfield, a nephew of the speedy Barney. Her place was taken by Cleo Lewis.

GIRLS FROM HAPPYLAND.

It has frequently happened that good vaudeville acts have failed to score simply because they were placed on a bill following an extraordinarily strong act.

If "The Girls from Happyland" show had not followed the Stone-Pillard "Social Maids" production at the Columbia, it would very likely have made a much more favorable impression than it has this week. While most of the material has very frequently been used by other shows at that house during the past three or four seasons, much of it is good and the only fault that can be found with it is its antiquity.

It seems a hopeless task to make some burlesque managers understand that only by the use of new material may they expect more than meagre returns. These men complain of "conditions" that play havoc with their receipts when, as a matter of fact, the conditions are largely faults of omission upon their part. They sanction the use of gags, situations and scenes that they themselves have watched in their own and in other shows with never a thought apparently of striving to buy or create something new. If they were to go into a store to purchase a suit of clothes and were confronted with stacks of wearing apparel that had lain on the shelves or counters for two or three or more years, they would very likely express contempt for the merchant that would presume to interest them in such wears.

And yet this is just what a majority of dealers in burlesque are offering their customers. In the case of "The Girls from Happyland," nearly every line and scene used by Leo Stevens in the "Columbia Burlequers" three years ago, is now being utilized by that comedian for the first part of this performance. Mr. Stevens plays it thoroughly well and it gets over to some extent for that reason. It is to be assumed Mr. Stevens does not know that during the three years of his absence from the Columbia Circuit a great deal of his material has been used by other players. And his failure to score as strongly as upon the occasion of his last engagement at the Columbia is attributed solely to that fact.

The last act of the performance under notice was used by "The Taxi Girls" last season and with the same cast except Stevens and his wife, Helen Jessie Moore. Neither act is suitable to a woman star, and Princess Luba Meroff, the star of this organization, is seriously handicapped thereby.

Princess Meroff is a delightful artiste and given the proper opportunities she would undoubtedly shine brilliantly in the conspicuous position she occupies. As it is, she is obliged to rely entirely upon her specialty to assert her undoubted skill. This feature of her performance is the one commanding and thoroughly satisfying incident in the entire show excepting the musical numbers which are refreshingly new and which are for the most part delightfully led by Nellie Lockwood. It is a genuine pity that an artiste, possessing as much cleverness as does Luba Meroff, should have so little of importance to do.

That a show can go along for 20

weeks without some effort being made to build it up where it is so manifestly weak is incomprehensible. Surely such men as Leo Stevens, Frank Harcourt, and Marty Ward, as well as Joe Huttig, the producer, every one of whom is experienced, intelligent and resourceful, could without any very great effort transform this show into some semblance of attractiveness, and their neglect so to do can only be accounted for by indolence or lack of interest. There is not an individual in this cast who does not possess the ability to do exceedingly admirable work. They demonstrate this in the manner in which they handle the material allotted, but it is a forlorn undertaking to entertain the public with gags and scenes with which patrons of burlesque houses are as familiar as they are with a story they have heard time and time again.

With the season not quite half over and knowing the needs of this "Happyland" performance, there is still time to take vigorous and effective action to put this show into shape. It is only necessary to give the undoubtedly capable people in the cast something to do that is worthy their talents.

BARTON SHOW CLOSED.

Philadelphia, Jan. 6.
"The Frolics of 1914" of the Barton Burlesque Wheel, closed Saturday at the Arch Street theatre.

It was stated members of the show received only \$5.00 for the week. The house and show managers tried to communicate with Barton, but were unsuccessful.

The Arch Street may play stock burlesque.

TWO OPENINGS.

The Empress, Columbus, was opened as a regular Extended Circuit house Monday of this week with "The Tango Queens" and the Temple at Fort Wayne, Sunday, with "The City Sports."

Both houses played to capacity audiences afternoon and night, and business since then has been very large with every prospect of a continuation of these conditions throughout the season.

ADRIFT IN BUFFALO.

"A Trip to Paris," a former Progressive Wheel show, which has been hoppedscotching in the west since the collapse of that circuit, arrived in Buffalo Sunday of this week to play at the Garden theatre under the management of A. C. Bidwell. Learning of this intention, the International Railway Co., which owns the property, ordered the house closed and put a watchman in charge. In consequence of this, the members of the company are said to be stranded in Buffalo.

"SOCIAL MAIDS" BUSINESS.

"The Social Maids" did a remarkable business at the Columbia theatre last week. Deducting the gross for the midnight show, which was practically capacity, and figuring the New Year's Eve and the New Year's day business at the average daily business earlier in the week, the receipts were the largest of the season at that house.

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

STOCK

IMMENSE HOLIDAY BUSINESS.

Traveling stock companies, playing eastern territory, cleaned up on their eight days' engagements, dating from Christmas. Not one lost money during that period, according to report.

Of the companies getting the big returns the Charles K. Champlin, Billy Allen and Margaret Fields organizations topped the list.

Allentown, Pa., Jan. 6.

The Charles K. Champlin stock company registered \$3,981.35 on its eight days' stay here at the Lyric, beginning Christmas, establishing a new house record for stock and eclipsing Champlin's former high water mark of two seasons ago by \$481.35.

Cumberland, Md., Jan. 6.

Billy Allen's musical comedy company did \$3,500 on its eight days' (starting Christmas) stay here at the Cumberland.

Newburgh, N. Y., Jan. 6.

The Margaret Fields' stock (Doc March, manager) took in \$2,400 for its eight days' engagement at the Academy.

Asbury Park, Jan. 6.

Winifred St. Clair and her stock company registered \$2,542 on its New Year's week engagement here at Walter Rosenberg's house.

Other stocks in the east which played eight days straight to big business are the Myrtle-Harder Co., City opera house, Watertown, N. Y.; Kirk Brown, Playhouse, Hudson, N. Y. (reaching around the \$2,500 mark); Chatterton Stock, Collingwood, Poughkeepsie, N. Y., and the Chicago Stock, opera house, Amsterdam, N. Y.

STOCK MAKING GOOD.

Frank Gersten appears to have made a ten strike with his stock burlesque at the Strike in the Bronx. Business at that house has steadily been large since the opening a few weeks ago. Last week with Millie DeLeon, "The Girl in Blue," the gross exceeded \$4,000, of which Miss DeLeon received over \$1,200 for her share.

GRACE HUFF BREAKS DOWN.

Baltimore, Jan. 6.

Owing to the sudden illness of Grace Huff, the leading woman with the Poli Players, she was unable to appear this week in "The Girl of the Golden West," and her place is being taken by Beth Franklin, a local favorite.

Miss Huff is suffering from a complete breakdown. With the exception of a short vacation in the summer, she has appeared in every bill presented by the Poli management. She collapsed several days ago and was ordered by her physician to give up her work immediately and rest.

STOCK MANAGERS HERE.

John Docking, who manages Poli's, Scranton, Pa., was in New York Tuesday. Vaudeville is running at his house, but in the summer Docking has a new policy underlined. For ten weeks he will give 'em comic opera, and for the remainder of the summer dramatic stock. Docking was seriously ill for some time, but is now in good health.

Walter S. Baldwin came in from Duluth Monday to engage new players for his stock there.

Ed. V. Renton, managing Poli's, Baltimore, was around the agencies Tuesday engaging new people for the Maryland city.

E. V. Phelan, manager for the Lester Lonergan stock, Lynn, Mass., between trains Tuesday engaged a new leading woman.

Paul Scott and Bert Lytell comprised an entertainment committee which showed the visitors some of the new buildings in the Times square vicinity.

Lytell, who is a principal with the Marie Dressler Co., 39th Street theatre, will head his own stock next summer, locating permanently in some New York town. With Lytell will be his wife, Evelyn Vaughan, also playing with the Dressler Co.

STOCKS OPENING.

Perth Amboy, N. J., Jan. 6.

The Auditorium goes into stock next Monday with a company headed by Ed. Hayes and Louise Price. It will be under O. E. Wee's management.

Lancaster, Pa., Jan. 6.

The Wilsmith Musical Comedy Company is playing "Alma, Where Do You Live?" at the Fulton here this week, its second in musical comedy stock. The initial bill was "Mary's Lamb." The management declares returns have been satisfactory.

In the company are Florence Mackie, prima donna; Arthur Burckly, tenor; Raymond Crane, Eulalia Young, Ralph Wippery, Marguerite Crawford, Gus Buell, George C. Hall, Meade Foster, Dorothy Sterling, James Lang and Bella Brown. Frank Hogan is business manager.

"Chocolate Soldier" is underlined.

Spokane, Jan. 6.

Ten and twenty-five cent prices are announced for the engagement of the Della Pringle stock company at the American, which opened last week. The Baker Players, across the street at the Auditorium, are at 25-50. The opening bill of the Pringle troupe is "The Lion and the Mouse." C. K. Van Auker is leading man, 12 in the company.

Henry Jacobs Travelling West.

Henry C. Jacobs, of Jacobs & Jermon, left New York on Monday for an extended trip to the west. Mr. Jacobs will visit each one of the ten or more Columbia burlesque shows in which his firm is interested.

BILLS NEXT WEEK (January 11)

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 "Loew" following name are on the Loew Circuit.
Agencies booking the houses are noted by single name or initials, such as "Orph," Orpheum Circuit; "L. B. O.," United Booking Offices; "W. V. A.," Western Vaudeville Managers' Association (Chicago); "P.," Pantages Circuit; "Inter," Interstate Circuit (booking through W. V. A.); "M.," James C. Matthews (Chicago); "B. B. O.," Broadway Booking Office; "Pr.," Proctor Circuit.

New York
HAMMERSTEIN'S
Mildred Blanchard Co
Tarro Miyake
Maggie Cline
W. Waters & Tyson
"Fixing Furnace"
Juliette Dika
Signor Bagonghi
Mack & Orth
Claudius & Scarlet
J. & W. Hennings
Marshall Montgomery
Brooks & Bowen
PALACE (orph)
Valeska Suratt Co
Orville Harrold
Henrietta Crossman Co
Havemann's Animals
Mr. & Mrs. McGreevy
C. & F. Van
Nan Halpinto
Gardner Trio
(One to fill)
ALHAMBRA (ubo)
Nesbit & Clifford
Ryan & Lee
Hall & West
Will Ward & Girls
Madden & Fitzpatrick
Rae Lloyd
Coakley Hanvey & D
Rosa Valerie 6
Sprague & McNeese
COLONIAL (ubo)
"Song Revue 1914"
Henry E. Dwyer
Catherine Calvert Co
Marie Nordstrom
Seven Bracks
Clark & Verdi
Raymond & Bain
The Glorias
ROYAL (ubo)
Clark & Hamilton
Nellie Nichols
Carroll
Condon Doveaux Co
Boganny's Bakers
Fridkowsky Troupe
Carl Demarest
Mevakos Twins
BROADWAY (ubo)
The Kinsers
Lucy Tongue
Ward & Lawson
Teresa & Termina
Morocco & Brown
Mitt & Dolly Nobles
Edna Luby Co
AMERICAN
"Way Out"
Andy Rice
Myrtle Bird
Gail & Hickey
Gertrude Barnes
4 Gillies
(Three to fill)
2d half
McDermott & Wallace
Hershel Hendler
Brady & Mahony
Ludy Lou
Mueller Bros
Gertrude Barnes
Kanasawa Trio
(Two to fill)
7TH AVE (loew)
Thornton & Corlew
Yvonne
Edmund Hayes Co
Aveling & Lloyd
Kanasawa Trio
(Two to fill)
2d half
Eugene Troupe
Coleman Goetz
"Last Hope"
(Two to fill)
2d half
Edward O'Reil
Van & Ward Girls
Lou Hoffman
Gardner Vincent Co
Maud Tiffany
Martell's Manikins
ORPHEUM (loew)
2 Georges
McDermott & Wallace
Dean's Phantoms
"Between Trains"
Chris Richards
Florenz
(One to fill)
2d half
Al Ripon
Whitney's Dolls
Margaret Deane
Edmund Hynes Co
Phillips & White
Richard Wally
(One to fill)
LINCOLN (loew)
Connors & Witt
"Charm Agent"
LaBelle Titcomb Revue

Low Wells
Richard Wally
(One to fill)
2d half
Madge Caldwell
Ethel Mae Barker
Geo Randall Co
Andy Rice
Ben Beyer & Bro
(One to fill)
NATIONAL (loew)
Boyce & Kastor
Thompson's Horses
Mr. & Mrs. Hugh Emmett
Armstrong & Ford
Bellicialre Bros
(Two to fill)
2d half
DeBar & Shee
Jones & Johnson
LaBelle Titcomb Revue
Walter Brower
Lawton
(One to fill)
GREELY (loew)
W J DuBois
Coleman Goetz
March Comedy 4
Gardner Vincent Co
Jones & Johnson
Siddons
(Two to fill)
2d half
DeBars
Simpson & Deane
Kaufman Sisters
Thompson's Horses
Low Wells
"Elopement"
Aveling & Lloyd
4 Gillies
NEW YORK (loew)
Arno & Stickney
Sam Mann Players
Phillips & White
Lamb's Manikins
(Two to fill)
2d half
Von Hampton & Joe-
lyn
Waterbury B & Tenny
3 Alex
(Three to fill)
DELANCY (loew)
Lou Hoffman
Largay & Shee
Walter Brower
"On the Riviera"
(Four to fill)
2d half
Mae West
Dairo
"Just Half Way"
Monarch Comedy 4
Rose Troupe
(Three to fill)

Brooklyn
ORPHEUM (ubo)
Trixie Friganza
Conroy & Models
Georgie Wood
Joe & Lee
Bert Erroll
Fred J Ardath Co
Paul Conchas
Joe Cook
Hurr & Hope
Robins
Irene & Bob Smith
Cressman & Steward
Lady Alice's Pets
BUSHWICK (ubo)
"Neptune's Garden"
Doyle & Dixon
Matthews Shayne Co
Grace Hazard
Vinton & Buster
Okabe Jap
Marion Murray Co
Lucas & Lucille
Cameron Sisters
PROSPECT (ubo)
Frank Keenan Co
Conroy & Le Maire
Toby Claude Co
Bird Millman Co
Fisher & Green
Hert Levy
Hopkins Sisters
Harry Breen
LaToy Bros
BIJOU (loew)
Alf Ripon
Laurie & Alcen
Hert Melrose
Kaufman Sisters
Geo Randall Co
Sherman Van & Hy
Royal Gascoynes
(Two to fill)
Yvonne
"Between Trains"
Carroll & Hickey
10 Dark Knights
W. J. Kelly
Bellicialre Bros
(One to fill)
FLATBUSH (loew)
Simpson & Deane
Leo Beers
Holmes & Wells

Clayton Drew Players
Maud Tiffany
Whitney's Dolls
Brady & Mahoney
Eugene Troupe
2d half
The Halkings
3 Harvey Girls
Tom & Stasia Moore
Hert Melrose
Arno & Stickney
"Dairy Maids"
Armstrong & Ford
Vale Troupe
SHUBERT (loew)
Carbrey Bros
Elizabeth Cutty
"Last Hope"
Henry Frey
Ben Beyer & Bro
(Two to fill)
2d half
Myrtle Bird
Connors & Witt
Franklyn Ardel Co
Murray K Hill
Siddons
(Two to fill)
COLUMBIA (loew)
Ward & Shubert
Murray K Hill
Muller Bros
Rose Troupe
(Two to fill)
2d half
Berse & Kasper
Mr. & Mrs. H. Emmett
Kaufman & Hazel Mann
W J DuBois
(Two to fill)
LIBERTY (loew)
The Brightons
Johnson & Dean
Staine's Circus
(Two to fill)
2d half
Sam Mann Players
Duffy Geisler & L
(Three to fill)
FULTON (loew)
Mae West
"Lady Lou"
Diero
3 Kelos
(Two to fill)
2d half
Billy Quirk
Laurie & Alcen
Elizabeth Cutty
"Way Out"
Sherman Van & Hy
Royal Gascoynes

Allentown, Pa.
ORPHEUM (ubo)
(Splits with Easton)
1st half
Joe Kennedy
Mack Albright & M
"The Tamer"
Adolpho
"Lonesome Lassies"

Allentown, Pa.
ORPHEUM (ubo)
(Splits with Johnstown)
1st half
Garconetti Bros
Jack Simon
Dean & Fey
"Bachelor Dinner"

Atlanta, Ga.
FORSYTH (ubo)
De Leslo Bros
Claire Rochester
Beaumont & Arnold
Comfort & King
Mr. Hynack
Will Rogers
"Colonial Days"

Aurora, Ill.
FOX (wva)
1st half
Adams Bros
Banister & Hayes
Tyler St Clair 3
Orpheum Comedy 4
Richard The Great

Baltimore
HIPPODROME (loew)
O'Neill & Dixon
Weston & Young
Bush Bros
Marie Russell
Gwynn & Gossett
Murray Bennett
Adie's Lions
MARYLAND (ubo)
Beale Clayton Co
Bickel & Watson
J C Nugent Co
Evelyn Dunmore
La Graciosa
Donahue & Stewart
W. Turner Amors Co
Ford & Truly
Vandinhoff & Louie
W. J. Kelly
Banger, Me.
BIJOU (ubo)
(Splits with Lewiston)
1st half
Tuttle's Parrots
Fiske & Fowler

Charlotte, S. C.
PIEDMONT (ubo)
1st half
Rex's Circus
L & Julie
Howard & Syman
Co Jack George
2d half
Callaway & Roberts
Little Miss Jean
Rowland & Farrell
Rex's Circus

Chicago
MAJESTIC (orph)
Irene Franklin
Shean & Warren
Ma Belle & Ballet
J. & M. Burke
J. Kennedy Co
Boland & Holst
Lockett & Waldron
"Act Beautiful"
PALACE (orph)
Sylvester Schafer
Hans Kronold
Bagger & Carlin
Webb & Burns
Klesner & Gores
The Grazers
ACADEMY (wva)
Paddock & Paddock
Duke & Allen
Richard Malloy Co
Joe Daniels
Herbert's Seals
2d half
Musical Macks
Ezra Kendall Co
Frank Rogers
Vittorio & Georgetown
EMPERESS (loew)
Halsted St
(Open Sun Mat)
LeMaire & Dawson
"Vaude in Myland"
Briere & King
Gracie Emmett Co
Blanche Sloan
2d half
Burke & Harris
Anderson & Goines
W H St James Co
Musical Avaros
Stewart Sis & Escorts
McVICKERS (loew)
Owen McGivney
Rockwell & Wood
Bennett Sisters
Nowlin & St Clair
E. Whiteside & Pinks
Olympic Trio
Wilson & Wilson
Nell McKinley
Cevette Troupe
AMERICAN (loew)
Burke & Harris
Anderson & Goines
W H St James Co
Musical Avaros
Stewart Sis & Escorts
2d half
LeMaire & Dawson
"Vaude in Myland"
Briere & King
Gracie Emmett Co
Blanche Sloan
COLONIAL (loew)
Rondas Trio
Geo & Lilly Garden
Smith & Pullman
Mints & Palmer
Gresham & LaRue
Wormwood's Animals
2d half
Alpha Troupe
Van Barkley 3
Bogart & Nelson
Hippodrome Four
The Stanton
Australians Waites
STAR HIP (loew)
Cahill & DeWalde
The Colby
Van Barkley 3
Mondane Phillips
2d half
Turner & Grace
Harry Deaves
Smith & Pullman
LeRoy & Paul

Indianapolis
KEITH'S (ubo)
Maine Bros
Bill Pruitt
Mr. & Mrs. Connolly
Fields & Lewis
Moran & Wisner
Ruth Royce
Blanche Ring
Sylvia Loyal Co
(One to fill)
2d half
Madge Maitland
Wm Weston Co
Billy Kinkaid
(Two to fill)
Grand Rapids, Mich.
EMPERESS (ubo)
The Lelands
Edna George
Little Williams Co
Harriet Burt
Houdini
Fields & Browning
Kremuka Bros
Greenboro, S. C.
PIEDMONT (ubo)
1st half
Little Miss Jean
Callaway & Roberts
Koch & Curdy
(One to fill)
2d half
Vittorio & Georgetown
Kenney No & Platt

Davenport, Ia.
COLUMBIA (ubo)
Dunbar's Dragons
Stone & Hayes
Rose & Ellis
(Two to fill)
2d half
Conley Sisters
Millory Co
Holden & Herron
Jetter & Rodgers
(One to fill)

Dayton
ORPHEUM
Elphie Snowden Co
Lewis & Russell
Harry Gilfoil
Traville Bros & S
Fremont Benton Co
Lina Abarbanell
Corbett Sheppard & D
EMPERESS (loew)
Davis & Matthews
Hoyt & Wardell
McIntosh & Mads
Bernard & Harrington
Fred Hillbrand
Nichols Nelson Tr
Don Metcalf
ORPHEUM
(Open Sun Mat)
Claude Golden
Gertrude Coghlan Co
Three Types
Freddie Dogs
Cleo Gascolgne
Cervo
Miljares

Detroit
TEMPLE (ubo)
Adelaide & Hughes
Mrs Gene Hughes Co
Willie Holt Wakefield
Charley Case
Hawthorne & Ingilis
Shannon & Annis
Roxey LaRocca
Alpine Troupe

Duluth
ORPHEUM
6 American Dancers
Joe & Lew Cooper
Chas Weber
Lyndell Rogers & L
Feldman Young & J
(Two to fill)
NEW GRAND (wva)
Eldora Co
Kelley & Drake
Robert Hall
Hong Kong Mystery
2d half
Wm DeHollis Co
Nick Santoro Co
Benise & Baird
Imperial Japs

Easton, Pa.
ABLE O H (ubo)
(Splits with Allentown)
1st half
Howell Sisters
Craig & Williams
Seagram & Garrett
Ed Morton
Fekin Mysteries

Edmonton, Can.
PANTAGES (m)
Musical Nooses
"The Operator"
Marco Twins
3 Arleys
Howard & Mason

Elkhart, Ind.
ORPHEUM (wva)
Carlotta
Margaret Calvert
Florence Modena Co
Fred Sosman Co
Johnson Howard & L
2d half
Kariton & Kilford
Brown Sisters
Ezra Kendall Jr Co
Madison & Laird
Bouncer's Circus

Elrie, Pa.
COLONIAL (ubo)
Louis Stone
Shorman & Uttry
Emmett Devoy Co
Primrose 4
The Cromwells

Fall River, Mass.
ACADEMY (loew)
Sigbsbe's Dogs
Circle Comedy 4
Sullivan Keogh Co
Harvey DeVora 3
(One to fill)
2d half
Madge Maitland
Wm Weston Co
Billy Kinkaid
(Two to fill)

Grand Rapids, Mich.
EMPERESS (ubo)
The Lelands
Edna George
Little Williams Co
Harriet Burt
Houdini
Fields & Browning
Kremuka Bros
Greenboro, S. C.
PIEDMONT (ubo)
1st half
Little Miss Jean
Callaway & Roberts
Koch & Curdy
(One to fill)
2d half
Vittorio & Georgetown
Kenney No & Platt

Hammond, Ind.
ORPHEUM (wva)
Billy Kinkaid
Baron Lichter
Martini & Maxmillian
(One to fill)
2d half
Leonard Anderson Co
Olive Vail Co
Smilletta Bros & Mora
(One to fill)

Harrisburg, Pa.
ORPHEUM (ubo)
Brown & McCormick
Moneta Five
Gillette & Monroe
"Breath of Air"
Smith Cook & Bran
Cowboy Minstrels
The Gaudschmidts

Hartford, Conn.
POLIS (ubo)
1st half
Chas Thompson
Burns & Achler
Norton Payne
Regina Conelli
Cardo & Noli
7 Romans
2d half
Musical Woffs
Murphy & Lockman
Spaniel Gaudinas
L. & B Dwyer
Linton & Lawrence
"Lawn Party"

Hoboken, N. J.
LYRIC (loew)
Van & Ward Girls
The Halkings
(Three to fill)
2d half
"Murder 1st Degree"
The Brightons
(Three to fill)

Indianapolis
KEITH'S (ubo)
The Kramers
Frank Markley
McDevitt Kelly & L
Little Nap
Toner & Norman
Frank Fogarty
Collins & Hart
(One to fill)

Jacksonville, Fla.
ORPHEUM (ubo)
(Open Sun Mat)
Eddie Howard Co
Lightner & Jordan
Exposition 4
Marga de la Rosa
Skating Bear

Johnstown, Pa.
MAJESTIC (ubo)
(Splits with Altoona)
1st half
The Sheldons
Felix & Barry Girls
"Lis"
(One to fill)
2d half
Joliet, Ill.
ORPHEUM (wva)
Calloway & Elliott
Banister & Hayes
Elise Rose
Howard & White
Orpheum Comedy 4

Kansas City
Swor & Mack
Bendix Players
The Sharricks
Gertrude Hoffman Co
Mechan's Dogs
(Two to fill)
EMPERESS (loew)
Canfield & Cleo
Bill Robinson
Bobbe & Dale
Svenall
Haydn Burton & H
Black & White

Kokomo, Ind.
LIFE (wva)
Norwood & Anderson
Big City Four Co
Gordon B. & Kangaroo
(One to fill)
2d half
Carlotta
Kenney No & Platt
The Gorgettis
(One to fill)

Levinston, Me.
MUSIC HALL (ubo)
(Splits with Bangor)
1st half
Foster & Dos
Marinas & Clements
3 Ellisons
Owen Wright
Duffin Recday Tr

Lewiston, Me.
ORPHEUM
Burnham & Irwin
Hunting & Francis
Hubert Dyer Co
Al Rover & Sister
Will Oakland Co
Ben Deely Co
John Gelger

Los Angeles
ORPHEUM
Alfred Breen
Harry & Wolford
Inhoff Conn & Cor
A Monkey Circus
Pinto & Glaser
Johnny Johnston Co

Lowell, Mass.
KEITH'S (ubo)
Peyton & Green
Olson & Demott
"Tango Chief"
Joe Morris
Eddie Carr Co
Minnie Campbell
"Kid Kabaret"

Memphis
ORPHEUM
Lasky "Beauties"
B W & Crocker
Rudley & Fleming
Ashley & Canfield
Marie Fenton
Ida Vivoton
Tesda

Milwaukee
MAJESTIC (orph)
Rigoletto
Hermie Stone Co
Chick Sales
Ethel Green
Alex & Scott
Mr & Mrs Wilde
Two Pucks
3 Jahn

Minneapolis
ORPHEUM
Kremolina & Darra
Leberth
Kaimar & Brown
Cressy & Dayne
Whiting & Burt
Rae Samuels
Ernie & Ernie
UNIQUE (loew)
Frevoll
Anderson & Burt
Golet Storts & L
Elise Gilbert Co
Beesie LaCount
Reddington & Grant
NEW GRAND (wva)
The Engfords
Gardner & Nicholai
Weber, Dean & F
Copeland Draper Co

Montreal
ORPHEUM (ubo)
Orlando 8
Warren & Connolly
Lucille & Cockle
McCloud & Carp
Kitty Gordon Co
Jack Wilson Co
Dupree & Dupree

Newark, N. J.
LOEW'S
Lawton
Ben & Hazel Mann
2 Bryants
Joe Welch
Franklyn Ardel Co
Margaret Deane
Martell's Manikins
2d half
2 Georges
Carbrey Bros
"The Tangle"
Leona Stephens
"On the Revere"
Chris Richards
Gilding O'Mears

Newburgh, N. Y.
COHEN O H (loew)
Billy Quirk
Duffy Geisler & L
Jon Adelman Co
Leona Stephens
DeBars
2d half
3 O'Neill Sisters
Lila McMillan Co
Cadets de Gascoyne
Croo
(One to fill)

New Haven
POLIS (ubo)
Novelty Clintons
P. M. Keller
Sam Ash
Chas Mack Co
Moore & Young
(One to fill)
2d half
Lupita Perea
Burns & Acker
Jos Sullivan Co
The Ellitts
Baby Helen
Arnaut Bros

New Orleans
ORPHEUM
Ching Ling Foo
Grace LaRue
Netalie & Ferrari
Roland & Holtz
Weston & Clare
Marla & Ivy Hart
(One to fill)

Weston & Leon
Skaters Blouve
(One to fill)
Charlotte, S. C.
PIEDMONT (ubo)
1st half
Rex's Circus
L & Julie
Howard & Syman
Co Jack George
2d half
Callaway & Roberts
Little Miss Jean
Rowland & Farrell
Rex's Circus

Chicago
MAJESTIC (orph)
Irene Franklin
Shean & Warren
Ma Belle & Ballet
J. & M. Burke
J. Kennedy Co
Boland & Holst
Lockett & Waldron
"Act Beautiful"
PALACE (orph)
Sylvester Schafer
Hans Kronold
Bagger & Carlin
Webb & Burns
Klesner & Gores
The Grazers
ACADEMY (wva)
Paddock & Paddock
Duke & Allen
Richard Malloy Co
Joe Daniels
Herbert's Seals
2d half
Musical Macks
Ezra Kendall Co
Frank Rogers
Vittorio & Georgetown
EMPERESS (loew)
Halsted St
(Open Sun Mat)
LeMaire & Dawson
"Vaude in Myland"
Briere & King
Gracie Emmett Co
Blanche Sloan
2d half
Burke & Harris
Anderson & Goines
W H St James Co
Musical Avaros
Stewart Sis & Escorts
McVICKERS (loew)
Owen McGivney
Rockwell & Wood
Bennett Sisters
Nowlin & St Clair
E. Whiteside & Pinks
Olympic Trio
Wilson & Wilson
Nell McKinley
Cevette Troupe
AMERICAN (loew)
Burke & Harris
Anderson & Goines
W H St James Co
Musical Avaros
Stewart Sis & Escorts
2d half
LeMaire & Dawson
"Vaude in Myland"
Briere & King
Gracie Emmett Co
Blanche Sloan
COLONIAL (loew)
Rondas Trio
Geo & Lilly Garden
Smith & Pullman
Mints & Palmer
Gresham & LaRue
Wormwood's Animals
2d half
Alpha Troupe
Van Barkley 3
Bogart & Nelson
Hippodrome Four
The Stanton
Australians Waites
STAR HIP (loew)
Cahill & DeWalde
The Colby
Van Barkley 3
Mondane Phillips
2d half
Turner & Grace
Harry Deaves
Smith & Pullman
LeRoy & Paul

Indianapolis
KEITH'S (ubo)
Maine Bros
Bill Pruitt
Mr. & Mrs. Connolly
Fields & Lewis
Moran & Wisner
Ruth Royce
Blanche Ring
Sylvia Loyal Co
(One to fill)
2d half
Madge Maitland
Wm Weston Co
Billy Kinkaid
(Two to fill)
Grand Rapids, Mich.
EMPERESS (ubo)
The Lelands
Edna George
Little Williams Co
Harriet Burt
Houdini
Fields & Browning
Kremuka Bros
Greenboro, S. C.
PIEDMONT (ubo)
1st half
Little Miss Jean
Callaway & Roberts
Koch & Curdy
(One to fill)
2d half
Vittorio & Georgetown
Kenney No & Platt

Davenport, Ia.
COLUMBIA (ubo)
Dunbar's Dragons
Stone & Hayes
Rose & Ellis
(Two to fill)
2d half
Conley Sisters
Millory Co
Holden & Herron
Jetter & Rodgers
(One to fill)

Dayton
ORPHEUM
Elphie Snowden Co
Lewis & Russell
Harry Gilfoil
Traville Bros & S
Fremont Benton Co
Lina Abarbanell
Corbett Sheppard & D
EMPERESS (loew)
Davis & Matthews
Hoyt & Wardell
McIntosh & Mads
Bernard & Harrington
Fred Hillbrand
Nichols Nelson Tr
Don Metcalf
ORPHEUM
(Open Sun Mat)
Claude Golden
Gertrude Coghlan Co
Three Types
Freddie Dogs
Cleo Gascolgne
Cervo
Miljares

Detroit
TEMPLE (ubo)
Adelaide & Hughes
Mrs Gene Hughes Co
Willie Holt Wakefield
Charley Case
Hawthorne & Ingilis
Shannon & Annis
Roxey LaRocca
Alpine Troupe

Duluth
ORPHEUM
6 American Dancers
Joe & Lew Cooper
Chas Weber
Lyndell Rogers & L
Feldman Young & J
(Two to fill)
NEW GRAND (wva)
Eldora Co
Kelley & Drake
Robert Hall
Hong Kong Mystery
2d half
Wm DeHollis Co
Nick Santoro Co
Benise & Baird
Imperial Japs

Easton, Pa.
ABLE O H (ubo)
(Splits with Allentown)
1st half
Howell Sisters
Craig & Williams
Seagram & Garrett
Ed Morton
Fekin Mysteries

Edmonton, Can.
PANTAGES (m)
Musical Nooses
"The Operator"
Marco Twins
3 Arleys
Howard & Mason

Elkhart, Ind.
ORPHEUM (wva)
Carlotta
Margaret Calvert
Florence Modena Co
Fred Sosman Co
Johnson Howard & L
2d half
Kariton & Kilford
Brown Sisters
Ezra Kendall Jr Co
Madison & Laird
Bouncer's Circus

Elrie, Pa.
COLONIAL (ubo)
Louis Stone
Shorman & Uttry
Emmett Devoy Co
Primrose 4
The Cromwells

Fall River, Mass.
ACADEMY (loew)
Sigbsbe's Dogs
Circle Comedy 4
Sullivan Keogh Co
Harvey DeVora 3
(One to fill)
2d half
Madge Maitland
Wm Weston Co
Billy Kinkaid
(Two to fill)

Grand Rapids, Mich.
EMPERESS (ubo)
The Lelands
Edna George
Little Williams Co
Harriet Burt
Houdini
Fields & Browning
Kremuka Bros
Greenboro, S. C.
PIEDMONT (ubo)
1st half
Little Miss Jean
Callaway & Roberts
Koch & Curdy
(One to fill)
2d half
Vittorio & Georgetown
Kenney No & Platt

Hammond, Ind.
ORPHEUM (wva)
Billy Kinkaid
Baron Lichter
Martini & Maxmillian
(One to fill)
2d half
Leonard Anderson Co
Olive Vail Co
Smilletta Bros & Mora
(One to fill)

Harrisburg, Pa.
ORPHEUM (ubo)
Brown & McCormick
Moneta Five
Gillette & Monroe
"Breath of Air"
Smith Cook & Bran
Cowboy Minstrels
The Gaudschmidts

Hartford, Conn.
POLIS (ubo)
1st half
Chas Thompson
Burns & Achler
Norton Payne
Regina Conelli
Cardo & Noli
7 Romans
2d half
Musical Woffs
Murphy & Lockman
Spaniel Gaudinas
L. & B Dwyer
Linton & Lawrence
"Lawn Party"

Hoboken, N. J.
LYRIC (loew)
Van & Ward Girls
The Halkings
(Three to fill)
2d half
"Murder 1st Degree"
The Brightons
(Three to fill)

Indianapolis
KEITH'S (ubo)
The Kramers
Frank Markley
McDevitt Kelly & L
Little Nap
Toner & Norman
Frank Fogarty
Collins & Hart
(One to fill)

Jacksonville, Fla.
ORPHEUM (ubo)
(Open Sun Mat)
Eddie Howard Co
Lightner & Jordan
Exposition 4
Marga de la Rosa
Skating Bear

Johnstown, Pa.
MAJESTIC (ubo)
(Splits with Altoona)
1st half
The Sheldons
Felix & Barry Girls
"Lis"
(One to fill)
2d half
Joliet, Ill.
ORPHEUM (wva)
Calloway & Elliott
Banister & Hayes
Elise Rose
Howard & White
Orpheum Comedy 4

Kansas City
Swor & Mack
Bendix Players
The Sharricks
Gertrude Hoffman Co
Mechan's Dogs
(Two to fill)
EMPERESS (loew)
Canfield & Cleo
Bill Robinson
Bobbe & Dale
Svenall
Haydn Burton & H
Black & White

Kokomo, Ind.
LIFE (wva)
Norwood & Anderson
Big City Four Co
Gordon B. & Kangaroo
(One to fill)
2d half
Carlotta
Kenney No & Platt
The Gorgettis
(One to fill)

Levinston, Me.
MUSIC HALL (ubo)
(Splits with Bangor)
1st half
Foster & Dos
Marinas & Clements
3 Ellisons
Owen Wright
Duffin Recday Tr

Lewiston, Me.
ORPHEUM
Burnham & Irwin
Hunting & Francis
Hubert Dyer Co
Al Rover & Sister
Will Oakland Co
Ben Deely Co
John Gelger

Los Angeles
ORPHEUM
Alfred Breen
Harry & Wolford
Inhoff Conn & Cor
A Monkey Circus
Pinto & Glaser
Johnny Johnston Co

Lowell, Mass.
KEITH'S (ubo)
Peyton & Green
Olson & Demott
"Tango Chief"
Joe Morris
Eddie Carr Co
Minnie Campbell
"Kid Kabaret"

Memphis
ORPHEUM
Lasky "Beauties"
B W & Crocker
Rudley & Fleming
Ashley & Canfield
Marie Fenton
Ida Vivoton
Tesda

Milwaukee
MAJESTIC (orph)
Rigoletto
Hermie Stone Co
Chick Sales
Ethel Green
Alex & Scott
Mr & Mrs Wilde
Two Pucks
3 Jahn

Minneapolis
ORPHEUM
Kremolina & Darra
Leberth
Kaimar & Brown
Cressy & Dayne
Whiting & Burt
Rae Samuels
Ernie & Ernie
UNIQUE (loew)
Frevoll
Anderson & Burt
Golet Storts & L
Elise Gilbert Co
Beesie LaCount
Reddington & Grant
NEW GRAND (wva)
The Engfords
Gardner & Nicholai
Weber, Dean & F
Copeland Draper Co

Montreal
ORPHEUM (ubo)
Orlando 8
Warren & Connolly
Lucille & Cockle
McCloud & Carp
Kitty Gordon Co
Jack Wilson Co
Dupree & Dupree

Newark, N. J.
LOEW'S
Lawton
Ben & Hazel Mann
2 Bryants
Joe Welch
Franklyn Ardel Co
Margaret Deane
Martell's Manikins
2d half
2 Georges
Carbrey Bros
"The Tangle"
Leona Stephens
"On the Revere"
Chris Richards
Gilding O'Mears

Newburgh, N. Y.
COHEN O H (loew)
Billy Quirk
Duffy Geisler & L
Jon Adelman Co
Leona Stephens
DeBars
2d half
3 O'Neill Sisters
Lila McMillan Co
Cadets de Gascoyne
Croo
(One to fill)

New Haven
POLIS (ubo)
Novelty Clintons
P. M. Keller
Sam Ash
Chas Mack Co
Moore & Young
(One to fill)
2d half
Lupita Perea
Burns & Acker
Jos Sullivan Co
The Ellitts
Baby Helen
Arnaut Bros

New Orleans
ORPHEUM
Ching Ling Foo
Grace LaRue
Netalie & Ferrari
Roland & Holtz
Weston & Clare
Marla & Ivy Hart
(One to fill)

New Rochelle, N. Y.

LOEW
Cadets De Gascoyne
(Two to fill)
2d half
Dean's Phantoms
(Two to fill)
Newfield, Va.
ACADEMY (ubo)
(Splits with Richmond)
1st half
Wills & Hassem
E & M Foster
Louis Bates Co
Adler & Arline
Rayno's Dogs
Oakland
ORPHEUM
(Open Sun Mat)
Chinko
Minnie Kaufman
DeHaven & Nice
Violinsky
Alice Lloyd
Nine White Hussars
Hal & Francis
Cantwell & Walker
PANTAGES (m)
(Open Sun Mat)
Ten Bonamors
Walter S Howe Co
Larry Comer
Beltrah & Beltrah
Wayne Trio
Ogden, Utah
ORPHEUM (loew)
Amor & Mulvey
McRedith & Snozer
Pisano & Bingham
"Sidelights"
Cabaret Trio
Alvin & Kenny
Omaha
ORPHEUM
Kington & Ebner
Morris Cronin Co
Ashley & Canfield
5. Witzetitz
Frank North Co
Valerie Bergere Co
Kramer & Pattison
Ottawa, Can.
DOMINION (ubo)
Rellow
Mason & Vaughan
Juliet
Roches Monkeys
Kimberly & Mohr
Arco Bros
(One to fill)
Peoria, Ill.
ORPHEUM (wva)
1st half
Gordon & Day
Jarvis & Harrison
3 Mori Bros
(Two to fill)
2d half
Pearl & Roth
Ransom & Nelson
Kluting's Animals
(Two to fill)
Philadelphia
GRAND (ubo)
Nippo Troupe
Philammons & Cam-
eron
Walter Walters
Thanhouser Kid
Clark & McCullough
Song Doctors
KEITH'S (ubo)
Cheebert Manchurians
Lillian Herlein
Mr & Mrs C DeHaven
"School Playground"
Rooney & Bent
Hanson Bros
Burns Kilmer & G
Casalinos
McMahon & Chapelle
Wm Penn (ubo)
Carnegie Duo
Raymond & Helder
(C & R & Davis
Emily Smiley Co
Henry Lewis
Josie Flynn & Maids
BROADWAY (ubo)
(Twice Daily)
Xyphone 5
William Wilson Co
Morris & Hackett
Ford & Hewitt
Ray Dooley 3
Connolly & Webb
R S & Scott
COLONIAL (ubo)
1st half
Amber Bros
The Atlantes
F T Neely
L de Cordova Co
Leon Sisters
2d half
Reeves & Werner
Helen & Bell
"The Haberdashery"
(Two to fill)
KEYSTONE (ubo)
Ballo Bros
Brunelle Sla Co
Britt Wood
Gordon Eldrid Co
Aeroplane Girl
NIXON (ubo)
Adlon Co
Geo Schildner
Jane Weir Co
Strawits & Strassman
C & A Wilson
4 Roeders
ALHAMBRA (loew)
3 O'Neil Sisters
Von Hampton & J
Archer & Belford
Tabor & Green

Seabert Sisters
2d half
Walsh & Bentley
Lucky & Yost
E Kelly Forest
Passer's Band
(One to fill)
Pittsburgh
GRAND (ubo)
Baptists & Franconi
Happe Vernon
Dolan & Lenharr
M & M Ford
Tighe & Babette
"Bride Shop"
Fanny Belce
Lucy Gillett
HARRIS (ubo)
Onalp
4 Lukens
Dancing Mars
B C & Raydn
H & A Turpin
Port & Delacey
Whitman & Davis
Holmes & Watson
Portland, Ore.
ORPHEUM
Mercedes Bros
Schwars Bros
Mills Vayron Vadie Co
Solt Duo
Ellnor & Williams
Mme Jomelli
Moore & Haager
EMPRESS (loew)
(Open Sun Mat)
Les Sados
Ward Sisters
El Cieve
James Grady Co
Smapon & Douglas
Russell's Minstrel
PANTAGES (m)
American Beauties
O'Neil & Walmaley
Cora Simpson Co
Remi & Ballenger
Baker Troupe
Poughkeepsie, N. Y.
COHEN'S (loew)
3 Alex
"The Tangle"
Madge Cladwell
Cree
(One to fill)
2d half
Saona
Archer & Belford
Tabor & Green
2 Bryants
(One to fill)
Providence, R. I.
KEITH'S (ubo)
McWatters & Tyson
The Brads
Billy McDermott
Lyons & Yocco
Mack & Williams
John R Gordon Co
The Rials
EMERY (loew)
Peppino
Lester Trio
Moss & Fry
Warren & Francis
(One to fill)
2d half
Madden & Clogg
Beth Challis
Sullivan Keogh Co
Joe Welch
Lamb's Manikins
Racine, Wis.
ORPHEUM (wva)
"Nobody Home"
2d half
Blanchie Stevens
Stone & Hayes
Wm Morrow Co
Lou Chlha
Hoyt's Minstrels
Richmond, Va.
LYRIC (ubo)
(Splits with Norfolk)
1st half
Walton & Rutland
C Ravenscroft
Planagan & Edwards
Norcross & Holdsworth
"Breath Old Va"
Roanoke, Va.
ROANOKE (ubo)
Mr Quick
Gaylor & Witale
Rowland & Farrell
Halley & Noble
(One to fill)
2d half
Estelle Churchill
Feaham & Randall
Wright & Rich
Roach & McCurdy
Rechester
TEMPLE (ubo)
Willie Bros
Anthony & Mack
Stewart Barnes
C & F Usher
KEYSTONE (ubo)
Zara Carmen 3
Lillian Shaw
Morton & Austin
Sacramento
ORPHEUM
(11-12)
Billy B Van Co
Williams & Wolfus
Alexander Bros
Purvis Folletier Co
LaFrance & Bruce
Kolb & Harland
(One to fill)
EMPRESS (loew)
(Open Sun Mat)
Landry Bros
Roubie Sims

Delmore & Light
E E Clive Co
The Clevelanda
Ford's Review
St. Louis
COLUMBIA (orph)
Nat Wills
Belle Baker
Francis McGinn Co
Harry De Cor
Allen Dinehart Co
Kerville Family
Merrill & Otto
Riggs & Witche
St. Paul
ORPHEUM
(Open Sun Mat)
Mack & Walker
Claude Gillingerwater Co
"Edme of the World"
Ward & Cullen
Berlish
Alexander McFayden
Loughlin's Dogs
EMPRESS (loew)
Smith & Farmer
Phillipi
Maylor Law Shank
Frank Stafford Co
Morris & Allen
Wolgas & Gilrle
PRINCESS (wva)
Wm DeHollis Co
Nick Santora Co
Benese & Baird
Imperial Japs
2d half
Hong Kong Mysteries
Kelley & Drake
Robert Hall
Eldora Co
Salt Lake
ORPHEUM
(Open Sun Mat)
Trovato
Grover & Richards
"Red Heads"
Sebastian & Bentley
El Rey Sisters
Chas Howard Co
Dorothy Toye
EMPRESS (loew)
Golden & West
Sallie Stramley Bros
Holmes & Opp
Cameron DeWitt Co
Wilson Bros
Slayman All's Arabs
PANTAGES (m)
(Open Wed Mat)
Staley Birbeck Co
Edgar Ely Co
Quinn & Mitchell
Joe Langlan
3 Kratons
San Diego
PANTAGES (m)
Maurice Samuels Co
Oxford Trio
Nadell & Kane
Agnes Von Bracht
Dunlay Merrill
Reeds' Dogs
San Francisco
ORPHEUM
(Open Sun Mat)
Rebia
Bell Family
Joseph Santley Co
Avon Comedy 4
Mr and Mrs Barry
Fred V Brothers Co
Chas Semon
Cross & Josephine
EMPRESS (loew)
(Open Sun Mat)
Warner & Corbett
Nip & Tuck
"Howler of Melody"
Princeton & Vale
McIntote Twins
Aerial LaVails
PANTAGES (m)
(Open Sun Mat)
James J Corbett
5 DeLuxe Girls
3 Baltus Bros
Slippery Kennedy & R
(One to fill)
San Jose Cal.
VICTORY (orph)
(15-16)
(Same bill as at Sac-
ramento this issue)
Savannah, Ga.
BIJOU (ubo)
(Splits with Charles-
ton)
1st half
Ed Gray
J P Wade Co
Trans-Atlantic 3
Gordon & Rica
Saverton, Pa.
POLIT'S (ubo)
The Wheelers
Cooper & Riccardi
S McI & Suton
3 Lyres
Julia Nash Co
Low Dockstader
Nayon's Birds
Seattle
ORPHEUM
(Open Sun Mat)
Mr & Mrs D Crane
Stone & Hughes
"Woman Proposes"
Drenner & Wheeler
Newhouse Snyder Co
Low Folletier
Rae Eleanor Hall
EMPRESS (loew)
(Open Sun Mat)
Parlee
Trovollo
Andrew Mack
Moore & Elliott

Bell Boy Trio
Gash Sisters
PANTAGES (m)
Cornell Corley Co
Josephson Troupe
Three Guy
Exhibition 4
Evans & Sister
Shrew City
ORPHEUM
(Open Sun Mat)
Stan Stanley Trio
Miller & Vincent
Parillo & Frabito
Chas Ahearn Co
Husser & Boyle
Pauline
(One to fill)
So. Chicago
GAITY (wva)
2d half
Davies & Romanelli
Hazel Morris Co
Harry Ellsworth Co
Harry Gilbert
Morallie Bros
Spokane
ORPHEUM (loew)
(Open Sun Mat)
Roy & Arthur
Ogden Quartet
Tower & Darrell
J K Emmett Co
Clark & Rose
3 Dials
PANTAGES (m)
(Open Sun Mat)
"The Wrong Bird"
"Justice of Peace"
Argo
Nevels & Erwood
Cummin & Seaham
Springfield, Mass.
POLIT'S (ubo)
1st half
Lupita Torres
T. Elliott
Murph & Lockman
Arnaut Bros
Jas Sullivan Co
Ed Morton
Spanish Gaudinas
2d half
Novelty Clintons
B & M Keller
Barrett & Opp
Norton & Payne
Chas Mack Co
Moore & Young
7 Romans
Stockton
YOSEMITE (orph)
(13-14)
(Same bill as at Sac-
ramento this issue)
Syracuse, N. Y.
GRAND (ubo)
3 Blondys
Adeline Francis
The Langdens
Milton & DeLong
Cooper & Smith
Alex Kids
Harry Cooper Co
Aus Wdchpprs
TEMPLE (ubo)
(Splits with Utica)
1st half
Billy Van
"Fashion Shop"
Trevitt's Dogs
(Two to fill)
Tacoma
PANTAGES (m)
Jlu Jitau Troupe
Wright & Lane
Danny Simmons
Ted & Uno Bradley
Jules Marceau Co
Tampa, Fla.
TAMPA (ubo)
(Open Sun Night)
La Crandall
Chain & Templeton
Innes & Ryan
Soretti & Antoinette
(One to fill)
Terre Haute, Ind.
VARIETIES (ubo)
Ching Ling Foo
Welsh Mesly & M
Nelson & Nelson
Antrim & Vale
(One to fill)
2d half
Guber's Animals
Thomas & Hall
Willing Bentley & W
Weber Girls
Toledo, O.
KEITH'S (ubo)
Little Collins
Harry Beresford Co
Herman Timberg
Vaughn Glasser Co
Van & Schenck
Toyo Troupe
(One to fill)
Tonaw
SHEA'S (ubo)
McMahon Diamond Co
"Society Buds"
Bert Fitzgibbons
Lohse & Sterling
Lorraine & Burke
Spissell B & Mack
Robert Kelly Co
Scholer & Dickinson
VONG ST (loew)
Low Fitzgibbon
John Delmore Co
Pop Ward
Geo B Reno Co
3 Loretas
Macart & Bradford
"Victoria Park"
Guber's Animals

Union Hill, N. J.
HUDSON (ubo)
Fred Ebert
M Littlefield Co
Mr and Mrs C Evans
Pauline Hal
Mr and Mrs J Kelson
(Two to fill)
Utica, N. Y.
SHUBERT (ubo)
(Splits with Temple,
Syracuse)
1st half
Von Titzer & Nord
J Kyle McCurdy Co
Joe Whitehead
(Two to fill)
Waco, Tex.
LOEW'S
Purcella Bros
Holmes & Holliston
Joe Kelsey
LaVier
Brown & Jackson
"Look In Sanitarium"
PANTAGES (m)
Vivian Marshall
Harry Girard Co
Hamilton & Barnes
Quinn Bros & Marlon
Millar
Victoria, B. C.
PANTAGES (m)
Tal Peinn Troupe

Fred Dupres
Fred Woodward Co
Gualaloupe
Palme & Nesbitt
Washington
KEITH'S (ubo)
Burr & Hesters
Hopkins Sisters
Leonard & Rusall
Mario & Duffy
Lipinski's Dogs
Moore & Yates
La Milo
Flo Irwin Co
Winnipeg
ORPHEUM
Brent Hayes
Eadie & Ramsden
Edwin Stevens Co
Loyal's Animals
Hines & Fox
(Three to fill)
PANTAGES (m)
"Mum's the Word"
Pierce & Roslyn
Mr & Mrs Robyns
Wright & Davis
Williams Bros
Menomoe Aiken Co
STRAND (wva)
Keough Sisters
Davett & Duval
Al Lawrence
4 Castrillians
Shows Next Week.
NEW YORK.
"A MIX UP" (Marie Dressler)—89th Street
(3d week).
"A PAIR OF SILK STOCKINGS"—Little (13th
week).
"CHILDREN OF THE EARTH"—Booth (Jan.
12).
"CHIN-CHIN" (Montgomery and Stone)—
Globe (16th week).
"DADDY LONG LEGS"—Gaiety (16th week).
"DANCING AROUND" (Al Jolson)—Winter
Garden (14th week).
"EXPERIENCE"—Casino (12th week).
FRENCH DRAMA—Theatre Francaise
GERMAN STOCK—Irving Place.
"HELLO BROADWAY" (George Cohan Re-
vue)—Astor (4th week).
"IT PAYS TO ADVERTISE"—Cohan (19th
week).
"KICK IN"—Republic (14th week).
"LADY LUXURY"—Comedy (4th week).
"LIFE"—Manhattan O. H. (13th week).
"MATERNITY" (Richard Bennett)—Princes
(2d week).
"OUTCAST" (Elsie Ferguson)—Lyceum (11th
week).
"ON TRIAL"—Candler (2d week).
"POOR LITTLE THING"—Bandbox (4th
week).
"POLYGAMY"—Park (7th week).
"ROSEMARY" (John Drew)—Empire (Jan.
12).
"SECRET STRINGS"—Longacre (3d week).
"SONG OF SONGS"—Eltinge (4th week).
"SINNERS"—Playhouse (2d week).
"TONIGHTS THE NIGHT"—Shubert (4th
week).
"THE DEBUTANTE" (Hazel Dawn)—
Knickerbocker (6th week).
"THE HAWK" (Wm. Faversham)—Maxine
Elliott (15th week).
"THE LAW OF THE LAND"—48th Street
(16th week).
"THE LILAC DOMINO"—44th Street (12th
week).
"THE LIE" (Margaret Illington)—Harris (4th
week).
"THE ONLY GIRL"—Lyric (11th week).
"THE PHANTOM RIVAL"—Belasco (15th
week).
"THE SHOW SHOP"—Hudson (3d week).
"THE SILENT VOICE" (Otis Skinner)—Lib-
erty (3d week).
"TWIN BEDS"—Fulton (23d week).
"UNDER COVER"—Cort (21st week).
"WATCH YOUR STEP"—New Amsterdam (6th
week).
"WARS OF THE WORLD"—Hippodrome
(19th week).
CHICAGO.
"ON TRIAL"—Cohan's (3d week).
"THE NEW HENRIETTA"—Cort (3d week).
"THE PASSING SHOW"—Garrick (1st week).
"THE PERFECT LADY"—Hilltop (1st week).
"POTASH & PERLMUTTER"—Olympic (22d
week).
"THE DUMMY"—Powers (2d week).
"OUR CHILDREN"—Princes (3d week).
LONDON.
"A MESSAGE FROM MARS"—Apollo.
"A COUNTRY GIRL"—Daly's.
"CINDERELLA"—Aldwych.
"CHARLEY'S AUNT"—Prince of Wales.
"DAVID COPPERFIELD"—His Majesty's.
"MAMEENA"—Globe.
"ODDS & ENDS"—Ambassadors.
"OUR BOYS"—Vaudeville.
"PEG OF MY HEART"—Comedy.
"POTASH & PERLMUTTER"—Que-ma.
"RAFFLES"—Wyndham.
"SLEEPING BEAUTY BEAUTIFIED"—Drury
Lane.
"THE DOUBLE MYSTERY"—Garrick.
"THE MAN WHO STAYED AT HOME"
Royalty.
"WHEN KNIGHTS WERE BOLD"—New.
"THE FLAG LIEUTENANT"—Haymarket.

OBITUARY

Syracuse, Jan. 6.

H. R. Jacobs died at his home in Schenectady Saturday night. Mr. Jacobs was the pioneer in the 10-20-30 field, and at one time controlled a circuit of about 35 theatres. One son, George Jacobs, manager of a Newark theatre, survives him. The deceased was over 70 years old.

Mrs. Frances E. Clifford, wife of Billy (Single) Clifford, died suddenly Dec. 27 in the Requesa Hospital, Chicago. Interment was in Delevan, Wis.

Mrs. C. R. Mitchell, mother of Lester Mitchell, died December 20, after an illness of three months.

Hamilton, Can., Jan. 6.

Eddie Lamont (in private life, William Braidwood, Jr.) died in his home here December 28 of cancer of the stomach. He was thirty-nine years old. In 1907 he married Marjorie Milham, forming the musical act of Lamont and Milham. The widow survives.

Marie Weston, of the Four Weston Sisters, died at the home of her mother in New York, Dec. 18.

George Purdy, musical director for eight years at the Broadway, and four years at the Knickerbocker, New York, died at his home in the Bronx Monday. His last work was in connection with Henry Savage's "Everywoman." He was 63 years old.

Philadelphia, Jan. 6.

Nathan F. Silver, 35 years old, who had the candy concession at the Casino theatre, was found dead in a gas-filled room in a theatrical boarding house, near 9th and Walnut streets, Tuesday afternoon. Silver was widely known in burlesque circles, having formerly traveled with the Billy Watson Show.

George De Vere (Lowe and De Vere) died suddenly Monday night in New York of kidney trouble. (This is not George M. De Vere of "The Slave Ship" Co.)

NEW ACTS.

James E. Ryan has a new sketch, with Ingabrod Weston and William Kannell in support.

Arthur Ashley, formerly of the Than-houser (picture) forces, is going into vaudeville with an act called "The Speed King."

Johnny Ford and Mike Bernard are forming a two-act.

Minette Barrett is preparing a new act.

Theodore Friebus has a sketch.

Plans are afoot to send out "In the Vanguard" for a road tour notwithstanding that the play did not create any great impression when it was produced out of town about a month ago. Jessie Bonstelle has faith in the show and just as soon as bookings are fixed up will reorganize and start the play out.

CARNIVALS, FAIRS, PARKS AND RINKS

P. P. I. E. NEWS.

San Francisco, Jan. 6.
The following announcement is made by the P. P. I. E. directors: Chairman John McNatt of the Missouri Commission will introduce a bill asking Missouri to appropriate an additional \$50,000, making—if the bill is passed—Missouri's total appropriation for participation in the Fair \$150,000.

Arrangements are being concluded to exhibit the best paintings of European and American artists.

The Ibero-League (League of Latin-Americans) plan to erect in the foreign nations area a \$50,000 structure of unique design to be used as convention hall and clubhouse for the Latin-American nations of Central and South America.

Work is being rushed night and day on the pavilion representing France. The exhibits are to arrive later and it is settled that France will participate in the Exposition.

Recently Frederick Thompson made several changes in his "Toyland for Grown-ups" staff, and before the fair opens he contemplates others. R. S. Rowe (formerly of Rowe-Norris Circus), who succeeded Sam Haller as general manager of the Thompson enterprise when Haller resigned, severed his connection with the "Toyland" attraction. So far Rowe's successor has not been determined upon by Thompson, but if the negotiations now being carried on materialize, a well known eastern amusement man will assume the business management of Toyland during the early part of January. Other changes will cover the publicity, mechanical and artistic departments.

The work of installing New Zealand's exhibits is going on.

The Danish exhibit will arrive here early in January, according to the reports received.

Japan will spend \$1,000,000 on its participation in the fair, so it is said.

For the past two Sundays band concerts in the Court of Four Seasons has been the special attractions.

Dec. 30 the Oregon State building was dedicated at the exposition grounds. The Royal Rosarians of Portland attended the official opening of the structure.

Spain and Argentina have appointed naval representatives to attend the opening of the fair.

According to word received here, the Panama Commissioner to the Exposition has been advised to let the contract for the construction of the Panama building at once, and to see that the work is rushed until the building is complete.

Leifeld Stanley, an exposition guard, driven mad by jealousy, killed Mrs. Lou Tracy (known as Mrs. Stanley), then Frank Maurin (of whom Stanley was jealous), and finally himself, Dec. 21.

Dec. 22, the last of the human welfare and educational exhibits which are to be installed in the Palace of Education and Social Economy at the Exposition was accepted by Alvin E. Pope, chief of that department.

The Native Philippine Constabulary Band will leave Manila in time to arrive here and participate in the opening of the fair.

EXPO BREACH SUIT.

San Francisco, Jan. 6.

Alleging breach of contract, the International Child Life Exhibit Company has begun suit against the Panama-Pacific International Exposition Company for \$155,000. According to the complaint, the exhibit company obtained a concession to conduct a "Temple of Childhood"—where all stages of child life were to be shown—by paying down the sum of \$2,500 and agreeing to turn over 25 per cent. of the gross receipts.

Now the Child Life Company claims it has been notified by the P.-P. I. E. that it cannot conduct an international baby contest by means of photographs; that if a baby contest is promoted the babies must be present. In other ways, so the exhibitor claims, rules were laid down contrary to the original contract.

SPOKANE TRYING AGAIN.

Spokane, Jan. 6.

The middle of September will be tried again for the Interstate fair in Spokane, despite rain poured every day

of the 1914 fair and the attendance was the smallest on record.

The third week of the month will be asked for at the meeting of the North Pacific Fair association, which will be held at Vancouver, B. C., early in February.

STOCKS CLOSING.

Pittsburgh, Jan. 6.

The Schenley stock company passed out of existence mysteriously. When no underline was advertised, it was rumored the company would suspend, but no announcement was made until Sunday when the ads simply stated that a new form of amusement program would be tried out: pictures and a travellette.

It is expected that when the new unnamed downtown theatre is completed Harry Davis will organize a new stock company. At present there is none in the city.

The Goldie Farrell repertoire has closed and Miss Farrell is doing a "single" in vaudeville.

CIRCUS TOUR OFF.

New Orleans, Jan. 6.

The Schipp-Feltus Circus, scheduled to tour Central and South American countries, has been called off because of the European war.

The Tan Araki Japs, Walter Guice and many other acts that were to sail from New Orleans, are accepting southern vaudeville bookings.

SHOW IN WRECK.

Syracuse, Jan. 6.

The baggage and scenery of "The Sins of the Fathers" were destroyed in a collision of trains at the railroad station here Monday. In consequence the show had to cancel Palmyra, N. Y. Monday night as well as the rest of this week's stands.

Harold C. Swafford, John Hopkins, J. B. Swafford, manager, and Mrs. Swafford, one of the players, remained in Syracuse. The other members of the company continued to Palmyra.

Arlington in Bankruptcy.

Edward Arlington, of "101 Ranch," filed last week a voluntary petition in bankruptcy in the United States District Court, Brooklyn, where he makes his home.

The schedule shows liabilities of \$29,000 and assets \$26,350.

A meeting of the creditors is called for Jan. 14 at 2 p. m. in Room 405 of the Postoffice building, Brooklyn. Virtus L. Haines, 404 P. O. building, Brooklyn, is named as referee.

Arlington will be attached to the "101 Ranch" show next summer in some agent connection. Arlington's stock in the wild west has been transferred to his father, George Arlington, in lieu of money advanced the former, so it is claimed.

Left Through Salary Cut.

Lynn, Mass., Jan. 6.

Florence Rittenhouse, leading woman with the Lester Lonergan Players at the Auditorium, and J. Hammond Dailey, her husband, closed here Saturday. They objected to salary cuts.

NEW PARK ON COAST.

Los Angeles, Jan. 6.

Bimini Electric Park is to be the name of a new open air amusement resort covering eight acres in the western residential district of Los Angeles. W. E. Page, formerly of Kansas City, has a 20-year lease on the Bimini Hot Springs property and a syndicate is being organized to handle the enterprise.

The park will be modeled after Electric Park in Kansas City. It will have elaborate baths and other concessions. A feature will be the construction of two 200-foot towers, brilliantly illuminated. The present Bimini hotel will be rebuilt to house concessions.

CORT'S "WHAT'S GOING ON?"

Rehearsals are going along at the Cort theatre for the new John Cort show, "What's Going On?", the premiere of which will take place at the Cort, Boston, Jan. 18.

Walter Lawrence is directing the stage and Allan K. Foster the musical numbers, the piece being a musical farce by the following: William H. Clifford (book), Miles Overholt (lyrics), William Lorraine and Josephine Ihmsen (music).

In the cast are Walter Lawrence, William Burress, Frances Cameron (inadvertently printed as Kennedy last week), P. O'Malley Jennings, Hughie Flaherty, Dorothy Webb, Carrie Graham Burress, Maude Beatty, Bert McCarthy, Jonathan O'Keefe.

"What's Going On?" was first tried out on the Pacific Coast by Cort in stock under the title of "Let's Get Married."

ANNIE RUSSELL CLOSING.

Toronto, Jan. 6.

Annie Russell has decided to close her tour in "His Royal Happiness" here Saturday. The company will return to New York.

Creditors Can Prove Claims.

Ithaca, N. Y., Jan. 6.

A climax in the affairs of the Renwick Park Amusement Company and the Renwick Park and Traffic Association was reached with the decision of Justice McCann in rendering a decision for Sager & Nelson, Ithaca contractors, of \$3,124. The judgment carries costs and also allows the other lien holders to prove their claims, which total over \$12,000.

Punch Wheeler Re-engaged.

Punch Wheeler has been re-engaged as press agent for next season with the Rice & Dore Water Circus.

Kentucky Not Represented.

Louisville, Ky., Jan. 6.

The State of Kentucky will not be represented by a Kentucky building at the Panama Pacific Exposition, according to an announcement made today by the commission which had this project in charge. Failure to raise the necessary amount of money is given as the reason. The total amount raised was only \$1,305.50.

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

STOCK CHANGES.

Newark, Jan. 6.

Ethel Clifton opens with the Edw. Forsberg Players here next week in "The Fight," replacing Ottola Ne-smith.

Rochester, Jan. 6.

Pauline Seymour has been engaged as leading woman of the new Shubert Theatre stock.

Duluth, Jan. 6.

Margaret Lotus was engaged this week as one of the principal women with the reorganized Lyceum stock which opened last night.

Ardra Ainslee has joined the Arvine Players, Johnstown, Pa., as leading woman.

Edmund Elton has returned to Hartford as leading man at Poli's, while A. H. Van Burne has assumed the leads of the Poli Co., Baltimore.

Utica, N. Y., Jan. 6.

Marcia Mainell joined the Wilmer & Vincent stock Monday.

Milwaukee, Jan. 6.

Margerie Foster, former ingenue of the Shubert Theater Stock, returns this week to succeed Edith Spare, opening in "Damaged Goods."

Lancaster, Pa., Jan. 6.

Charles Sugah-Turner, late of "The Passing Show of 1914," has joined the Wilsmith Stock Co. here to play characters.

Ann McDonald has been engaged to replace Caroline Elberts as leading woman of the Gotham stock, Brooklyn.

Walter Poulter, comedian, with the George Gatts forces for several years, is promoting the new stock at the Warrenton, Oak Park, Ill. Poulter, in addition to operating the company, will also play parts.

Enid May Jackson opened last week as leading woman with the American Theatre stock, Philadelphia.

Hugh Reticks has gone to Atlanta as stage director of the new Percy Haswell stock.

BOAT SHOW DATES.

The dates for the National Motor Boat Shows for New York and Chicago are out. The local show takes place Jan. 30 until Feb. 6, inclusive, while the Windy City exposition will be held Feb. 27-March 6.

Ira Hand, in charge of the Madison Square affair arrangements, says this year's show will no doubt prove the biggest yet held, as all the floor space for concessions has been taken up.

PARK MAN SUES.

Reading, Pa., Jan. 6.

John B. Peebles, proprietor of the pleasure resort on the Conestoga River, alleging the ruination of business by the decision of the Lancaster Board of Health that the river water was unfit for bathing because of its pollution by a big city sewer, has filed suit against the City of Reading for \$10,000 damages.

NEW ACTS NEXT WEEK

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

Mildred Blanchard and Co., Hammerstein's.

Tarro Miyake, Hammerstein's.

Henrietta Crosman and Co. (New Act) Palace

Orville Harrold, Palace.

Marie Nordstrom, Colonial.

The Glorias, Colonial.

Condon, Devereaux and Co., Royal.

Meyakos Twins, Royal.

Irene and Bobby Smith, Orpheum.

Grace Hazard, Bushwick.

Lucas and Lucille, Bushwick.

Long Tack Sam Co. (13).

Chinese Show.

21 Mins.; Full Stage (Special Set).

Hammerstein's.

Long Tack Sam does what all the others do together. He gives in one act of 21 minutes a complete Chinese show, that has been shown in sections heretofore by the various Oriental troupes that have come into New York. The Long Tack Sam Co. starts with the Chinese spear juggling after a Chink in a clown make-up has done cimbal spinning, and the act goes right down the list, from producing bowls from beneath the gowns (three, by as many different performers) to the hair-sliding-by-the-queue on a rope from the balcony to the stage. This troupe has the contortionists, the magician, the queue-swingers across the stage, plate spinners (seven of them), in fact everything, including comedy by Long Tack Sam himself, who is some little bender. Long Tack speaks English with the Johnny affectation, American-English, German, French and "Yiddish." He brings his most laughter by the Johnny drawl, done excellently by this Chinaman, who appears to be fluently possessed of many languages. One thing the Sam troupe does none of the others did is one of the boys leaping through a hoop, inner-lined with steel pointed knives. It looked as though he were looking for a speedy surgical operation, and it holds a bit of a thrill, although unnecessary, there is so much else. One youngster drew individual applause for his work, and the entire company seemed trained for their individual endeavors. It was Long Tack Sam also who did the gold fish bowl trick a little differently from the rest. Instead of making a head-roll over before showing the bowl, Long Tack did a hand-spring, which makes and causes the trick to appear and be much more difficult. It was a lightning-move, both ways. The boy who juggles the big earthen basin is there, and the act is run in a circus fashion, two or more people working most of the time, with always something doing.

The setting distinguishes itself. It is unique in design and of a bright coloring. The troupe, closing the first half at Hammerstein's Monday night, brought the big surprise and real hit of the show. It's a turn that can go anywhere on any bill, for it's five Chinese shows in one, all within the time limit of a normal vaudeville act.

Time.

Tommy Gray. Actor.

14 Mins.; One. Alhambra.

It's almost impossible even to think seriously of Tommy Gray, as an actor. When Tommy first promised to join the ranks and help uplift the art, the rail-birds scoffed, but Tommy this week is packing them to the back walls at the Alhambra, assisted by Eva Tanguay. To make it more binding, as soon as Tommy learns to control his confidence and becomes a little better acquainted with his surroundings up on the rostrum, vaudeville will land a brand new "nut" comic, who should make the others hustle to hold their laurels. Tommy has a great line of comedy for his vaudeville turn, throwing a comedy bit in between each of his six numbers. His repertoire includes "I'm To Be Shot at Sunrise," "Fido Is a Hot Dog Now," "Acrobatic Rag," "Five Minutes Late," "Mother's Friend" and a "nut song" that looked the best of the lot. An easel carrying several blank cards is kept on the stage, a call boy entering occasionally to take one out. Tommy also has a trained clam that does simple sums in arithmetic, attached to a string in the hands of its trainer. The clam, when asked by Tommy how many fingers he had on one hand, rapped five times, which doesn't show much training, but then a clam is a clam. Tommy also carries a net behind which he warbles the nut song. A burlesque drama in seven words is another Gray bit of humor. Thomas keeps continually busy, either in song or talk and earned individual receptions after each. It may take Tommy another week or two to gauge his speaking voice to get the benefit of what volume it carries, but its safe to register him as a sure thing for big time right at present writing. Of course, it may be asked, why didn't Thomas J. Gray, the author, give some of this material to the acts he has written for? but that's Tommy's own business, or if he should be accused by some act of having written this matter for it, then concluded it was good enough to use himself, that's up to Tommy to explain. Since Mr. Gray has determined to be an actor, despite his record in Waterbury and Danbury (a couple of wise towns in the suburbs of Bridgeport), why let him act until he grows tired of it. That's what any author would get in time, hanging around the Vaudeville Comedy Club, but with Tommy the bug has grown into a nut so let the poor cuss alone until he's cured. But it's just as likely somebody will give him time (regular vaudeville time), then he's gone for good. And you can write this after Thomas J. Gray. Author—acting, and it's his own fault. Wyn.

O. T. Clifford and Co. (2.)

Dramatic Sketch.

14 Mins.; Three (Interior.)

Grand O. H. (Jan. 3.)

They didn't take the Clifford sketch seriously at the Grand Sunday. They couldn't. Not only was it poorly acted and on a dimly lighted stage, but no one was able to make out what it was all about.

J. Edwin Crapo and Co. (2).

"The Garden of Passion" (Dance).

9 Mins.; Full Stage (Special Set).

Hammerstein's.

Such is the fate of the vaudeville fan who can't keep his mind on his business. Instead of wondering Monday afternoon whether Tommy Gray would do his second show at the Alhambra that night, the fact that there was a "new dance" to be pulled off at Hammerstein's should have occupied all attention. And thus it happened! Only the night performance at "The Corner" was seen. Whereas there had happened at the Hammerstein matinee a moving picture of an animated anatomical display, visualized for one performance only, and that exhibition by the evening had resolved itself into a still picture. "Love, the temptation of youth," as represented by Mlle. Gomez in "The Garden of Passion," still retained a "cooch" movement in her dance, but even this had been modified according to the house rules promulgated immediately after the afternoon sensation. It caused a debate among the management. "Shall we take anything more off or shall we dress her up?" was the topic, and the ayes had it. They dressed her up! So "The Garden of Passion," with J. Edwin Crapo, "The world's most famous male model," just became a "dance," with Mr. Crapo first posing in a muscular display before the legend commenced. Mr. Crapo's exhibition of muscular development immediately took him out of the Paul Swan class. Mr. Swan was alleged to be the handsomest man in the world. After seeing Paul dance, none of us challenged him for the beauty title, although Doc Steiner said if his nerves would permit him to remain seated in a barber's chair long enough to be shaved, he thought he could give Paul a run for the mug cup. Besides posing, Mr. Crapo does little, excepting to exist as an excuse for Mlle. Gomez to cavort about, J. Edwin flopping over at the finish and the Mlle. falling over his prostrate figure. Had they not dressed up Mlle. with gauzy but still somewhat misty pantalettes (all the way down on all sides, with a slit that didn't work overtime), the dance would have been as interesting at night as it was in the afternoon, when the "cooch" movement before referred to helped to quite some degree. It gave Loney Haskell a chance to build up a new monolog he tried out on the lobbyites. Loney mentioned that after the matinee 22 men bought tickets for the remainder of the week, and two women threatened to complain to the Mayor. Anyway, at night Inspector Dwyer was present through two of his personal staff, and this may have had something to do with the over-dressed turn. That Tommy Gray! Why couldn't he have postponed the Alhambra date a week! It's hard enough to be in the A. K. group without having missed that Monday matinee. Still, they may stand for the lady with the cooch aside to let out a little later in the week. Let's hope so, for the memory of the good old days at Hammerstein's when a blue uniform didn't mean the end of show business. Time.

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate Attractions in New York

"Children of the Earth," Booth (Jan. 12).

"Rosemary" (John Drew), Empire (revival) (Jan. 12).

"A Nocturne in A-Flat"

Sketch.

34 Mins.; Full Stage (Interior).

Vitagraph.

J. Stuart Blackton, secretary of the Vitagraph Co., has written a sketch. Being secretary of the Vitagraph Co., he had it produced at the Vitagraph theatre Monday of this week. The legal term for this proceeding is "undue influence." On its merits it couldn't play Corona, Long Island, on a split week at cut salary. The thing is crude and amateurish to the last degree. A lawyer working at home late into the night falls asleep. By this skillful device the auditor is permitted to know at the outset that it's all a dream and he therefore need not permit his feelings to be harrowed by dramatic suspense. This is Mr. Blackton's own, exclusive, personal discovery of a cardinal principal of dramatic art. Enters at the window (the flat is on the ground floor) a woman with an electric flash-lamp and a revolver. She holds up the lawyer at pistol point and demands first \$10,000 and then \$20,000 as the price of her silence. For, you must know, she has been wronged by the lawyer. The man is about to write a check, when the woman catches sight of his real wife's photo on the library table. "Ha, ha!" she shrieks hysterically, and reaches for the revolver again, "the woman for whom you cast me off! I'll take no money. I'll kill you as I intended first." They struggle, and then the lawyer's chee-ild toddles into the room. Never since "The Fatal Wedding" was there such a sweet, pink and white, golden haired, curly headed chee-ild. The woman's heart is softened. Then the lawyer wakes up. Coming, as it does, just after Sydney Drew's splendid sketch, "What the Moon Saw," this new Vitagraph rebellion provides a beautiful study in contrasts and extremes. But someone should have a little credit for the title.

"At the Woodside Inn."

Songs, Talk and Dances.

17 Mins.; One (Special).

Fifth Avenue.

Jimmy Lane, who was with Alice Lloyd in "Little Miss Fix-It," has a man and a girl with him in an act that as soon as it hits its proper gait will do for the better time. Lane and his male partner have some very clever lines and both work hard and get the act over. The girl makes two or three changes and offers a dance which could be cut to advantage as it slows up the turn. The scene is laid before the entrance to a cafe. Lane is the live-wire man about town and his partner is an old-fashioned sport, who wants to see the sights. There is some flip dialog and a couple of songs. The act did nicely at the Fifth Avenue.

Carl Jorn.
Tenor.
15 Mins.; One.
Palace.

Amid the taps of the dancing shoes, juggling clowns, acrobatic comedians, coarse parodies, shouting song pluggers, animal acts and vaudeville's morley conglomeration of entertainers comes Carl Jorn, the Metropolitan opera tenor, who is showing the Palace audiences this week how easy it is to sing grand opera. Jorn can sing. His technique, expression and register have been attended to many times by the musical critics of two continents. Jorn may not stick to vaudeville long, but while he is there is bound to prove a vocal treat. The Palace audience Monday night received his numbers splendidly. It was also thankful that he did not appear in a tiger's skin and tear up a few planks of the stage in apparent endeavor to show that he could act. Jorn left that behind at the Metropolitan. The big, smooth-faced European didn't even pose in the centre of the stage close to the foot-light circuit, nor did he call for any spotlight. He stood a few paces away from the piano to the left of the stage and quietly went through an operatic program that took in three tongues—French, German and Italian. There were no frantic gestures or wild gesticulations which many of the so-called vaudeville operatic importations throw in for measure. It was the voice, but a voice with music, feeling and range. Jorn opened with Cavatine from "Faust" and followed it with the Prize Song from "Die Meistersingers." His third number was Ridi from "Pagliacci." The Palace liked the "Pagliacci" selection so well Jorn obliged with an encore of that popular opera. Houses like the Palace have the class to carry singers of Jorn's reputation.

Mlle. Lupita Perea.
Aerialist.
6 Mins.; Full Stage.
Colonial.

Billed as "A Parisian Aerialist," Mlle. Perea fully lives up to her billing in appearance. She works singly on a flying trapeze over a regular circus ring net. The opening comprises the usual routine of single aerial tricks, but as the act narrows down to the finish the little woman springs several surprises that cause the audience to gasp. One is her closing trick, a twister into a foothold, and is sure fire. The act is a dainty opening offering for big time.

Hoyt and Hyams.
Songs and Talk.
10 Mins.; One.
Jefferson.

Hoyt and Hyams may be recruits from burlesque. The two men, one straight and the other "Dutch," have a turn that could be taken out of any burlesque show. They talk about beer mostly, the comedian having a mug in his hand. The straight takes it from him, and while talking the other produces the rubber tube and draws the beer through. The straight sings a couple of songs rather well. The act passes in this house but in many it would not.

Wee Georgie Wood.
30 Mins.; Full Stage (Special Set).
Bushwick.

Wee Georgie Wood is a young English boy, said to be about 16, who has an act resembling in some respects that of Little Billy and Little Lord Roberts. Georgie has a special set representing a nursery. At the curtain he is riding a hobby horse. A nurse endeavors to get him to go to bed but the kid leads her a merry chase. He is finally put in bed and the nurse leaves. Georgie goes back to the horse, and is discovered there by the nurse, who returns unexpectedly. He then does three imitations, Neil Kenyon, Marie Lloyd, and finishing with a burlesque dance, said to be an imitation of Maude Allan in "Salome." Georgie Wood has the regular child antics and gets the laughs from start to finish with smart retorts. The imitations go very nicely. The dancing bit is good for a laugh, but the boy must have been taught by a "cooch" dancer, for his actions appeared more like a 14th street burlesque house added attraction than a dancer of Miss Allan's type. A semi-dramatic recitation is the closer. Wee Georgie Wood is an exceptional juvenile entertainer, and he will please American vaudeville.

Four Antwerp Girls.
Music.
20 Mins.; Full Stage.
Alhambra.

May Tully, in presenting The Antwerp Girls, provided them with a reasonable alibi in the programed statement they were Belgian refugees, something that undoubtedly had much to do with the reception accorded them at the finale of the specialty. The Antwerpians offer a musical program, the selections running mostly to classics with a harp, piano, violin and cello utilized for the melodies. One of the girls exhibited a fairly good voice as well. The turn is slightly draggy at present, one or two of the numbers being lengthy and approaching the monotonous for the average vaudeville auditor. The girls are pretty, carry themselves well for "refugees," and with a little more work should qualify, although it doesn't carry the force to ever become a standard big time attraction. *Wynn.*

Sam Hearn and Helen Eley.
Songs and Music.
17 Mins.; One.
Royal.

Sam Hearn as a German is ably assisted by Helen Eley, whose good looks and voice count in the new act. There is talk, perhaps too much, for it is in the musical efforts that the most is gained. The couple had a very hard spot at the Royal, "No. 2," on the bill, that started just after eight. However, they managed to get their share of the applause mainly through Miss Eley's singing of popular songs and Mr. Hearn's very good violin playing. With about four minutes clipped cut, this couple will have a vaudeville turn that will fit nicely anywhere.

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

Cosgrove and Burns.
Songs and Talk.
11 Mins.; Two.
Bushwick.

Cosgrove and Burns are an English couple who have an act framed after the usual style of that country. On the other side that probably would be greeted with laughs at every line, but they have a hard time getting their laughs over here, especially opening the show. The man appears as an English fop, in search of a singing teacher. He meets the young woman, who, when she hears he has money, informs him she is the teacher. The two have some crossfire talk and finish with a comic duet, with the man pulling the red wig at the finish. They are different from the usual mixed two-act and through that should qualify for the big time.

Ralph Dunbar's Bell Ringers (5).
11 Mins.; Full Stage.
Colonial.

A very pretty act and quite a novelty to vaudeville. There have been bell ringing acts in the past, but they are so far in the past they do not come within the scope of memory of the present day vaudeville clientele, and therefore this act should prove a high class novelty. There are five men, all clad in modishly cut evening clothes of a white material. On a semi-circular table are almost a hundred bells arranged, ranging in size from a small dinner table bell to bells as large as those on a locomotive. The five men handle them nicely. Interspersed with the bell selections are several singing numbers neatly put over. Closing the show at the Colonial Monday night the act not only held the audience in, but received a goodly share of applause. Placed earlier it undoubtedly would have been a bigger hit.

Three O'Neill Sisters.
Songs and Dances.
10 Mins.; One.
American Roof.

The Three O'Neill Sisters are young girls, and if not sisters, have selected a title that should catch the Irish vote. It's the youthful appearance of the turn that will do the most for it on the small time, where it must remain as at present framed. The girls, who look and dress neatly, with the larger one possessed of some magnetism, sing and dance well enough. One of the youngsters is trying to be a comedienne and has a good chance of succeeding. Her ideas, running along the "nut" groove, may gain her individual prominence some day. The act nicely opened after the intermission on the Roof. They can take care of a spot on a small time program. *Sime.*

Sherwood Trio.
Vocal.
14 Mins.; One.
Academy of Music.

Three men sing mostly "straight" songs, with very good voices, strong on close harmony. The baritone has a comedy song called "I Knew Him When He was All Right," very well worked. The turn is pleasing and should be kept busy. The bass has an exceptionally good voice.

Jack Kraft and Bessie Gros.
Modern Dancers.
10 Mins.; Full Stage.
Fifth Avenue.

Jack Kraft and Bessie Gros are the team who were doing the burlesque fox trot in Rector's ball room for several months. For vaudeville they have three dances, a one-step, waltz and the burlesque fox trot. They also have a dance orchestra of their own under the direction of Arthur M. Kraus. The one-step, opening, gets over nicely, but the waltz which follows is not up to the line several of the other dancers displayed in the past. The closing number gets over with a bang and really makes the act worth while. The girl works well with him in the eccentric work, but the team cannot pass with the straight dances. Why not carry out the burlesque idea all the way through? Kraft might also work from the audience as he did while at Rector's and his initial appearance would be good for a laugh. It would also be a good idea for him to break himself of the habit of continually gazing at his feet while dancing. They might give the audience an occasional smile.

Lestor and Lessor.
Songs and Dancing.
10 Mins.; One.
Jefferson.

Lestor and Lessor are two clever dancing boys, one a little chap with good comedy steps, while his partner does some pleasing straight dancing. The stepping surpasses the singing.

Fred J. Ardath and Co. (6).
"Hiram" (Rural Comedy).
Full Stage (Special Set).
Hammerstein's.

After the special setting of a front door farmyard, with its chickens, birds, pigs and hay, has been noted, the slapstick fun of "Hiram" commences and continues. It is like a Keystone comedy in its general effect. Toward the finish Fred J. Ardath, as Hiram, the busy little nian of all work on the farm, had the audience screaming with his fast moving low comedy. The principal types fit the rural characters. They are Uncle Joshua, the Sheriff with his breast plate badge, and Aunt Jane. Others are the stranded members of a troupe, two girls and its manager. Something of a story is tried for through this, and the plot is barely there, but it doesn't need much, for the two pigs alone help the fun along at opportune moments. A piece of this sort would have failed with but a sprinkling of the slam bang thing. Mr. Ardath has gone in for it on the wholesale order, and through that succeeds. Some of it is "awful stuff," but it doesn't appeal as "awful stuff" to the usual vaudeville audience, and the result is "Hiram" makes louder laughter than anything else just now in vaudeville, excepting the Keystone comic reels. The piece has been playing outside of New York for some time. It's first local engagement was at the Colonial last week. Ardath and his company of six will probably secure many return dates at Hammerstein's. He personally does very well in the Patsy Pollivar way, and Charles Conklin as the Sheriff is an able assistant. *Sime.*

ALHAMBRA.

Eva Tanguay's return to Harlem this week brought back pleasant memories of former seasons in that section when the cyclonic monopolist of eccentricity, who is generally credited with having made vaudeville famous, used to have a box office line in process of formation before breakfast time. The Alhambra carried a prosperous appearance Monday, with the upper boxes occupied and several rows of standees behind the temporarily arranged rails. And the audience was apparently there to welcome back a favorite, for Miss Tanguay's opening number brought a rally of replies, and after exhausting her new repertoire they forced her to a speech, and after more applause accepted the inevitable "God bless you" as a closer. A new song called "Hurry Up, Hurry Up Everywhere" was a surprising hit, with some incidental business added during the chorus. It's a typical Tanguay number, rendered as only Tanguay can do it. "I Don't Care" was also added through audible request, this coming as a final encore.

The show opened with Roberto, a juggler, who has a good singing soprano for his assistant. Roberto executes some nifty tricks during his routine, but the main body of his specialty carries some excess material. The woman renders a number at the opening and does little after that except hand Roberto his props. The turn just fits as an opener for big time, but would hardly hold up in any other position.

Jarrow followed the juggler and failed utterly, either through the early position assigned him or the lack of interest on the audience's part. Jarrow's turn should undergo renovation. After several minutes the magician realized his predicament and audibly expressed his dissatisfaction. The Four Antwerp Girls (New Acts) came after, with Clark and Verdi following. They found things made to order and proceeded to accept one of the few hits handed out.

Burr and Hope closed the first division with their novelty skit, and while the vocal section was accepted at its face value, the couple did not register their usual wallop with the talk. Nevertheless the turn was fully appreciated throughout and would have done much better at the finish, but for the intermission signal.

Tommy Gray (New Acts) opened the second portion, with Doyle and Dixon following. They did particularly well with the solo dancing.

Regina Connelli & Co., in "The Lollard," were a safe hit, the general theme, construction and climax of the skit carrying it away from the usual run of such affairs. The comedy is handled by the principal, seconded by Harriet Marlotte, who essayed an old maid. Under ordinary circumstances the sketch would appear talky, but the splendid delivery of the women sustains the action, revolving around a swiftly moving pace.

After Tanguay had completed her stay, Dalmore and Douglas completed the program with an exhibition of strength and acrobatics, working naturally to a string of walkouts, but earning appreciation from those remaining.

Wynn.

HAMMERSTEIN'S.

The Hammerstein bill was laid out rather well Monday, and with the feature, Long Tack Sam Company (New Acts) taking away the hit of it. Another new turn, J. Edwin Crapo and Co. (New Acts) in "The Garden Passion" simmered out at the night performance through the "sensationalism" of it having been suppressed. Still another new number to the program, Fred J. Ardath and Co. (New Acts) in a rural comedy sketch, was the big laughing success, while the several singing numbers did well, and J. C. Nugent in his nicely written sketch, "The Regular," also easily won out.

One song was sung or played three times during the running of the program, and another number happened twice. The first was a ballad that was too well known for such frequency of repetition.

Among the singers was Ed. Morton, who did six songs, all in a comedy vein. It was a brand new repertoire for Hammerstein's, and that's saying a lot for Mr. Morton, when he can come into Broadway with six numbers in a row not heard before. His songs were "Cheer Up, Cheer Up," "I Wonder Who Wished Her on Me," "Shakespeare" (a character number of a new style with a good idea), another novelty number bringing out for the chorus an old ballad and for the second chorus a dandy rag, "Bull Will Go on Forever" (with a catch line that should become popular), "I Didn't Raise My Boy to Be a Soldier" (a neutral war song that will find a ready response from mothers), and Mr. Morton sang them all well, with his pleasing enunciation. He arranged his routine to make it cumulative and got the desired result. Mr. Morton kept away from strictly rag songs that he can handle so agreeably, and this was another mark of credit for him. It likewise displayed a certain confidence that will stand him in good stead in future, for it will bring the first run call on comics to Mr. Morton. It's worth while to have him sing them first. He doesn't lose any points. Morton was placed too early in the Hammerstein show. He could have followed the Courtney Sisters more easily than they were able to follow him, two numbers further on.

Another singing act was Ralph Dunbar's Salon Singers, a dressy and classy mixed quartet with a pianist at a concert grand. The quartet will do. They have been adjusted to vaudeville conditions on the three ends, the two men and two women look well, but they should just bend a little more toward the popular, in ballads and rags. The last number might teach this to Mr. Dunbar. The Kipling verse is the best in the rep. Let loose the high-grade thing for the matinee, but give the men at night something lively. In an early spot, Mlle. D'Alnert, also with a pianist, sang straight numbers, including "Mother McCree," with a couple of ultra-classical songs. Mlle. D'Alnert is French, came over here some time ago for the Winter Garden, and has been around New York since. She has the voice but not the vaudeville idea as yet.

The Gaudschmidts with their two dogs followed her, and were a solid success. The men in their clown make-ups and the black dogs look like two pairs of twins. Besides which they promote good acrobatics and comedy.

The Three Lyres were pretty late on the program, after having been out of New York for some time. But the house liked the instrumental music and the blackface comedian saved himself by not overdoing, getting regular laughs with a couple of new "gags" toward the finish. Lyons and Yosco, just before closing, made their first appearance this season at Hammerstein's. They had to overcome all the music and singing ahead of them, quite some feat after 11 o'clock.

Mr. Nugent started his sketch in "one" with a monolog in the character taken for the piece proper. He had the audience guessing for a moment, but they finally got his finely drawn talk that doesn't carry any diagrams and never descends below the standard of humor Mr. Nugent has set for "refined vaudeville." His sketch with Julie York doing a boy impersonation fared as well, Mr. Nugent carrying his wit shafts into that. It's a very classy comedy skit to be found in present-day vaudeville.

The opening turn had Earle Flynn and Nettie McLoughlin, who formerly played small time around here. They were placed about right in the spot. The couple appear to have musical comedy ideas and ambitions without the ability to get them over. A Keystone opened.

Sime.

AMERICAN ROOF.

The first half program at the American Roof was mostly noted for two well-known big time turns upon it, Diero and Edmund Hayes and Co. Both scored, Diero the applause hit, and Mr. Hayes catching the laughing hit of the bill.

Another big time act was Mae West, next to closing, a position Diero should have had, though the Roof running can not always be arranged to suit the management through the acts also appearing in the theatre below.

Hayes, in his "Piano Mover" comedy number, will give the Loew Circuit a huge laugh all along the line. He has cut down and changed the turn about somewhat. The present assistant is working well, and there will be but one report about this act over the time.

As certain a success for applause is Diero, who can handle the piano-accompaniment just the way the masses want it, although, as a matter of fact, it's doubtful if Diero ever played any theatre, big or small time, that his applause record was not about the same. Miss West is singing character numbers, changing costume to fit the lyrics. She has repressed her exuberance somewhat, but could stand just a trifle more repression. She did well enough.

Louise and Mitchell were programmed to open the bill, followed by Edmunds and Basil, with Scanlon and Carter, "No. 3." The latter team is said to be Honey and Honey, or something like that, from the Valeska Suratt vaudeville production. They were car-

ried over through the finish of their singing and dancing turn. After Diero in the next spot were Mildred Donnelly and Co., playing "The Understudy," the comedy playlet once in use by Helen Page. Miss Donnelly is of Joyce and Donnelly. Neither she nor either of her company of two men compare with the former players, and this hurts immeasurably, perhaps too much so for the larger small time.

After the Three O'Neill Sisters (New Acts) who opened the intermission after a Keystone had filled that wait, came the Hayes act, then Miss West, with Willie Hale and Bros. billed to close the upstairs show.

The Roof held about half a house downstairs. It can hardly do more until admission is reduced to meet competition, a part of which comes from the downstairs theatre and its lower admission scale for the same bill.

Sime.

COLONIAL.

This week's show at the Colonial seemed to be lacking in sufficient comedy element to send it over with a bang. On paper the bill looked to be a very good entertainment, but somehow or other it did not play as well. Monday night the floor held almost capacity, with quite a bit of paper. The balcony held a fairly good attendance. The program of nine acts and a weekly, in the opening spot, ran from 8:15 until after 11 p. m.

Mlle. Lupita Pera (New Acts), an aerialist, opened the bill, starting the show very nicely. She was followed by Barto and Clark, presenting a skit in "one" entitled "Marooned." The act will do nicely as soon as the talk runs a little more smoothly. Both the man and woman can sing and dance, and on second, they got over after starting.

Matthews, Shayne & Co. in "Dreamland" were switched from opening intermission to "No. 3," and even in a spot as early as this the act got over in great shape. The Colonial audience was especially strong for the closing in "one" with the parodies. Adler and Arline in their burlesque hypnotic offering got laughs and were one of the early hits.

Closing the first part of the show Sam Chip and Mary Marble in "The Land of Dykes" were pleasing.

Bert Lamont and his Cowboy Minstrels opened the second half. The act was a little slow in getting started, but Lamont's "nut" comedy soon had the audience laughing. The closing numbers did very nicely.

Blanche Walsh & Co., presenting "The Woman In the Case," was the real hit. Miss Walsh is employing the third act of the play of the same title. This has the "big scene," where the wife clears her husband of the charge of murder. Miss Walsh as the wife, and Marie Horton as the woman, are the only two members of the cast worth mentioning. The other roles are very badly played.

Nellie Nichols is next to closing. Ralph Dunbar's Bell Ringers (New Acts) were the closers. The act was badly placed and would have fared better earlier.

SHOW REVIEWS

ROYAL.

The Royal in the Bronx has a bargain week. Besides 12 acts, the management includes a coupon for the price of admission that entitles the patron to a seat at half price at the Bronx theatre, where a stock company is playing. Monday night the house was nearly filled when the curtain rose on the opening act at 8:07.

The bill is a well-arranged one, comedy prevailing mostly, with Frank Keenan's dramatic sketch placed before intermission for relief. The story of the father, an old soldier who appeals to the governor to have his son (a condemned murderer) shot instead of hung, kept the audience interested.

The fun honors were divided between Lancton, Lucier and Co., and Flanagan and Edwards. The comedian in the former act has a good line of "nut" material and is a corking feature man for the turn. The girl's change from the character comedienne to the "dressed up lady" caused a buzz among the regulars. Flanagan and Edwards know how to deliver fast and snappy talk and their awakening in the theatrical hotel is a very true study. They also are pleasing in their demonstration of dancing, new and old, that they do in "one" for a finish.

The program started with Sprague and McNeece, who look very well while doing a skating act. Sam Hearn and Helen Eley (New Acts) had a very hard spot, "No. 2," through the show opening so early. Sam Barton has nerve, or something that resembles it very much. In the orchestra there were many who mentioned Joe Jackson while this tramp comedian was doing his turn. Outside of the nerve, Barton has a wonderful memory, for he has not forgotten one thing Jackson did. It is not to be accepted, however, that Barton gives a good imitation of Jackson, for he fails miserably in trying to do so.

Maude Lambert and Ernest Ball scored strongly at the finish through Miss Lambert singing Mr. Ball's song, "Mother McCree," in sotto voice. The other feature of the act is Mr. Ball's manipulation of the ivories in a rag selection, in which he was ably seconded by the orchestra.

Bert Errol always promised well when in England, doing one song over there in anything but a good looking gown. The female impersonator is now given a chance and is a winner through his dandy appearance in two stunning gowns, and his vocal efforts. His comedy bits also come in for much praise.

Nan Halperin, with a style of her own, became popular at once. She mentions personality in her first song, and it may be this that gets her over, but she does get over, and very well. Miss Halperin has a good idea of travesty.

Marion Murray and Co. are still playing "The Prima Donna," and the comedy is good, due to the excellent playing of William Riciarddi as the Italian impresario. Miss Murray also contributes her good looks toward the success. Hoey and Lee, next to closing, did the usual with parody singing.

Adelaide Herrmann, who closed the show, started to do her act at 11:25, and no one moved, which speaks for itself.

PALACE.

The Palace audience Monday night took its time getting in, but once the house was settled it looked pretty solid from pit to dome. Class fairly cozed from the bill, and while the show slowed up in spots, the program gave pretty good satisfaction.

Evelyn Nesbit is back on Broadway, but she has changed much since first appearing at Hammerstein's. She has changed her act, so that it is hardly recognizable, yet the change is all for the better. She has a new stage outfit and speeds up her dancing with Jack Clifford. The pair dance well together and Clifford handles her gracefully. Weeks of working together have given the dancers more confidence, but Miss Nesbit was palpably nervous when she appeared in "one" at the opening, singing two numbers, one "The Little House on the Hill" (new), which she did rather well.

Miss Nesbit is the headliner and unquestionably a draw. Curiosity, no doubt, will continue to make Miss Nesbit an attraction, but still she and Mr. Clifford offer a pleasing turn.

Another name on the bill that has been quite prominent in Broadway amusements of the classical sort was Carl Jorn (New Acts), the Metropolitan tenor, who received a hearty greeting.

Dorothy and Madeline Cameron opened the show. The "sisters" are dancing much better and have gotten their turn in good shape. The girls made such an impression that they were applauded long after the card had been flashed for the next act. Perhaps the Metropolitan folks that were in to give Jorn a greeting remembered the Camerons had also done service in grand opera. But, of course, their work was in the ballet.

"The Volunteers" is a new way of introducing a quartet of male voices. The act is now running smoothly and the voices blend most harmoniously. If this outfit sticks together it will have no trouble in ranking as one of the best in vaudeville. It's a singing combination worth much to any bill. Brandon Hurst and Co. in "The Girl" didn't make much headway until the finish. Frank Dekum appeared too old as the boy. The sketch at times is pretty stagey.

Nellie V. Nichols had a hard time until she struck her imitations. Miss Nesbit and Jack Clifford appeared just before intermission.

Bickel and Watson opened the second part. Their old patter about the music and the instrumental comicalities at the close put them in big favor. Their fun-making appears to be irresistible at the Palace. After Jorn came Ben Ryan and Harriet Lee. The latter appeared to be working with a heavy cold, which affected her voice. Bird Millman and Co. wire-walkers, closed. The act has its usual thrill, with Miss Millman doing her well known specialty of flying back and forth on the wire.

BROADWAY.

The Broadway show was badly mixed up Tuesday evening, the Juggling Bannans being forced out of the line-up through an accident, thus necessitating a complete rearrangement of the entire program. The show ran one act short without a noticeable conflict of any sort, although it was evident the reconstruction of the running order didn't benefit those who were forced closer to the opening point. Business has taken a decided jump here also, the Tuesday gathering showing a big orchestra floor with a liberal attendance upstairs.

May Ward is the feature for the current week, returning to vaudeville with a repertoire of popular numbers and closing with a waltz, working three plants for the bit.

The waltz affair could be eliminated for first class pop houses, for it, too, smacks of the burlesque style of entertainment. Full of personality, life and pep and with a good voice and "some shape," May measures up just as strong as ever and should find plenty to do.

Count Beaumont is also a feature, showing his pretentious magical proposition with the cabinet work utilized for the second portion of the turn. Beaumont's assistants are careless at times, two of the cabinet stunts being plainly revealed, but Beaumont himself is a splendid worker, particularly when soloing, as in the coin palming and Chinese bit. The act is big in every sense of the word and should make a great headliner for the pop houses.

The Marimba Band opened the show, a quartet of Hawaiians, working in "one," with their national instrument. The music is tuneful, and their collection of numbers shows sensible taste. The men could improve their appearance somewhat, this essential falling noticeably short in contrast with their general ability.

Potts Bros. and Co. offered their familiar farce, "A Double's Troubles," and Cecil, Eldred and Carr, who held second spot, registered a pronounced hit. The one-finger balance is a bit out of the ordinary and makes a great climax for the acrobatic efforts. The comedy is likewise good.

Mozart, Hoey and Six Merry Maidens have one of those girl acts built especially for small time. Both principals work hard continually, with the girls averaging up well, and the turn makes at least a flash. It lacks particularly something novel in the staging of the numbers, but went over well at the Broadway.

The King Quartet of singers satisfied those who like their harmony, the tenor singer (King) standing out conspicuously with a strong voice. Several thousand feet of dramatic and comedy films also helped out the program, one set of comedy reels breaking the show in the center. *Wynn.*

WEDS LUMBER MILLIONAIRE.

Bernice McCabe, who succeeded Ina Claire in "The Quaker Girl," has renounced the stage for ver and married Frank C. Moore, a Canadian lumber millionaire.

ACADEMY OF MUSIC.

Tuesday night the William Fox big house on 14th street was open to the Boy Scouts, and about 500 of these young fellows, led by their band, marched into the theatre just before the night show started. Before this, however, the fife, bugle and drum corps obliged in front of the theatre, doing ballyhoo business arranged by John Zanft. The boys livened things up considerably and it was a good-natured audience that witnessed the show.

Von Cello started things rolling. His antics with his feet and the barrel gained him popularity from the start. The ease with which Von Cello works will always pass by strongly in the pop houses.

"The Tamer," a sketch, gained both applause and laughs as it went along. The man and woman in this act handle a good vehicle with every care and score accordingly.

Merlin, the card manipulator, scored with his comedy efforts and his tricks. With a very good plant and a stage hand Merlin delivers some good fast talk with a little of the "nut stuff" thrown in.

The Rennes, a remnant of the Renne Family, failed to attract much attention.

Elsie White is a single girl who should be advised to try to make her offering a bit more refined. Miss White works along the Fannie Brice line most of the time and gets something out of a comedy number called "Too High."

Clayton and Lennie, the talking pair, have their laughs scattered and manage to amuse the audience about one-fourth of their stay. The one who plays the English Johnnie sometimes forgets that character.

Gregorie and Elimina in closing the vaudeville section interested the audience mainly through the strong man carrying a big leather couch through the audience on his chin. It looks like a dangerous attempt to gain applause.

A picture closed the evening.

CITY BUYS THEATRE.

Baltimore, Jan. 6.

For \$86,500 the city has bought the Holliday Street theatre, one of the oldest in the United States. The purchase includes the furnishings, valued at \$2,500.

On the site of the theatre and surrounding properties the city plans to build an annex to the present City Hall.

It is proposed, though, soon to fit up rooms on a section of the stage for certain departments, which have been cramped for some time. It is stated that the front portion of the theatre will be left as it now is and rented for theatrical performances, picture shows, exhibitions or other purposes, and also for conventions, until the city is ready to raze the property.

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

PAT POWERS VOTES MAJORITY OF UNIVERSAL COMPANY STOCK

Grabs Control of Film Company, Elects Himself Treasurer at Annual Meeting—Holds Former Swanson Shares—Even Laemmle Was in Dark Until Mine Was Sprung.

The film trade, or such of it as is in touch with developments in New York, learned for the first time early this week that Pat Powers is the man who controls a majority of the voting stock of the Universal. At the annual meeting of stockholders, Dec. 31, he voted 52 per cent. of the stock.

Thus is explained for the first time what became of the stock sold by William Swanson and Jos. Engel early in October. Powers's control of the voting strength of the corporation brought him to the position of treasurer. That post was formerly held by Vice-President Cochran, who handled a double office. He was re-elected to the vice-presidency only.

There is no way of knowing whether Powers actually owns the stock or not. It is possible that it was sold to certain New York bankers, as was declared at the time of the transfer, and Powers merely holds voting proxies. In any event, his voting of a majority came as a surprise to filmdom. In October it was generally understood Powers had sold out all his holdings in the Universal, and with Engel and Swanson had retired from its management. Since that time and until last week's annual meeting, his name did not appear in the activities of the Universal, and he was to all intents engaged in building up the United Film Service, the feature and single reel program operated by Warner's Features, Inc. (also a Powers enterprise).

At the time of the stock transfer in October, it was believed that the Powers stock, together with that of Swanson and Engel, had changed hands. The sum named for the lot (estimated to be just short of a majority) was \$750,000.

It is now said the bankers (who remained unnamed) acted for Powers.

Powers and Carl Laemmle at that time were engaged in litigation, and the assumption was that they were bitterly at odds. At the stockholders' meeting last week, however, Laemmle was returned to the presidency, the inference being that all differences between the two have been patched up.

Early last summer there was a rumor in circulation that the Universal heads had in contemplation a plan to reorganize, increase the capital to \$10,000,000 and undertake a huge campaign of picture exploitation on a scale never before attempted. The outbreak of the European war and the resulting business depression in this country shelved the scheme.

Not only was Powers' coup kept secret from even the inner trade circles, but it is said Carl Laemmle himself was unaware that a mine had been dug under his feet. With Powers in control, it is the opinion of those who

know both men that Powers will be the active head of the concern, if, indeed, he does not push Laemmle out of his "place in the sun."

NEW FILM STARS.

William Faversham is to be seen in pictures before the lapse of another year. This much has been adduced by his flatfooted statement that under no consideration will he permit any picture version made of "The World and His Wife," as he and Felix Isman own the exclusive producing rights to this play.

Faversham has hinted that he and Julie Opp will likely be seen in the central characters in this play if it ever does reach the camera.

Walker Whiteside has finally heeded the call of the camera. Walter Floyd, his manager for several years, admits Whiteside has contracted to appear in pictures with an independent concern.

Whiteside is awaiting word from Israel Zangwill for permission to act in films the latter's "The Melting Pot." Zangwill may ask too much royalty, yet the company will have Whiteside appear in at least two feature films if the former's piece is not obtained.

"3 WEEKS" RIGHTS ABROAD.

London, Jan. 6.

Massie, Hughes & Co., theatrical and cinematograph agents here, claim a contract with a reliable film corporation for the British rights to the "Three Weeks" feature picture made in America. The firm also says it is Elinor Glyn's picture agent for this side.

H. Winik, connected with the Apex Co. of New York, is advertising here he has purchased the English rights to the film. The Massie people say they know nothing of any such deal.

BRONCHO BILLY IN TOWN.

Gilbert M. Anderson, better known as Broncho Billy to the millions who follow the pictures for amusement, appeared on Broadway Monday and was at once the cynosure of curious eyes, the Essanay actor being recognized by scores before he had proceeded several blocks.

Anderson is stopping at the Claridge. He's here on a double mission, one to enjoy his annual vacation and rest from camera work and the other to O. K. the contracts signed for his new musical comedy company which he plans to place on the Coast in February. Sam Rork, Anderson's general manager, is personally in charge of the engaging, but Anderson will have some say in the selection.

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

MERGER RUMORS MANY.

Rumors of mergers, new affiliations, important trade realignments and the like filled the air this week, although little came to the surface definitely to bear out the old prophecy that the turn of the year would see upheavals in filmdom.

There was, however, every appearance of authenticity in the statement a few days ago from a substantial film man that there had been a second conference downtown late last week attended by J. J. Kennedy, head of the Patents Co., and president of the General Film Co.; Harry Aitken, president of the Mutual, and Carl Laemmle, president of the Universal.

Nothing of the conference became public, of course, but it is becoming more and more the fixed belief of motion picture people that the three biggest daily release programs are edging toward some sort of trade understanding. What form it will take none is prepared to hazard. The pending dissolution suit against the "trust" would, of course, preclude the possibility of anything approaching an open merger, to the exclusion of the outsiders. In this connection it is interesting to note that Pat Powers has lately become head of a daily release service, the United. As holder of the majority of voting stock in the Universal, Powers could probably force the other members of any sort of a pooling arrangement to take care of this new property, in the event of a peace treaty.

Such an arrangement would leave only one daily release program in the position of an independent, the Criterion, of which A. M. Kennedy is president. Mr. Kennedy is due to reach New York from the Pacific coast within a short time.

Another angle to the complex situation is the persistent report that one of the big feature programs has in contemplation the establishment of a service of single-reelers for use in conjunction with its multiple reel features. It is known to have made a large number of single reel subjects and the manufacturers of the group are making more. Besides, the rumors intimate that a big producer of 1,000-foot subjects may break away from his present distributing concern and throw in his lot with feature people.

Film magnates were moving back and forth across the continent with remarkable energy this week. Lewis J. Selznick, president of the World Film Co., was scheduled "to leave for the west" late this week. How far west his trip would take him, the announcement did not state. A. M. Kennedy is due in New York from the coast. Ad. Kessler and William Bauman, heads of the New York Motion Picture Co., maker of the Keystone and other brands, left New York for Santa Monica as announced two weeks ago in VARIETY. Jos. Engel, one of the original group of the Universal, and who disposed of his interest along with W. H. Swanson, reached New York Monday, after a long coast visit. Adolph Zukor, president of The Famous Players, accompanied the Mary Pickford company as far as Chicago on its trip to California.

"SUNDAY" FIGHT WON.

Binghamton, Jan. 6.

The Binghamton Ministerial Association lost its two-year fight to close up picture houses Sundays, when the common council refused to pass an ordinance forbidding the mayor to grant licenses to theatres which intended to run on the Sabbath.

The result of the fight has a sweeping effect on picture houses throughout the state and may be the means of opening scores of houses in central New York.

HOME-MADE "WAR FILM."

Seneca Falls, N. Y., Jan. 6.

European war pictures made in Seneca Falls may soon be shown. Several hundred houses on the "Flats" are to be torn down in the course of the next week or so, and Jacob Levenson, of the wrecking company, has closed a deal with a film company for utilizing the buildings when half demolished as depicting the German invasion of Belgium.

The film company will bring several cannon to the scene, and some of the buildings will be burned to add "color" to the films. To complete the devastation, many trees will be destroyed and shells fired through several factories which are also to be torn down to make way for the barge canal.

RITA JOLIVET'S PICTURE.

Rita Jolivet, who created the leading feminine character of "Kismet," left New York for California Tuesday. She will play the modern American Girl in a Lasky picture version of Eleanor M. Ingram's recent novel, "The Unafraid." The action takes place in the Balkans.

SUBWAY FIRE FILMED.

The subway conflagration Wednesday morning was closely covered by the camera men of the various topical weeklies. The weather was misty. The use of the pulmotor in reviving the smoke victims was caught.

LITTLE MARY GOES WEST.

Mary Pickford, the Famous Players Co. star, left New York Tuesday for Los Angeles, accompanied by her mother, and James Kirkwood, director of the Pickford productions. She will remain at the Famous studios this winter and spring, playing in new features.

Adolph Zukor, president of the Famous Players, accompanied the party as far as Chicago.

Two Fires in One Town.

Elizabeth, N. J., Jan. 6.

Two panics from fires in local picture houses New Year's night will be made the basis of an order by the Fire Board that all picture houses provide fireproof operators' booths. At the Royal, both operators were overcome by the flames and are in a hospital. At the Empire, Manager Turrin was badly burned in an effort to save expensive films. In both playhouses large holiday audiences escaped without serious harm.

FILM FLASHES

Otto Raths, one of the managers of the Gaiety theatre, a picture house which, until recently played the Webster time, has been appointed postmaster for St. Paul, with the result that a lively time is in prospect between political heads as to whether he will be the approved choice. Mr. Raths has turned the management of the theatre over to Mustard & Rowe, managers of the Blue Mouse theatre, also a picture house.

Sidney Harris, brother of Harry Harris of the Cohan theatre, is handling "Tilly's Punctured Romance" for Washington, Oregon and Idaho. Harry Harris is interested in the venture.

Herbert Brenon has returned to New York after completing his six-reeler on the Coast of Mrs. Leslie Carter in "The Heart of Maryland."

Arthur Rosenbach has resigned as sales manager of the Excelsior to become a member of the executive staff of the Alliance.

The George Broadhurst comedy "What Happened to Jones" is to be put into film form by the World Film Corp., under the direction of Fred Mace, who will also appear in the picture.

Victor Beauchamp, who had just been signed by the United Film Service and was to make his American debut in a February release, sailed to enlist in the French army.

Holbrook Blinn, director of the Princess Players, which closed at the Princess Saturday night has several picture offers under consideration.

The New York branch of the McEnery Syndicate has given up the old office in the Candler Building to take room in the Alco Suits.

Walter Heils, the Lubin Fat Boy, is appearing in Universal comedies.

Irvin S. Cobb, the American newspaperman whose papers on the European war have engaged worldwide attention, gave his first lecture at the Waldorf-Astoria Thursday afternoon, at which time his pictures were exhibited.

Edith Wynne Mathison has been signed to play the leading part in the Belasco-Lasky feature "The Governor's Lady," to be released in the Paramount program.

Arthur Evers has joined the Dyrda Art Film Corporation (World Film program) to play heavier. He was formerly of Edna May Spooner's company at the Fifth Avenue.

Frederick De Belleville, Robert Broderick and Laura Sawyer have been cast for "A Daughter of the People," marked for release in the World Film Corporation Feb. 1.

Ellaline Terriss (Mrs. Seymour Hicks), who with her husband is giving impromptu entertainments to the British soldiers at the front, has written to her brother, Tom Terriss, producing for the Kinetophote, asking that he tell the American film makers that there is a pressing need in the European camps for moving pictures, which are an important aid in keeping the soldiers in good spirits and begging that he try to have a shipment of pictures sent for that purpose.

John Emerson's second appearance under sponsorship of the Famous Players (the first being "The Conspiracy") will be as David Holmes in "The Bachelor's Romance," released in the Paramount Program Jan. 18.

Lillian Hamilton, recently with the Usoula, has joined the Premier. Hal Clements is directing for that brand. Jack Blekley is the sixth member of the Premier company at Santa Paula, Cal., to be married during the past three months.

Florence Reed, playing in "The Yellow Ticket," enacted the principal film role in "The Dancing Girl" (five parts), released Jan. 11 by the Famous Players Co.

The "Runaway June" releases start Jan. 13 by the Reliance Co.

"Mignon" with Beatriz Michelena, a California M. P. Corporation feature, is marked for release Jan. 18. It's a five-part picture.

The servant problem is to be made the center of a series of "purposeful reels" by the Edison with Miriam Nesbitt playing Lena, a servant, a double reeler, entitled "Lena," being released Jan. 15.

"It's No Laughing Matter" with Maclyn Arbuckle featured, is a Bosworth feature marked for release Jan. 14. The story's by H. Judd and the film was written and directed by Lois Weber.

The Screen Club has already made arrangements for the next Thanksgiving Eve Ball to be held in the Hotel Astor (Nov. 23, 1915).

The boys in charge of the Herald Square gallery almost go to the mat in their anxiety to find seats for patrons that look like a dime

tip. Time and again during a rush the lids almost come to blows.

Walter Mitchell, a former legit, is in the William Fox feature, "The Girl I Left Behind Me."

PICTURE MANAGERS SUMMONED.

The proprietors of 25 Brooklyn picture theatres have been summoned to appear before Commissioner of Licenses Bell, to answer charges for admitting minors, unaccompanied by guardians. The commissioner recently revoked the licenses of five houses in Manhattan for violating this law.

In several of the cases brought before the commissioner the manager of the theatre has engaged a man to act as guardian. This individual meets a number of children near the theatre and takes their money but leaves them as soon as they are seated in the theatre.

Several managers of the smaller places have complained that if the law is to be strictly enforced they will be driven out of business, as they depend almost solely on the children to keep their houses open. The small time vaudeville theatre with a feature picture is taking away the patronage of the grownups who have more than a nickel to spend, leaving the children the main source of revenue for the nickelodeon.

"COUNTRY STORE" NO CRIME.

Cincinnati, Jan. 6.

Judge Gorman late last week directed a jury to find a verdict of "not guilty" in favor of Chris. Popp, manager of a picture house, who was charged with contributing to juvenile delinquency by giving a "country store" feature in his theatre.

The Juvenile Protective Association was complainant. Popp was arrested in the society's crusade against the "store" feature. His attorneys contended the "store" was similar to church raffles and such affairs. The court declared the practice should be discouraged, but holding that the "store" did not contribute a juvenile delinquency, directed the jury to find for Popp.

NO RACE DISCRIMINATION.

Pittsburgh, Jan. 6.

No race or color lines may be drawn by Pennsylvania picture theatre managers in providing seating arrangements for patrons, according to an opinion handed down by Judge S. J. M. McCarrell, of the Dauphin County Court.

The decision settles, so far as the lower courts are concerned, the appeal of the picture proprietors from the verdict of a Dauphin county criminal jury which convicted one of their number of discriminating against Frank N. Robinson, a negro, by refusing him a seat in any place but the balcony.

WANT BOARD RETAINED.

Cincinnati, Jan. 6.

A delegation of Cincinnati picture exchange men will personally ask Frank Willis, new Republican Governor of Ohio, to retain the present censorship board. Willis is to be inaugurated Jan. 11.

The film men declare they prefer state to municipal censorship which may be a reality of the future. They really favor national censorship by Uncle Sam. At a meeting of 57 exhibitors at the Sinton Hotel the state censors were endorsed. Harry E. Vestal, chairman of the state censors, spoke and challenged the motives of the National Board of Censors in trying to oust his organization. He asked where the \$50,000 "barrel" to fight censorship in this state had come from. Chairman Vestal is a Republican and lives in Willis' home town, Ada, O.

Former Mayor Hunt, of Cincinnati, is drawing up a bill that will be presented to the legislature this month, seeking to have the censorship law repealed. Hunt, it is said, was engaged by the national censors or persons connected with them to draw up the bill.

A. M. Muller, of Warner's Features, who was chairman of the meeting that endorsed the state censors, is now looking for a job. He resigned and has gone to New York.

The National Board of Censorship makes no secret of the fact that it is supported by moving picture trade interests, among the contributors being Eastman, the blank stock maker.

The Board's campaign to have its sanction accepted throughout the country has been open and above board. It seeks, according to its own statement, to have localities or states appoint non-salaried censors only, on the ground that paid censors have too often a political taint. It wants local censors to accept the National Board's decisions, except in cases where films billed for exhibition have not been passed by the National Board, or where a film passed by the Board is the subject of complaint to local authorities. In these cases the Board advocates censorship ordinances calling for a re-view by local censors.

MORE UNITED PRODUCERS.

Two more film producers have enrolled under the United Film Service banner, making a total of 14. The newcomers are the Regent Film Manufacturing Co., Inc., just organized by S. L. Warner and the Sunshine Film Corporation. The latter concern will release three brands, Mars, Magnet and Juno. The Regent brand will be Tams, made up of society dramas in two reels each. Irene Tams will be featured in the films which bear her name.

Other players in the two new organizations are Della Connors, former Pathe star; Frank Holland, former Vitagraph leading man; Mabel Frenyear, Sidney DeGray, Peggy Hart and Howard Davies.

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

RELEASED NEXT WEEK (Jan. 11 to Jan. 16, inc.)

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ:

| GENERAL | UNIVERSAL | MUTUAL |
|--------------------|-------------------------|---------------------|
| Vitagraph V | Imp I | Gaumont G |
| Biograph B | Bison B101 | American A |
| Kalem K | Chrysal C | Keystone Key |
| Lubin L | Nestor N | Reliance Rel |
| Pathe Pth | Powers P | Majestic Maj |
| Selig S | Eclair Eclr | Thanhouser Th |
| Edison E | Rex Rx | Kay-Bee K B |
| Essanay S-A | Frontier Frnt | Domino Dom |
| Kleine Kl | Victor Vic | Mutual M |
| Melies Mel | Gold Seal G S | Princess Pr |
| Ambrosio Amb | Joker J | Komic Ko |
| Columbus Col | Universal Ike U I | Beauvoir Be |
| Mina Mi | Sterling Ster | Apollo Ap |
| | Big U B U | Royal R |
| | L-K O L K O | Lion Ln |
| | | Hepworth H |

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

JANUARY 11—MONDAY.

MUTUAL—Restitution, 2-reel dr. A; Keystone, title not announced; Our Mutual Girl, No. 62, Rel.

GENERAL F—The Girl He Brought Home, dr. B; The Adventure at Briarcliff, 2-reel com, K; Paty at College, com (third of the "Paty Bolivar" series), L; The Old Code, 2-reel dr, S; The Fates and Flora Fourflush, "The Treasure Temple of Bhoosh," series No. 2, com, V; A Superfluous Baby, com, E; Sweetie's Suicide, com, S-A.

UNIVERSAL—Through a Knot Hole, com, L. K. O.; Star of the Sea, 2-reel dr, Rx; The Dummy Husband, com-dr, Eclr.

JANUARY 12—TUESDAY.

MUTUAL—The Speed King, 2-reel dr, T; Probation, dr, Maj; The Spirit of Giving, dr, Be.

GENERAL F—The Third Act, 2-reel dr, B; A Bold, Bad Burglar, com, K; Baseball and Trouble, com, L; Harold's Bad Man, com, S; A Mix-up in Dress Suit Cases, 2-reel com, V; Olive's Other Self, dr, E; By a Strange Road, dr, A-A.

UNIVERSAL—A Woman's Debt, 2-reel dr, G S; A Maid by Proxy, com, N; The Useless One, dr, B U.

JANUARY 13—WEDNESDAY.

MUTUAL—Mother Hilda, 2-reel dr, Br; The Black Ghost Bandit, dr, A; The Terror of the Mountain, dr, Rel.

GENERAL F—The Stolen Ruby, 2-reel dr, K; When Honor Wakes, 2-reel dr, L; The Richest Girl in the World, dr, S; The Hair of Her Head, com, V; Curing the Cook, and McGinty and the Count, split-reel com, E; The Fable of "The Fellow Who Had a Friend the Knew a Girl Who Had a Friend," com, S-A.

UNIVERSAL—Thou Shalt Not Flirt, com, L K O; Reunited, 2-reel dr, Eclr Universal Animated Weekly, No. 149, U.

JANUARY 14—THURSDAY.

MUTUAL—In the Land of the Otter, 2-reel dr, Dom; Keystone title not announced; Mutual Weekly, No. 2, M.

GENERAL F—Getting Into a Scrape, and The Cheese Industry, split-reel, com, B; The Friendship of Lamond, 2-reel dr, L; Hearst-Selig News Pictorial, No. 92, S; The Legend of the Lone Tree, dr, V; When Slippery Slim Went for the Eggs, com, S-A; Distilled Spirits, com, Ml.

UNIVERSAL—The Hearts of the Bradys, w-dr, B-U; Pawns of Fate, 2-reel dr, Rx; Those German Bowers, com, Ster.

JANUARY 15—FRIDAY.

MUTUAL—The Cross of Fire, 2-reel dr, K B; Pleasing Uncle, com, Pr; The Clubman's Wager, and Producing a Nation's Pride, split-reel, com, Ml.

GENERAL F—The Inevitable Retribution, dr, B; A Boob for Luck, com, K; Out of the Storm, dr, L; The Smallburg Volunteers, com, S; Chiefly Concerning Males, com, V; Lena, 2-reel com, E; Dear Old Girl, 2-reel dr, S-A.

UNIVERSAL—A Gentleman of Art, 2-reel dr, I; When the Mummy Cried for Help, com, N; Father's Strategy, com-dr, Vic.

JANUARY 16—SATURDAY.

MUTUAL—One Flight Up, 2-reel dr, Rel; Keystone title not yet announced; The Unwilling Bride, com, R.

GENERAL F—The House of Horror, dr, B; The Broken Circuit, dr (10th Episode of "The Hazards of Helen" series), K; Mr. Stubbs' Pen, and Spaghetti and Lottery, split-reel com, L; Robert Thorne Forecloses, dr, S; The Sage-Brush Gal, 3-reel dr, V; The Banker's Double, dr, E; Broncho Billy and the Sisters, w-dr, S-A.

UNIVERSAL—Hubby's Cure, com, and Quaint Brittany, educ, split-reel, J; An Outlaw's Honor, w-dr, P; The Governor Maker, 2-reel dr, B101.

has indeed a certain fragrance. The rest of the tale is crude and hackneyed. Mary Maurice is charming as Mother. John Morrison, banker and broker, has made it a daily habit to bring a box of roses home to his wife every evening. Into the happy home comes Spencer Delevan, "a Wall Street power," as the program has it, and makes love to Helen, whom he persuades to elope. Meanwhile Mother dies. As Helen and Delevan are about to elope, Helen notices that his boutonniere is made up of a rose such as Mother used to love. This starts a train of thought which dissuades her from the elopement. So much was adequately disclosed in the action, but the director must needs resort to the cheap trick of double exposure to have Mother's spirit appear at the girl's side. In revenge Delevan plots the ruin of the Morrisons by stock manipulation. He is about to succeed when again the spirit of Mother appears before her son and guides him to the family bible where is treasured a stock certificate which gives him control of the Midvale Co., and saves the family from the clutches of Delevan. The film is a reasonably good commercial product, nothing more.

PURSUIT OF THE PHANTOM.

A Bosworth five-reeler and when seen was run so provocatively slow it seemed never-ending. A western story, taking place in sunny California and near the ocean's edge. A painter drops into a picturesque but quiet spot to get a perspective. At the place are a mother and her daughter. In a fisherman's cove lives a ragged miser who spends most of her time in the water and reading "Grimm's Fairy Tales" when on the sandy beach. The painter and the young woman who has the careful guardianship of mother constantly fall in love. All goes well until a young yacht owner comes along and spills the beans. Then the painter becomes acquainted with the wild seaside flower and they marry and are blessed with a half dozen children. The son of the yacht owner in later years loves the daughter of the painter and they marry. The old yacht owner has a fit of anger and threatens to cut his boy off without a cent unless he casts this girl aside. The O. B. writes the girl a letter and she goes home broken hearted. The old painter chokes the boy into a stupor and when the son takes to the bed at the point of death his parents are summoned. There's an apparent reconciliation but the entire picture leaves a dark, brown taste in the mouth. If there is one cut back to painter at work at easel on the beach there must be almost a dozen, and the same runs true of other scenes that are shown too frequently. The picture could have been held down to three reels. The first part is quite picturesque and it's the scenic surroundings that sustain what interest it does hold. The only action that rouses the picture from a lethargic state is the scene between the painter and the boy, who the former believes had the wrong intention toward his daughter. There's too much detail. The story itself is a sleepy affair at best and as pictured is uninteresting.

WITHOUT HOPE.

"Without Hope," a four-part feature, is the maiden effort of the Flamingo Film Company. What was expected to be a "knockout" was a disappointment. It is far-fetched from start to finish, with the comedy lamentably lacking. The scenario in the prize contest may have read like a million dollars, but in the camera unfolding it falls painfully short of hitting 'em. The principals seemed unable to put the picture over. There is camera talent in the playing forces but the scenario failed to give them the opportunities. Fred Mace directed and did a pretty good job, but there is little chance for any fun and what efforts were stereotyped. There is no dramatic punch, although the hero jumped from behind a door and interrupted a little scene where the villainess was putting a sleeping powder into the inventor's drink so that she could get a formula supposed to be worth several fortunes. The story tells of Hope Frenchman who helps the plot along, trying to get the formula by plotting with an actress. The formula was for the making of a "noiseless gunpowder." The hero is a playwright who disguises himself as a waiter to get color for a new play. His play is successful and he wins the girl of his choice. Mary Charleson was the girl. She is a nice looking young woman and did all she could to help. Marguerite Loveridge was Hope, the kitchen apprentice who later was adopted by the Misses Alstyn, members of the Big Sister movement. Hope is a white Topsy who uncovers the Frenchman's plot because she knew him in the restaurant. Caroline Rankin and Kathleen Hammond were the tall, lean and lanky Alstyn sisters and looked the part. They had no chance for any funmaking. Catherine Proctor has a thankless role, while Harry Kendall stalked around as the hero. Johnny Doyle had a minor role, but was also handicapped. The Flamingo Co. will have to try again.

FARNUM'S NEW PHOTOPLAY.

"Captain Courtesy," a romantic drama of early California, is being made into a feature picture by Bosworth with Dustin Farnum in the leading role. Winnifred Kingston is the leading woman. Lois Fuller (Mrs. Phillips Smalley) is directing the piece.

G. F. MEETS JAN. 19.

The annual meeting of the General Film Co. board of directors to elect new officers for the fiscal year has

been definitely fixed for Jan. 19 in Portland, Me., the General being a Maine corporation.

LUBIN'S FEATURE PLUNGE.

According to S. Lubin's own statement the Lubin company is going

deeper into film work in the future. Among the actresses placed under special picture contract are Mrs. Fiske and Gladys Hanson. The Philadelphia producer will also make a number of three-reelers for release in the regular General daily program.

ADDRESS DEPARTMENT

Where Players May Be Located

Next Week (January 11)

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

A

Abalos Edward Variety N Y
Adams Rex & Co Variety N Y
Adler & Arline Lyric Richmond
Alexander & Scott Majestic Milwaukee
Allen Minnie Orpheum Los Angeles

ALPINE TROUPE

Next Week (Jan. 11), Shea's Toronto
Management M. S. BENTHAM

Arco Bros Dominion Ottawa
Ashley & Canfield Orpheum Omaha

B

Barnes & Crawford Variety N Y
Bowers Walters & Crocker Orpheum Circuit
Bracks Seven care Tausig 104 E 14th St N Y C
Brady & Mahoney Variety N Y
Bracks Wallis Variety N Y
Busse Miss care Cooper 1416 Bway N Y C

CARL BYAL and DORA EARLY
Direction, M. S. BENTHAM

Byron & Langdon 174 E 71st St N Y C

Ethel Barrymore IN VAUDEVILLE

C

Carr Nat 10 Wellington Sq London Eng
Ca Dara 9 Riverside Ave Newark N J
Cervo Orpheum Des Moines

SAM CHIP and MARY MARBLE
In "THE LAND OF DYKES"
JOHN W. DUNNE, Mgr.

Cliff Laddie Shea's Buffalo
Comfort & King Forsyth Atlanta
Conroy & Lemaire Variety N Y
Conlin Ray Variety N Y
Colvin Walter Burbank Los Angeles
Cook Joe Variety N Y
Corradini F care Tausig 104 E 14th St N Y C
Correlli & Gilletti Keith's Boston

D

DAVIS and MATHEWS

Touring Loew Circuit

This Week (Jan. 4), Empress, Salt Lake

Davis Family Keith's Louisville
DeCoe Harry Columbia St Louis
De Felice Carlotta Variety N Y
De Haven & Nice Orpheum Oakland
De Long Maide Variety N Y
Devine & Williams Variety N Y
Dolan & Lenhar Grand Pittsburgh
Dyer Hubert Co Orpheum Lincoln

JIM

SYBIL

DIAMOND and BRENNAN

"Niftynonsense"

Eadie & Ramsden Orpheum Winnipeg
El Rey Sisters Orpheum Salt Lake
Elizabeth Mary Variety N Y
Emmett Mr & Mrs Hugh 22 W 46th St N Y
Ernie & Ernie Orpheum Minneapolis

F

Fagan & Byron care Cooper 1416 Bway N Y C

EDDIE FOY AND SEVEN LITTLE FOYS IN VAUDEVILLE

G

Gallagher & Carlin Palace Chicago

JACK E. GARDNER

In "CURSE YOU, JACK DALTON"
Direction, HARRY WEBER.

George Edwin Columbia Grand Rapids
Gibson Hardy Variety N Y
Gilfoil Harry Orpheum Denver
Gillett Lucy Grand Pittsburgh
Glenn Carrie Variety N Y
Golden Claude Orpheum Des Moines
Gordon Kitty Co Orpheum Montreal
Gordon & Elgin Variety N Y

JOHN R. GORDON

In "KNIGHT AND DAY"

Next Week (Jan. 11), Keith's, Providence

Gray Trio Variety N Y
Greer Karl 3 Mariabill Str Bingen-Rhein Germ
Guerrite Laura Variety London
Gygi Ota Variety N Y

H

Hagans 4 Australian Variety N Y
Hamilton Jean Touring England
Harrah Great Variety N Y
Hart Marie & Billy Orpheum New Orleans
Hayward Stafford & Co Variety N Y
Hermann Adelaide Hotel Pierpont N Y
Howland & Leach Variety New York

I

Innes & Ryan Tampa Tampa
Irwin Flo Co Keith's Washington

J

Jahns 3 Majestic Milwaukee
Jennings & Smith Keith's Boston
Jomelli Jeanne Orpheum Portland Ore
Johnstons Musical Empire Nottingham Eng
Jordan & Doherty Majestic Ann Arbor
Josephson John Iceland Glims Co Pantages Seattle
Juliet Dominion Ottawa

K

Kalmar & Brown Orpheum Minneapolis
Kelly Walter C Shea's Buffalo
Kelso & Leighton 167 W 145th St N Y C
Kennedy Jack Co Majestic Chicago
Keuling Edgar Louis Variety N Y

Charles Virginia
King — Thornton Co.
Vaudeville Stock Sketch Artists
Care VARIETY, San Francisco

Kramer & Morton Lyric Birmingham
Kramers The Keith's Indianapolis

L

Lamberti Orpheum Omaha
Langdon's The Keith's Cleveland
La Rue Grace Orpheum New Orleans

FRANK LE DENT

JAN. 12, HIPPODROME, IPSWICH, ENG.

Leslie Bert & Co Variety N Y

Blanche Leslie

LOEW CIRCUIT

Lewis & Russell Orpheum Denver

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

Littlejohns The Variety N Y
Lockett & Waldron Majestic Chicago
Lohse & Sterling Shea's Toronto
Loves Two Variety N Y

M

Manny & Roberts Variety N Y
Mardo & Hunter 25 N Newstead Ave St Louis

BOB AL MATTHEWS SHAYNE
And Company, in "Dreamland"

Maye & Addis Variety N Y
Maye Louise Variety N Y
McCree Junie Columbia Theatre Bldg N Y
Middleton & Spelmeyer Freeport L I
Morris & Beasley Loew Circuit
Morrissey & Hackett Variety N Y

N

Nash Julia Co Poli's Scranton
Natalie & Ferrari Orpheum New Orleans
Nestor Ned & Sweethearts Loew Circuit
Nibble & Spenser 363 12th St Bklyn
Nichel Sisters care Delmar 1493 Bway N Y C
Noble & Brooks Tivoli Sydney Australia
North Frank Co Orpheum Omaha
Nugent J C Co Maryland Baltimore

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R

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S

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SHOW GIRL and THE JOHNNIE
VARIETY, New York

Sherman & De Forest Variety N Y
Skatelle Bert & Hazel Variety N Y
Stafford & Stone Echo Farm Nauriet N Y
Stanley Alleen Variety N Y
Stanley Forrest Burbank Los Angeles
St. Elmo Carlotta Variety N Y
Stephens Leona 1213 Elder Ave N Y
Sutton McIntyre & Sutton 904 Palace Bldg N Y

T

Timberg Herman Keith's Columbus
Trovato Orpheum Salt Lake
Tudsa Harry Orpheum Memphis

V

Valli Muriel & Arthur Variety N Y

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It will give you more knowledge and knowledge is power:

It will give you confidence in the men, methods and service of the company you will eventually do business with:

Last, but not least: It will prove to you that we do not have a program on paper, but on film.

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Go and see us and we will convince you of the service you will receive. We will not tell you about our product, but will show you our program on the screen. This does not mean that we will show you a few of our best subjects, it means that you may see the program as you will receive it. Not only for the first week's releases but the second, the third, the fourth, and so on for we have them on hand for your approval and our factories are working to capacity making our future releases. You will be enthused as others have been and we will be satisfied, for we know you will be convinced beyond doubt that ours is a service that stands for good stories, good photography and co-operation with you. A service whose producing companies have casts of well-known favorites directed by men of film knowledge who have proven by their previous works that they are capable of producing "quality films" such as the public demands.

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SENSATIONAL SUCCESS THIS WEEK (Jan. 4) AT COLUMBIA THEATRE, NEW YORK

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BURLESQUE ROUTES

(Weeks Jan. 11 and 18.)

Al Reeves Beauty Show 11 Columbia Chicago
18 Princess St Louis.
American Beauties 11 Gayety Pittsburgh 18
Star Cleveland.
Auto Girls 11 Cadillac Detroit.
Beauty Parade 11 Gayety Kansas City 18
Gayety Omaha
Beauty Youth & Folly 11 Gayety Brooklyn.
Behman Show 11 Gayety Boston 18-20 Grand
Hartford 21-23 Empire Albany.
Ben Welch Show 11-13 Bastable Syracuse 14-
16 Lumberg Utica 18 Gayety Montreal.
Big Jubilee 11 Gayety Toronto 18 Gayety
Buffalo.
Big Revue 11 Temple Ft Wayne.
Big Sensation 11 Gayety Philadelphia.
Bohemians 11 Gayety Baltimore.
Bon Tons 11 L O 18 Westminster Providence.
Bowers Burlesquers 11 Gayety Buffalo 18-20
Bastable Syracuse 21-23 Lumberg Utica.
Broadway Girls 11 Gayety Chicago.
Charming Widows 11-13 Grand New Haven
14-16 Park Bridgeport.
Cherry Blossoms 11 Star Toronto.
City Belles 11 Grand Boston.
City Sports 11 Haymarket Chicago.

College Girls 11 L O 18 Empire Newark.
Crackerjacks 11 Standard St Louis.
Dreamlands 11 Gayety Detroit 18 Gayety To-
ronto.
Fay Foster Co 11 L O.
Follies of Day 11 Gayety Montreal 18-20 Em-
pire Albany 21-23 Grand Hartford.
Follies of 1920 11 Murray Hill New York.
Follies of Pleasure 11 Penn Circuit.
French Models 11 Victoria Pittsburgh.
Gaiety Girls 11 Empire Hoboken 18 Empire
Brooklyn.
Garden of Girls 11 Savoy Hamilton Ont.
Gay Morning Glories 11 Star Brooklyn.
Gay New Yorkers 11 Olympic Cincinnati 18
Empire Toledo.
Gay White Way 11-13 Grand Hartford 14-16
Empire Albany 18 Miner's Bronx New York.
Gay Widows 14-16 Empire Holyoke.
Ginger Girls 11 Empire Brooklyn 18 L O 25
Westminster Providence.
Girls from Happyland 11 Orpheum Paterson 18
Casino Brooklyn.
Girls from Joyland 11 Howard Boston.
Girls from Follies 11-13 Stone O H Bing-
hamton 14-16 Van Culler O H Schenectady.
Girls of Moulin Rouge 11-13 Empire Albany
14-16 Grand Hartford 18 Gayety Boston.
Globe Trotters 11 Empire Toledo 18 Star &
Garter Chicago.
Gypsy Maids 11 Gayety Minneapolis 18 Star
St Paul.
Happy Widows 11 Gayety Milwaukee 18
Columbia Chicago.
Hasting's Big Show 11 Columbia New York
18 Orpheum Paterson.
Heart Charmers 11 Buckingham Louisville.
Hello Paris 11 Century Kansas City.
High Life Girls 11 Academy Jersey City.
Honeymoon Girls 11 Casino Boston 18 Colum-
bia New York.
Liberty Girls 11 Star St Paul 18 Gayety Mil-
waukee.
Lovermakers 11 Westminster Providence 18
Casino Boston.
Marlon's Own Show 11 Casino Philadelphia
18 Palace Baltimore.
Million Dollar Dolls 11 Music Hall New York
18 Casino Philadelphia.
Mischievous Makers 11 L O.
Monte Carlo Girls 11-13 Park O H Manches-
ter 14-16 Worcester Worcester.
Orientals 11-13 New Nixon Atlantic City 14-
16 Grand Trenton.
Prize Winners 11 Empire Newark 18 Empire
Philadelphia.
Passing Review of 1014 11 Trocadero Phila-
delphia.
Robinson's Carnation Beauties 11 Empire
Philadelphia 18 Empire Hoboken.
Roseland Girls 11 Englewood Chicago.
Rosey Posey Girls 11 Star & Garter Chicago
18 Englewood Chicago.

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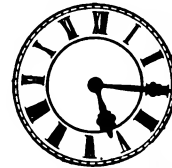
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"I WANT TO LINGER"

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FOR
DANCING

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By A. SEYMOUR BROWN.
We Told You that "Oh, You Beautiful Doll" Would Be a Hit. We Told You that "You're My Baby" Would Be a Hit. We're Telling You Now that "Beautiful Baby" will be the Biggest Hit, and We Know We're Right Again.

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"WHEN THE ROSES BLOOM IN AVALON"

"LITTLE MISS KILLARNEY"

"LET'S HELP EACH OTHER ALONG"

"COME AND DREAM WITH ME IN A PERSIAN GARDEN"

"THIS IS NO PLACE FOR ME"

"BACK TO DIXIELAND"

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An anti-war song of sentiment and fact that ought to and will be sung throughout our land in answer to the European War Lords and their followers. Read the inspiring words—they tell the tale.

"I DIDN'T RAISE MY BOY TO BE A SOLDIER"

By AL. BRYAN and AL. PIANTADOSI

CHORUS

Ten million soldiers to the war have gone
Who may never return again
Ten million mothers' hearts must break
For the ones who died in vain
Head bowed down in sorrow, in her lonely years
I heard a mother murmur then her tears

I didn't raise my boy to be a soldier
I brought him up to be my pride and joy
Who dares to place a musket on his shoulder
To shoot some other mother's darling boy
Let nations arbitrate their future troubles
It's time to lay the sword and gun away
There'd be no war to day if mothers all would say
I didn't raise my boy to be a soldier

What story can cheer a mother's heart
When she looks at her birthright home
What story can bring her back
All she cared to call her own
Let each mother answer in the years to be
Remember that my boy belongs to me

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Sydell's London Belles 11 Miner's Bronx New York 18 L O 25 Empire Newark.
Tango Girls 11-13 Majestic Perth Amboy 14 So Bethlehem 15 Easton.
Tango Queens 11 Empire Cleveland.
Taxi Girls 11 Empress Columbus.
Tempters The 11 Corinthian Rochester.
Transatlantiques 11 Olympic New York.
Trocadero 11 Palace Baltimore 18 Gayety Washington.
Watson Sisters 11 Gayety Omaha 18 L O 25 Gayety Minneapolis.
Watson's Big Show 11 Gayety Washington 18 Gayety Pittsburgh.
Winning Widows 11 L O Gayety Minneapolis.
Zillah's Own Show 11-13 Grand Pittsfield 14-16 Gilmore Springfield.

Connelly Jane Co
Conroy Martin L
Cooper Harry (C)
Cooper Texas
Coogrove Mrs
Cowell Jack
Crandall Harry
Crownshield Frank
Cullen Paul
Cummings Mr S

D
Daley Johnny
Dakota Jack (C)
Daniels Harry J
Danson Eli
Davensport Pearl (C)
Davis Josephine & Co
Deane Dora
DeGrant Oliver
Dell Jack
DeLong Lottie & Bros (C)
DeLong Maudie (C)
Delmore Arthur
Delmore John (C)
Denton Burt (C)
Del Rio Mona
DeMo Shirley
DeMichille Tozy
Devlin Sara
DeYoung Rose
Dickey Paul
Diero (C)
Doherty Anna
Doherty Lillian (C)
Donaghey L A (C)
Donita Miss
Donita Miss (C)
Doyle John T
Dumond Joseph
Dunmore Ellen (C)
Dushan Peggy
Dwyer Lionel

E
Earl Mrs (SF)
Edenberg Chas (C)
Edmond Wm (P)
Ellis Geo W Raymond (C)
Ellis W L (C)
Emerson Eddie
Eno Jack (C)
Epallly Jules
Evans Ed

F
Fay Frank
Fawton Mr & Mrs (C)
Fennel Mrs Ed
Field Salile
Fischer Ernst
Fisher Jeanette
Florence Mabel
Foley Julie M
Fontaine Al
Ford Dora
Ford Edwin (P)
Forkins M L
Forrester Chas
Forrester Sidney (C)
Foster Wm A
Fox & Evans (C)
Fox Geo Willis (C)
Franklin & Violetto (C)
Franks Two
Freeman & Fluke (C)
Frimini Fee

G
Galvin J A
Gardner Jack
Gardner Happy Jack (C)
Gardner & Revere (C)
Garrow Tubby
Gates Earl & Mary (C)
Gilden Rose (P)
Gilmore & LaMayne
Gilmore Paul
Gillroy Chas
Glonaskis Charley
Gloria Harry (C)
Godfrey Harry (P)
Goe Carl (C)
Golyan Ernest
Golden Morris (P)
Goodie Lillian
Goodman Mrs J T
Goodrich Sisters
Goodwin Walter (C)
Gordon Dan
Gordon James
Gorman Jack
Graham Vivian X
Graham Widner
Granberry Mrs Estella
Grant Sidney
Grant & Hoag
Gray Clarice (C)
Gray Norma
Gray Helen
Graser Ethel
Green Billy
Green Bert
Green G Fred
Gunter Jennie
Gustam J Angus

H
Hall Cora (C)
Hanson Alice
Harcourt Lillie
Harvey Helen (P)
Harris Bob (C)
Harris Bros (C)
Harris Tom Jr
Harwood Alice
Hawkins Lew
Hawley Mr & Mrs (P)
Hayashi Frank (C)
Hayward Harry
Healy Dan
Heath Julia (C)
Heath Frankie
Hedger Elvin
Hennings Lewis & Co
Herman Al
Herr Nondie
Higgins Mark
Hill Sadie
Hillyer Evelyn
Hixon May
Hobson Irene
Hockett Bob (C)
Hope Daphne
Holden Max (C)
Howard Joe
Hughes Madeline
Hunt Dr J P
Hunting Lee & Mollie
Hunt Watts & Hunt (P)
Hymen Eleanor

I
Ina's Troupe
Irwin Jean
Irving B F

Irving Jeannette
J
James Beatrice
James Stanley
James Walter
James & Harrison
Jessica Duo
John Hans
Johnson David
Judd Jappie
K
Kamaka Queenie
Karni Mr
Karyne Agnes (C)
Kearns Vada
Keome Chas (C)
Kelley & Galvin
Kelly-Pistole Co
Kelly Wm
Kemp Aleck
Kemp Thos (P)
Kendall & Blinckley (P)
Kendall & Blinckley (P)
Kerr Mrs Jennie P
Kerr A Ralph
Kilman Mr
Kleis Mrs Anna
Kleis Blanche
Kluting's Animals
Knapp Mr C
Knight Harlan E
Korwin R Q
Kramer Dave
Kui Chao Wan

L
Laint Geo (C)
LaMarre Dolly (C)
Lambert Frank E
Lang & Coulter (C)
Langford Wm H
Lanning Arthur
Lawrence Dorothy
Lawrence Dorothy (C)
Leach Hannah
LeClair Maggie
Lee Janet (C)
Lee Jessie (C)
Leahler Ruth
Leib Herman
Leigh Frankie (P)
Leon Mr W D
Leonard & Dempsey
Leonard Grace
Leonard J T
Leroy Josephine
LeRoy Walter
Levy Elias G
Lewis Caprice R
Lewis & Chaplin
Lillian Miss (P)
Linton Tom & Jungle
Girls
Linton & Lawrence (C)
Livingston Murray (C)
Lloyd Earle
Loe Carrie
Londe Norma Leslie
Lorraine & Dudley
Lorimer May
Loulisa Janette (P)
Loulisa Miss J
Lowry Jannette
Lucero P Harry
Lucca Luciano

M
Mack Bob
Mack John
Mack & Williams
Marconi Bros (C)
Martyn & Florence (C)
Martinez Nita (C)
Martyn & Valerio (C)
Magley Guy
Magley Irene (P)
Mahoney Samuel
Mailey & Woods (P)
Mallette Belle
Marcelle Miss
Marcus Henry
Maree Ida
Markowitz Karl
Marshall Harold
Marlin Alma
Martine Fred
Mason Harry
Maxwell Mrs James
McCauley Inez & Co
McColgan Madge (C)
McCrean Nell
McCullough Paul
McEneaney Robleeta
McKay Ray (P)
McMahon Mae
McNaughton Chas
Medlin Matty
Medora Mrs A J
Medora Eva (P)
Meehan & Pearl
Meeker Mat (C)
Mendall Grace
Mendoza Edith
Milham Lamat E
Miller Chas H
Millikan Bob
Mills & Moulton
Milman Thos
Milton Virginia
Mirella Mr
Mitchell & Cain
Moe Mr
Monie Marie
Moore E J (P)
Morey C L
Morrison Geo S
Morgan Erwin
Morland June
Morrell C H
Morrison Thos (P)
Morrisey Jack
Morrisey & Hackett
Moscrops C & N
Moulton Gertrude
Myers Maude

N
Nawn Tom (C)
Neal Octavia
Neilson Agnes
Newhof & Phelps (C)
Newport Hal
Niblo & Riley
Northrop Louise
Norton & Ayres (P)
Norton & Lee (C)
Norton Ted
Norris Mrs C I
Norette Miss
Nowlin & St Clair

O
Oakland Vivian
O'Brien Patsy
Ottinger Ollie
Ormand Gertrude

P
Palmer Gaston
Paris Lionel (C)
Parisian A A
Parry Bertram
Patricia Sig
Peace Julia L
Pera Ricardo
Perrin Vida
Peters Phil
Petronella Miss
Pia Serafin
Pierre Helene
Pisana General
Pitt Chas
Porty Chas F
Potter Marion
Powers John (C)
Powers Julia
Pressler Dolly V
Prince Maurice
Purcell Pete

Q
Quinlan Dave R
Rae Rose
Ramden Claisie
Ranahan Jack
Ramos The
Raymond Anna (P)
Raymond Ray
Reese Lola (C)
Reiger Mr M E
Reid Virginia
Remy & Baker (P)
Reynolds Sidney
Ricardo Mrs E
Ricardo Irene
Rice True (C)
Richards Fred
Riley Ona (C)
Rinaldo Clyde
Roberts Norman
Roehm Mrs Will (C)
Rook Theo T
Rose & Moon (C)
Roth Laura
Royal Jack (C)
Roy & Francis (C)
Roy Joe
Roy Walter S
Russell Bijou
Russell Frankie
Russell John (P)

S
Salambos Marvelous
Schaeffer Jessie
Schroeder J T
Schroeder Rich (P)
Schuster Mrs Milton (C)
Seamon Eddie (P)
Seymour Harry & Anna
Shanley Gertrude
Shannon Marie (C)
Shannon Sam
Sharracks The
Shattuck Truly
Shaw Sandy
Shayne John
Shearer Bobby (C)
Shenan Billy
Sheehan Earl (C)
Sheen Mrs F
Sherman Mabelle
Sherman Sarah (C)
Shipman Hazel
Sigel Mr H
Simonds Bobby
Simonds Jack

T
Tabor Monroe
Tague Jack
Taylor Eva
Taylor Sidney
Te Han Ping
Terry Willard
Tetsuware Kame (C)
Texico
Thomas Dike
Thomas Hilda (P)
Thornton Arthur
Thurston Leslie
Togan & Geneva (C)
Tolans Musical
Trappe Mr A F
Trowbridge Chas
Troy Ravie
Tuchman Mr M
Tullio & Perona
Tunis Fay
Turner & Grace

U
Vale Betsy (C)
Valentine Arthur
Van Charlie (C)
Van Frank
VanBergen Martin
Van Dyke Paul
VanNorman F A
Vaughn Eleanor
Vaughn Vivian
Verser Goldie
Vierra Geo W (C)
Vincent Chas
Vincent Mr G
Vollman Sue
VonDell Florence

W
Wade John P
Walker Bert
Walton Bert
Ward & Ronair
Ward Walter
Warren & Brockway
Warren & Conkey
Watts & Lucas (C)
Webb & Burns
Webster Jesse

X
Y
Z

LETTERS

Where C follows name, letter is in Variety's Chicago office.
Where S F follows name, letter is in Variety's San Francisco office.
Advertising or circular letters will not be listed.
P following name indicates postal, advertised once only.

A
Adelman Louis
Adler Hyman
Alger Maudie
Alexander & Scott (C)
Allman & McFarland
Allyn Amy
Alvin Roxie
Ambler Bros (C)
Argo (C)
Armento Angelo (C)
Armstrong Grace
Armstrong Grace (C)
Armstrong Miss H
Aul Han Shuang
Atlas Trio
Aug Edan
Aveling & Lloyd

B
Bales Jack
Baldwin Al
Bambura Mrs Nettie
Bankoff Eva
Baraban & Chas
Barber Herbert
Barnea & Nest (C)
Barrett Patsy
Barry Katherine
Baron Jack (C)
Bates Louie Co (C)
Battrol Ed J (C)
Beaumont & Arnold (C)
Beck Nita
Belmont Ed (C)
Bennet Chas
Bennett Mrs M (C)
Bernard Miss
Bernard Miss V
Bernard Wm
Berliner Wilfred

Berry S C (C)
Berry Virginia
Birk Chas Seth (C)
Birkland Jack
Bixley Edgar Co
Bonelli Julia L
Boyd Mrs Ernest
Brady Judd
Briscoe Emmet (C)
Brooks Shelton
Brooks Walter
Brown Samuel
Brown Wm (C)
Brown Frank
Brower Walter (C)
Brutenback Ed (C)
Burka Maida
Burkhardt Henry
Burton Richard

C
Cameron Hazel
Cameron Tudor (C)
Capitol City Trio (C)
Carter Mrs Kath (C)
Carver Ada
Casson Emily
Champion Emily
Chao W K
Chester Billie
Chetham W A
Chieu Han Ping
Christy Dixie (C)
Church Grace E (C)
Clemens Cameron
Clemens Jas
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Zimm Mr
Ziska**CHAUNCEY IRELAND**

VAUDEVILLE'S SWEETEST TENOR

CORRESPONDENCE

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

CHICAGOVARIETY'S CHICAGO OFFICE:
MAJESTIC THEATRE BUILDING

AMERICAN MUSIC HALL (Joseph Garrity, mgr.).—Dark.

BLACKSTONE (Edwin Wappler, mgr.).—"My Lady's Dress," playing to fair houses.

COHAN'S G. O. H. (Harry Ridings, mgr.).—"On Trial," making good.

CORT (U. J. Hermann, mgr.).—"The New Henrietta," drawing good houses.

GARRICK (John J. Garrity, mgr.).—"The Whirl of the World," in last week to good returns.

ILLINOIS (Augustus Pitou, mgr.).—"Follies," in last week of a big run.

LA SALLE (Joseph Bransky, mgr.).—"The Candy Shop," in its final performance.

OLYMPIC (George C. Warren, mgr.).—"Potash & Perimutter," still getting the crowds after a record-breaking run.

POWERS (Harry J. Powers, mgr.).—"The Dummy," opened Sunday night.

PRINCESS (Sam P. Gerson, mgr.).—Henry Kolker in "Our Children," a big hit.

LITTLE (Maurice Browne, mgr.).—Misses Fuller in folk song entertainments.

COLUMBIA (William Roche, mgr.).—"Rosebud Girls."

CROWN (A. J. Kaufman, mgr.).—"Way Down East."

IMPERIAL (Joe Pilgrim, mgr.).—"While the City Sleeps."

VICTORIA (Howard Brojaski, mgr.).—"Trail of the Lonesome Pine."

"Sart" is the attraction booked for the Illinois, beginning January 24. Mizzi Hajos is starred.

Julian Hittage will arrive at the Olympic

Feb. 14, according to the latest announcement.

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum).—Sylvester Schaffer proved a powerful box office magnet at the Majestic Monday afternoon and succeeded in thoroughly pleasing in his unique and novel offering, T. Roy Barnes and Bessie Crawford, who jumped into the Majestic after "At the Ball" closed here at the Music Hall last Saturday night, also scored, and many conceded the team a shade of success greater than Schaffer's. The Three Jahnns, European Equilibrista, a late feature of the White Top shows, open the Majestic bill with a good dash of talent in pole balancing, etc. Burkhart and White get over fairly well with a bit of cabaret material, Burkhart doing the vocalizing while White presides at the piano. Ralph Riggs and Katherine Witche, late features of one or two successful musical shows, succeeded in pleasing when they offer their cloverly constructed and executed terpsichorean novelty. The act pleased those who were of an artistic temperament. Merrill and Otto re-appear in their breezy bit of chatter and song under the caption of Her Daddy's Friend. A few bits of exceptionally new and bright material has enhanced the act considerably. T. Roy Barnes and Bessie Crawford come back to their ever successful vehicle which served them admirably and delighted the audience to a stage where the big headliner (Schaffer) found it difficult to eliminate the pleasant memories which accrued from the originalities and witticisms dispensed by T. Roy and his charming partner. Mike Donlin and Marty McMale had a difficult spot following the hit makers and

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preceding Schaefer but a carefully constructed and creditably performed finish sent them away amid acclamations of general approval and appreciation. Schaefer closes the show and this seemed to be a bad piece of misfortune inasmuch as several, in fact, many who had no idea of Schaefer's real ability walked out in the course of the first few moments but those who were patient enough to wait were well rewarded and generally acceded that the program and the press agents had not over-boasted this unique artist.

PALACE (Harry Singer, mgr.; agent, Orpheum).—Charles and Henry Rigoletto are headlined here this week on a bill that contains some big names. The house was comfortably filled by the time the third act appeared, the majority being seated during the opening and second act. It appears to be the custom here to walk out on the closing act regardless of merit or quality. The Rigoletto brothers had the closing position Monday afternoon and long before the finale more than three-fourths of the house had left. These boys display astonishing versatility and were appreciated by those remaining for the finish. Nat

M. Willis, programmed next to closing, was in sixth place adding some new talk since his previous visit at the Majestic a few weeks ago. He scored big. Allan Dinehart and Co. presented "The Meanest Man in the World," the sketch held interest throughout and in seventh position went big. The Keville Family, two men and two women, opened the show. They are billed as "trick billiardists." All four are exceptionally clever. Every one of their tricks, consisting mostly of catching billiard balls, which are started by one of the men on a billiard table, rebounding them on his head, which the others catch in all kinds of receptacles while on roller skates and on bicycles in various positions. The act was well received. Cole and Denaby, who hail from San Francisco, were number two. They are whirlwind dancers with plenty of speed and ginger and got over nicely. Willis Holt Wakefield had third place, although carded for No. 4. She offered three numbers at the piano, all well received. For an encore Miss Wakefield offered "The Million Dollar Smile" in her own inimitable way. Harry and Eva Puck were next. Both are neat workers and possess a splendid personality. Marie and

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THIS WEEK (Jan. 4), PALACE THEATRE, NEW YORK

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Mary McFarland offered operatic numbers including "My Hero" and were liberally applauded. Dooley and Sales also appeared.

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ORPHEUM—Alice Lloyd is just as big a favorite in her second week as in her first at

were added to this week's show and the sketch was interesting.

EMPRESS—E. E. Clive in "One Good Turn," found favor. Ed Ford's dancing review closed the show and gave satisfaction. Deimore and Light, liked. Rouble Simms, passable. Claude and Marion Cleveland put over some songs cleverly and their funmaking rounded out the hit of the bill. Landry Brothers, opened, voted good. A girl accordionist, unprogrammed, went big.

CORT (Homer F. Curran, mgr.).—Forbes Robertson in Repertoire (3rd and last week). COLUMBIA (Gottlob Marx & Co., mgrs.).—Henry Miller in "Daddy Long-Legs" (1st week).

ALCAZAR (Belasco & Meyer, mgrs.).—Alessandro Bevani Grand Opera Co. (1st week).

Raymond Whittaker has closed with the Sacramento stock company and is back in town.

Islam Temple of Mystic Shriners held its annual theatre party at the Alcazar Monday evening, Dec. 28.

A rumor prevails that the Macdonough theatre, Oakland, will do with out an orchestra for the rest of the season. During the Warfield engagement the orchestra was dismissed and the idea appealed to the management so strong that an attempt will be made to finish the season minus an orchestra. If such is the case, it looks as though no musical comedy road attractions will be seen at that playhouse during the rest of the season.

the play in the form of several dictagraph records of Miss Anglin's method of reading some difficult passages in the play.

Through the courtesy of Sid Grauman, manager of the Empress, 2,000 convicts in San Quentin (State Penitentiary) had the pleasure of being entertained by Loew's vaudeville on New Year's day. The entire bill appearing at the Empress last week and some of the acts on this week's bill went over to the prison and played a "special morning matinee."

Three thousand poor and homeless kiddies were entertained by the San Francisco Lodge of Elks at their hall on Powell Street on December 29. After the appearance of Santa

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the Orpheum and scored a substantial hit. The charming entertainer was heard to good advantage and she is sure of another big welcome when returning again. Bell Family pleased immensely. Avon Comedy Four combined comedy with vocal pyrotechnics to good effect and got over nicely. The Spine Quartet proved a novelty in black and white. Kolb and Harland delighted with dancing. Chinko was assigned the closing position and did it successfully. Minnie Kaufman did fairly well in the opening spot. Cantwell and Walker (holdover) got better reception than last week. The Pierre Felleter Co., billed for last week,

GAITY (Tom O'Day, mgr.).—"The Three Twins" (second week).

WIGWAM (Jos. F. Bauer, mgr.).—Musical comedy and vaudeville.

PRINCESS (Bert Levey, lessee and mgr.; agent, Levey).—Vaudeville.

REPUBLIC (Ward Morris, mgr.; agent, W. S. V. A.).—Vaudeville.

Ethel Davis has opened with the musical comedy company at the Wigwam.

Alvord, Duncan and Wilbur have closed with the Alexander road show.

Sid Grauman, manager of the Empress, has secured the concessions for the opening masque ball dedicating the Civic-center Pavilion.

Edgar Waite, a local newspaper reporter, has written a detective sketch, entitled "Crossed Wires," said to be scheduled for an early showing some time during the month.

Charles Phillips, author of "The Divine Friend," received a unique Christmas present from Margaret Anglin—who will produce

Claus and the usual distribution of gifts John Morrissey, former manager of the Orpheum provided a vaudeville bill for the youngsters' amusement.

Sunday night, Dec. 27, Fred Seeldon, the Orpheum's veteran stage door keeper, was stricken with illness and had to be removed from the theatre to his residence and placed under medical surveillance. Later it was announced he was suffering from a complication of La Grippe and lumbago. His condition is said to have improved but he is still confined to his bed.

Ziegfeld's "Midnight Frolic"

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Direction, PERCY REISS

(BY CABLE JAN. 8)

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EDWIN GEORGE

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I knew I'd come into my own some day; it's a small world, but the jumps are big. Wish everyone a Happy New Year.

Sincerely,

EDWIN GEORGE.

Direction EDW. S. KELLER.

P. S.—Regards to Tommy Gray. I am writing you an act. That's funny to begin with.

HIPPODROME (A. E. Meyers, mgr.).—Hal Davis & Co., headlined; Leon & Adeline Sisters; Earl & Edwards, Jennings, Jewell &

Barlow, Onyx Trio, Three Boyds, Casting Campbells.
GLOBE (W. V. Newkirk, mgr.).—Leroy &

Cahill, went very big; Capital City Trio, harmony; Benny & Woods, good; Kip & Kippy, excellent; Reed Brothers, fine; The Millwards, laughs.

SHUBERT (Earl Steward, mgr.).—"A Pair of Sixes."

GRAND (A. Judah, mgr.).—Thurston.

AUDITORIUM (Miss Meta Miller, mgr.).—Stock. "The Man from Home."

GAYETY (Matt Smith, mgr.).—Watson Sisters.

CENTURY (Joe Donegan, mgr.).—Fay Foster Show.

Hal Davis, who is headlining the Hippodrome's show this week is a former Kansas City boy.

Frank W. Richardson and Winifred Gilman, professionals, were married in La Crosse, Kan., last week.

LOS ANGELES.

By GUY PRICE.

ORPHEUM (Clarence Drown, mgr.; week Dec. 28).—Zoe and Kialre El Rey, entertaining. Warner and Francis, good. Cartwell and Harris, pleasing. Charlie Howard and Co., riot. Trovato, well received. Dorothy Toye, excellent. Ashal, exceptionally good. "The Red Heads," good.

EMPRESS (Harry Follett, mgr.; Loew; week Dec. 28).—Cameron, Devitt Co., excellent. Golden and West, good dancing. Sally Stempeler and Bro., entertaining. Homes and Riley, good. Slayman All's Hooloes, pleasing.

MAJESTIC.—"When Dreams Come True."



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KANSAS CITY.

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ORPHEUM (Martin Lehman, mgr.).—Pauline, great; Belle Baker, riot. Joseph Jefferson & Co., good sketch; Hussey & Boyle, act needs something; Frank North & Co., laughs; Ma-belle & Ballet, excellent; Eugene Trio, opened.

EMPRESS (Cy Jacobs, mgr.).—Ryan-Richfield Co., bright sketch; Lucy & Ethel Baker, good; Harry Thompson, big; DeWinters, did well; Leighton & Robinson, laughs; Cycling McNutts, good; The Eddys, thrillers.

Joe Cook

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Sylvester Schaffer

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NEXT WEEK (Jan. 11) PALACE MUSIC HALL, CHICAGO

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MASON.—"The Poor Little Rich Girl."
BURBANK.—"Baby Mine."
MOROSCO.—"The Rollicking Girl."

Reece Gardner is mixing the automobile business with acting, playing an engagement at the "Hip" and selling gasoline carts between shows.

Donald Bowles will take a vacation as soon as Manager Morosco finds someone to fill in as director at the Burbank during his absence.

Tom McLarnie, who last week went to Chicago to play his original part in "Our Children," says that unless he slips on the ice and breaks a contract or something he'll be back in California before six weeks.

Bertie Ford, the Orpheum player, has left for Kansas City.

Elmer Harris is rewriting "Pretty Mrs. Smith" for the film.

L. E. Behymer spent a few days of last week in San Francisco.

William Stoermer is en route to New York.

The Prices have gone to San Francisco in search of new booking.

Lou Gottschalk, composer of "The Tik Tok Man Of Oz," has a new play, "G. M. Anderson may produce it at the Morosco here after February 1.

MILWAUKEE.

By P. G. MORGAN.

MAJESTIC (James A. Higler, mgr.; agent, Orph.).—May Irwin, big; "The Wall Between," appreciated; Gallagher & Carlin, good; Baraban & Grohs, pleased; Ismed, excellent; Reiser & Gores good; Boland and Holtz, fine; The Carltons, registered.
CRYSTAL (William Gray, mgr.; agent, Loew.).—Elsie Gilbert & Girls, excellent; Besie La Count, fine; "Home, Sweet Home," good; Reddington & Grant pleased; Collier & Dewald, novelty.
ORPHEUM (William E. Mick, mgr.; agent, Loew.).—Bob Fitzsimmons & Son, drew big; Prevoll, fine; La Rue & Gresham comedy hon-

THE CONJURING COMIC JUDSON COLE

Direction, McKowan Agency
DWIGHT HUMPHREY, Representative.

ors; Maj. O'Loughlin good; Bodreau & May, pleased.

DAVIDSON (Sherman Brown, mgr.; agent, Ind.).—Nat Goodwin in "Never Say Die," first half, to good business; "Under Cover," last half.

SHUBERT (C. A. Niggemeyer, mgr.).—Shubert Theater Stock in "Damaged Goods," excellent houses.
PABST (Ludwig Krefes, mgr.).—Pabst German Stock company in "Wie Man Millionier Wird."

GAYETY (J. W. Whitehead, mgr.).—Rosey Posey Girls. Business good.

AUDITORIUM (Jos. C. Grieb, mgr.).—Auditorium Symphony orchestra

After having been dark since Progressive Wheel burlesque blew up in Milwaukee after a brief existence, after which the Barton shows failed to materialize, the Club theatre is scheduled to reopen Sunday with melodrama. Its old name of Empress as in Sullivan & Considine days will be used. James W. Kruse, a former Milwaukeean, will be manager, and 10-20-30 prices will prevail. There is believed to be a good field for this form of amusement to supplant the old Bijou, for there has been no "meller" for nearly five years. Much of the stock in the operating company is being taken by merchants on the street on which the house is located. Road company shows will be booked.

Nat Goodwin booked to open the first half of the week in "Never Say Die," at the Davidson Sunday night, was compelled to postpone until Monday night, having been taken ill with bronchitis in Chicago. A physician ordered a day's complete rest.

NEW ORLEANS.

By O. M. SAMUEL.

TULANE (T. C. Campbell, mgr.).—"Seven Keys to Baldpate."

CRESCENT (T. C. Campbell, mgr.).—Percy Haswell stock in "Maggie Pepper."

LAFAYETTE (T. C. Campbell, mgr.).—"Cabiria."

DAUPHINE (Law Rose, mgr.).—Stock burlesque.

LYRIC (Robert Mansfield, mgr.).—Robert Mansfield Players in "The Call of the Woods."

FRENCH OPERA HOUSE (Emile Durieu, mgr.).—Sigaldi Opera Co.

ALAMO (Will Gueringer, mgr.).—Vaudeville.

ORPHEUM (Arthur White, mgr.).—Hyams & McIntyre, bit of bill; Gormley & Caffery, funny; Ryan & Tierney, suffered through selections; Billy Swede Hall, first run humor; Clara Ingo, star in the making; Diamond &

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Brennan, pleased; "The Matinee Girls," entertaining and distracting in turn.

Hugh Oliver and Bobby Murphy are at the Alamo.

Owing to rainy weather local airdromes gave their patrons luncheon as a Yuletide offering.

Additions to the Robert Mansfield Players are Goldie Cleveland, Dollie Grooms, Charles Brunner and Flori Jones.

The Dauphine is presenting boxing bouts Saturday evenings. Told to select a gown as a present by an admirer, one of the Dauphine choristers said she was out of her "teens," meaning that she would omit velvet and or satin.

Maude Adams does not seat patrons after the first act commences. Another star here recently did not seat any before.

W. Rea Boazman, the agent, is giving his acts green trading stamps. For each dollar in commissions the acts get a hundred stamps. Fifty dollars in stamps brings a split-week and five hundred dollars' worth, a route. There are smaller prizes of cold cream, burnt cork, elimination of extra shows, date books, professional copies, joke books, slides, bones, tambourines, letterheads, scrap books, peroxide, canes, pyrotechnical cigars, crepe hair, and shredded weeds with carfare jumps.

PHILADELPHIA.

By JOHN J. BURNES.

KEITH'S (Harry T. Jordan, mgr.; agent, U. B. O.).—The show this week consists of a delightful array of comedy with a few sensational numbers by way of diversion. Headlining the bill was Kitty Gordon. She was well liked. Opening the show was Paul Sundberg and Angela Ronce in a good dancing act. Correll and Gillette put over their acrobatic comedy. Moxako Sisters, two little Japanese girls, were one of the pronounced hits of the bill. These little girls opened with good hand balancing and contortions and for an encore sang two popular song hits and danced the one-step. Angelo Patriello billed as "The Great Italian Piano Virtuoso," had hard sledding at the start, but soon proved he was a musician of ability and brought forth much applause, even from that portion of the house that does not like or appreciate classical music. Flo Irwin and Co., in

"The Lady of the Press," were one of the laughing hits. Following was Marie Nordstrom in "Bits of Acting." Miss Nordstrom entertained in way that was a little different from the usual run of vaudeville acts. She did well. Kitty Gordon came next. Then Harry Breen, who had a hard time for a few minutes, but soon had them at his mercy. He gave them so much that they started to walk out, not that they were displeased, but because they were "laughed out" and could stand no more. Closing the show was Havemann's Animals. The house readily appreciated it.

GLOBE (Eugene L. Perry, mgr.; agent, U. B. O.).—Bill is strong on comedy and is swift moving. The hits were the Kaufman Brothers and "The Buyer from Pittsburgh." The show was opened by Velde Trio, composed of a man, two women and a number of dogs. The women make a very good appearance and do some real good ground tumbling. The man also does some good acrobatic work and puts the dogs through some good stunts, but his attempt at comedy flat fail. Gibson and Dyko, singers, did not arouse much enthusiasm until one came out as a police officer with two heads, which got laughs. Cooper and Ricardo, a mixed team, put over some character songs in nice style and were appreciated. Dolly and Mack, a

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TORONTO.

By MARTLEY.

ROYAL ALEXANDRA (L. S. Solman, mgr.).—The Gilbert and Sullivan Opera Co., headed by DeWolf Hopper, opened Monday night in "The Mikado"; splendid reception by large audience. 11, "The Third Party."

PRINCESS (O. B. Sheppard, mgr.).—Annie Russell, well received. Pictures. GRAND (A. J. Small, mgr.).—Fiske O'Hara in houseful opening. 11, "September Morn."

SHEA'S (J. Shea, mgr.; agent, U. B. O.).—Trixie Friganza, big; Fisher & Green, good; Milton Pollock & Co., excellent; Alpine Troupe, sensational; Gardner Trio, good; Roxy La Rocca, pleasing; G. N. Brown, novel.

LOEW'S YONGE STREET (J. Bernstein, mgr.; agent, Loew).—"Honey Girls," bright and snappy; Andy Rice, clever; Janet Adair, good; Chas. Deland & Co., in sketch, fine; Mario & Trevette, encored; Peppino, pleased; Mueller Bros., entertaining; Bob Tip & Co., good.

SHEA'S HIPPODROME (A. C. McArdle, mgr.; agent, U. B. O.).—Milton & Dolly Nobles, very good in playlet; 5 Musketeers, a hit; Goulding & Keating, funny; The Lelands, novelty; Holmes & Buchanan, clever; 3 Cyclonians, held interest; Mary Pickford in "Cinderella," M. P. headline attraction. MAJESTIC (Peter F. Griffin, mgr.; agent, Griffin).—"The Bachelor's Apartments," feature act; Stella Davis, The Four Blondes, The Great Henri, John & Eva Brady.

GAYETY (T. R. Henry, mgr.).—"Bowery Burlesquers."

ST. LOUIS.

By RAYMOND A. WALSH.

HIPPODROME (Harry Earl, mgr.; Loew).—Neil McKinley, Senator Francis Murphy, Bogart & Nelson, Gus & Lily Garden, Emporium Trio, Hippodrome Four, Wormwood's Animals, The Stantons.

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Spending some Xmas in Dublin. And thanks to the Howard Brothers for that lovely Xmas dinner. Banjo dressing with mandolin and guitar trimmings. A La Varpervil Howard.

Wouldn't it be a great idea if all the sour-faced people who never come in to enjoy a show, or war news readers, or people with sour stomachs were not allowed in the first rows? What a difference in acts.

Going some nowadays when you must have a passport to go from England to Ireland. And believe me they mean it.

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THIS PICTURE SHOWS ME NEXT DAY GOING TO THE TROUPE IN TIME TO MISS MY TURN

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FRANCES CLARE and GUY RAWSON
with "Their Little Girl Friends" in "Yesterdays"
A Delightful Story of Youth
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Direction **CHRIS O. BROWN**
This Week (Jan. 8),
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SAM J. CURTIS

In "GOOD BYE BOYS"

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PLEASANT MOMENTS IN VAUDEVILLE

W. V. M. A.

ARTHUR PRINCE

With "JIM"

Care of VARIETY, New York

"SKETCH"

Luckiest of all in "The Girl From Utah" is Miss Ina Claire, the newcomer, who in five minutes had sung and danced herself into the heart of the public; with a small, pretty voice and good method, and a delightful gift for dancing, she is rich in the mysterious quality of charm.

"THE GRAPHIC"

A newcomer, Miss Ina Claire, played "The Girl From Utah." She is the least American of all American artists that we have seen in England. Her welcome was spontaneous and justified, and at the end of the play her ease and daintiness won her a well-deserved ovation.

"THE PEOPLE"

We have left to the last the pleasing duty of welcoming Mr. G. Edwards' latest recruit, Miss Ina Claire. She is charmingly girlish, she has the daintiest of ways, a sweet, small voice, and in her methods is wholly unspolled. There is nothing of the musical comedy Miss about her—none of those stereotyped arch ways and coy manners that are only too familiar. Miss Claire comes from America, but with only the prettiest suspicions of an accent. She dances, too, with lightness and grace.

Ina Claire

IN LONDON

"THE MAIL"

Miss Ina Claire, the young American lady who is making her first English appearance in "The Girl from Utah," is a perfect little darling—dainty, delightful, fascinating. Miss Claire is quite the nicest thing that America has sent us for many a long day, and she is quite charming enough to make us temporarily forget the raucous-voiced Mamies from whom we have been suffering in these days of ragtime and tango.

"THE GLOBE"

Miss Claire, the girl of the title, comes from America. She is a young artist of uncommon charm and of unspolled accomplishment. She can sing in the prettiest of small voices, and can dance with a lissom grace all too rare on our stage.

"DAILY CHRONICLE"

We who were at the Adelphi on Saturday night had the always delightful experience of seeing an entirely new musical-comedy "star" twinkle into being. Her name is Ina Claire. She is one of those happy people who manage to "radiate personality" without any obvious effort or reason for it. Not a glance or pose but had its joyous message, without a trace of forcing and she dances "like a wave of the sea." It would be interesting to know if she really comes from America. Certainly it is almost the first time one remembers the suggestion of an American accent having been musical.

"DAILY SKETCH"

London has a new musical comedy girl to talk about. Her name is Ina Claire. The reason why Miss Ina Claire was the success of the show calls for a description of her appearance and methods.

She is without the stereotyped paraphernalia of the musical comedy girl. She is a long, lissom person, who contrived to give the impression necessary to her part that she had only just put her hair up and gone into long skirts.

Her face has a piquant charm, and she has a movement of the body, natural or acquired, which is most alluring. It is a sinuous, snaky "dance," a glide, from her waist to her feet, altogether novel in character.

Miss Claire's American accent is not obvious. It is only a pleasant addition to her engaging personality.

"DAILY EXPRESS"

Miss Ina Claire, a debutante from America, is a most fascinating little lady. Her song and dance with Mr. Sidney Jones is the most distinguished number in the piece, full of character and color, and her rendering of it, with the strikingly dainty use of her hands, was really exquisite—an entirely artistic episode in a production in which art is not too obtrusive.

"SKETCH" (Weekly)

Most excellent of all is Miss Ina Claire. She put new meaning into imitations of popular favorites. Her Ethel Levey and her Harry Lauder were wonderful, both as imitations and as independent revelations of comic genius, and her dancing was delightful.

"WHAT'S ON"

Miss Ina Claire's astonishing powers of mimicry, which ever since the first night of "The Belle of Bond Street," have taken all London by surprise.

"THE SPHERE"

When Sir James Barrie makes one of his heroines declare that "charm" is the finest quality of womanhood, he might have added that it is the indispensable element for her success on the stage. Miss Ina Claire has an extraordinary charm. She is successful in her singing of a song, and equally successful in her impersonations of her stage colleagues. Above all this, she has a wonderful vivacity which places her at a bound at the very head of the actresses who do this kind of work.

"THE REFEREE"

I took infinitely more pleasure in the acting, singing and dancing of Miss Ina Claire, who was a poem of refinement and repose amidst the general racket and razzle-dazzle.



TEN CENTS

VARIETY

VOL. XXXVII. No. 7.

NEW YORK CITY.

PRICE TEN CENTS.



EVA TANGUAY

The Girl Who Made Vaudeville Famous
OFFERS



This picture was taken at twelve o'clock noon, Monday, (Jan. 11) in front of the
BUSHWICK THEATRE, BROOKLYN, showing crowd waiting
for doors of theatre to open.

*This gives an idea of
Eva Tanguay's Popularity*

VARIETY

Vol. XXXVII. No. 7.

NEW YORK CITY, SATURDAY, JANUARY 16, 1915.

PRICE 10 CENTS

MAMMOTH NEW ENTERTAINMENT FOR LARGE CHICAGO HOUSE

**William Morris Will Direct It. Vaudeville, Revue and Circus
Combined at 50 Cents, Top. Opening Feb. 15. Big
Theatres in Other Cities May Follow with
Idea, if Successful.**

Chicago, Jan. 15.

From an authentic source it is learned that a new mammoth entertainment is preparing for one of Chicago's biggest houses. It is to be directed by William Morris of New York, and open Feb. 15.

The show will include vaudeville, revue and circus, giving two performances daily at an admission scale up to 50 cents.

This policy, if successful, will be taken on by several large theatres in as many cities that have the available houses without bookings to occupy them this spring.

While the local theatre that will hold the Morris show is not named, it seems the logical one, due to the largeness of the program and the smallness of the admission, must be the Auditorium. It is minus its grand opera tenant this season, which may account for the new policy to be installed.

William Morris yesterday refused to discuss the Chicago report, which had apparently reached other New York papers, although not as fully defined. Several men from the dailies called upon Morris for the same information.

BRADY TO STAR D'ORSAY.

William A. Brady is to star Lawrence D'Orsay in a new play. The title is being kept dark. Everything regarding the production and the signing of Mr. D'Orsay has been kept very much under cover. The piece was placed in rehearsal Friday afternoon. The only other one of the cast known at that time was Evelyn Carter Carrington. The play is to be in readiness within a week or so and is to open in New York, possibly at the Maxine Elliott.

William Faversham, in "The Hawk," will leave the Elliott Jan. 23. Late this week there was nothing definite in view for the house except the D'Orsay play. The Faversham piece goes to the Majestic, Brooklyn, and then plays the up-town houses, after which the show goes to Boston for a run.

PIRATES CAUGHT.

George Mooser, the New York general representative for Oliver Morosco, caught a pirate using "Peg o' My Heart" this week. Through Mr. Mooser's New York attorneys' representative at Burley, Ia. (G. A. Sunderland), an injunction was served Wednesday there upon Forrest Taylor and Ned Bates, travelling as The Taylor-Daniels Co., and playing "Peg" under the title of "Peggie."

Besides issuing the injunction, the court ordered the company to deposit a bond of \$1,000 for Morosco's protection. The outcome had not been received by Mr. Mooser up to yesterday.

"P. & P." SEQUEL.

(Special Cable to VARIETY.)

London, Jan. 14.

Charles Klein, who adapted the "Potash and Perlmutter" stories for the stage play of that title, is now at work on a sequel.

It will show the central figures of the "P. & P." piece, after having amassed wealth.

STAR DISMISSES CAST.

Grace George dismissed the entire cast, with the exception of Leslie Faber and Theresa Maxwell Conover, at a rehearsal of her new play, "Half a Bride," Wednesday. There were 24 people in the cast, who will be replaced.

CLOSING BLACKSTONE.

Chicago, Jan. 13.

Klaw & Erlanger's Blackstone theatre, a load upon that firm since opening, and which was placed in the general K. & E. Shubert "pool" of the principal Chicago theatres of those two firms, will be shortly closed and kept dark. The rent for the house will be charged against the pooling fund.

Joseph Brooks has issued orders for the closing of "My Lady's Dress" at the Blackstone Saturday night. The piece has been playing here for three weeks. Mr. Brooks will disband the company and send the production to the storehouse until next season, when it will be sent on tour again.

ASTOR'S PERMANENT POLICY.

Early in the week Cohan & Harris had almost decided that the permanent policy of the Astor theatre in the future will be for "revues," along the lines of the old Weber & Fields music hall.

It might mean a constant stream of travestied skits upon current Broadway attractions, with mayhap most of the present cast of "Hello, Broadway" at the Astor as the nucleus of a stock company there.

BLINN'S SKETCH CALLED OFF.

"Nettie," the George Ade sketch Holbrook Blinn intended appearing in vaudeville with at the Palace next week, will not show there. It is said Comstock & Gest, managers of the Princess theatre, where Mr. Blinn headed the Princess Players, which played "Nettie" as a part of the Princess sketch repertoire, refused permission to their former director to use the playlet.

Eugene Walter is reported preparing a sketch for Mr. Blinn's variety debut, to happen in the near future.

CUTTING COLONIAL PRICES.

Starting Monday prices will be lowered at the Colonial. The matinee will be 25 cents for any orchestra seat and in the evening 50 and 75 cents, with a few front rows at \$1. The entire balcony will be 50 cents.

The announcement states the new scale will not be in effect on Saturdays, Sundays and holidays.

LEW FIELDS' "HANDS UP."

"Hands Up" will be the title of the revue Lew Fields intends producing about March 1. He is said to have tentatively engaged Blanche Ring for the leading role, and is in negotiation with Clara Kimball Young, the picture star. An attempt to secure Mary Pickford for the piece failed of its purpose, probably through Miss Pickford's large increase in salary with the Famous Players.

Ray Goetz, Grant Clark and Bert Grant will attend to the book, lyrics and music. Some of it has been written.

Mr. Fields will continue on the road with "The High Cost of Loving" for about three more weeks, closing after two weeks in Philadelphia, to rehearse the new show.

MOROSCO'S MAJESTIC SOLD.

Los Angeles, Jan. 13.

Although reported in VARIETY a month ago and as promptly denied by local men interested, the sale of the Majestic theatre lease was effected this week by Oliver Morosco, to T. J. Quinn, Detroit, capitalist; H. D. Herz, local capitalist, and S. H. Friedlander, former manager of the California and Columbia theatres, San Francisco.

Morosco has been trying to get out from under his Majestic lease for several months. The new lessees will take over the house within a short time. They will keep it open the year round, very likely with high class attractions in the winter season.

DOC COOK "TRYING OUT."

Chicago, Jan. 13.

Old Doc Cook is slipping back, much farther away from another trip to the Pole than he has ever been. Last week the Doctor was among the "try out" acts at the Indiana theatre here, although Doc has been in vaudeville for some time.

New Features Daily at New York.

When the Loew Circuit opens the New York theatre Jan. 25 as a straight picture house, the principal item of the program will be a feature film, changed daily.

INTERNATIONAL AFFILIATION OF PLAYERS' SOCIETIES LIKELY

Actors' Equity Society of America and Actors' Association of England in Communication on Subject. Many Members of Latter Connected With Native Order. Legitimate Players Only Involved.

Indications point to an affiliation of Actors' Association of England and the Actors' Equity Society of America unless the former rejects the conditions recently reached by the New York body whereby the two may reach a mutual understanding in all things theatrical.

Last summer Lennox Pawle, who is a member of the Equity, took steps toward the proposed affiliation by putting the matter up at several meetings of the English association. The London body sent a communication by Pawle asking what understanding could be reached relative to an affiliation. The Equity board took official action and its provisions are in the hands of the foreign association.

The Equity has quite a number of English actors on its membership list who also belong to the London association. These English players are working toward the proposed affiliation.

In the variety branch of theatricals as represented by the White Rats, there is already an affiliation between that body and all artists' protective societies of Europe.

NEW SHOWS IN PARIS.

Paris, Dec. 27.

The Folies Bergere reopened Dec. 24 with a revue entitled "Paris Quand Meme," by Maurice de Marsan and Tarault. It did well and business was good during the Christmas holidays. Whether it will attract after remains to be seen, especially as the means of getting home at night are restricted by the subway and trams ceasing to run in Paris after 10 p. m.

A new show is also mounted at the Moulin Rouge, "Legende des Petits Soldats de bois," by Maurice Landry. Moderate prices are charged, but the entertainment is not worth more than the money asked. Dario and Ceratto, clowns, Paule Morly, Rivers, Sinoel, Paul Clerc, Reyne Eymard and Ransard form the troupe.

At the Ba-Ta-Clan the patriotic piece, "Pour le Drapeau" ("For the Flag") is well presented, and business is good during the holiday season, but a long run is not expected.

GABY'S NEW PARTNER.

London, Jan. 13.

Gaby Deslys has selected her next partner to dance with, in the Granville Barker revue, to be first shown at the Duke of York's Feb. 15 (having been postponed from the date set, Feb. 1).

Carl Randall, now with Emma Carus in the States, has been engaged by Gaby, notwithstanding that Gaby visited her former partner, Harry Pilcer

in his dressing room at the Pavilion Monday night of last week, after Pilcer had just completed going through his new act with (Miss) Teddie Gerard. Gaby and Pilcer dined together Tuesday, but the Randall contract holds.

The revue will run 90 minutes. During it Gaby will sing, dance and mimic. It will be preceded by a curtain raiser.

The Pilcer and Gerard engagement at the Pavilion has been extended from the original two weeks booked to eight weeks.

It is alleged Flo Ziegfeld of New York claims to hold a contract with Miss Gerard that will interfere with any other offer from the States for the two-act.

Harry Pilcer and Teddie Gerard are being sought by the Palace, New York, to open in February. The couple are at present in England, and have received the offer by cable through the Marinelli office.

GERMAN SYMPATHIZER.

London, Jan. 13.

Nancy Buckland has replaced Ferne Rogers at the Drury Lane panto. Miss Rogers appeared to be in decided sympathy with the Germans, according to statements made to members of the company, which caused the English people in the cast to nearly start a revolt.

Miss Rogers also unbosomed her views to an American newspaper man. Scotland Yard heard of her, and detailed a German speaking detective to find out for himself what she thought. Miss Rogers told him freely. Then Miss Buckland got her job.

MOVING PANTO.

London, Jan. 13.

The Manchester pantomime will move into the London Hippodrome after its eight weeks down there.

GROSSMITH'S FAILURE.

London, Jan. 13.

Weedon Grossmith's spook play, "The Mystery of Redwood Grange," put on at the Pavilion Monday, is an unqualified failure.

Melodramatic War Claptrap.

London, Jan. 13.

"A Daughter of England," produced Jan. 8, is melodramatic claptrap on the war.

Bennett in "Kick In."

Chicago, Jan. 13.

When A. H. Woods' "Kick In" opens here next fall, Richard Bennett will appear in the cast.

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

V. A. F. MEETING.

London, Jan. 13.

A special general meeting of the Variety Artists' Federation has been called for Jan. 17, to consider the continuation or abandonment of the co-operative salary plan with music hall managers.

The agreement under which artists are playing the halls expires Jan. 30.

A report in New York says there is a strong possibility of English vaudeville stars taking their own touring companies to play around England in the halls and theatres in towns where the music hall managers won't play them.

It is stated most of the stars cannot get satisfaction on the basis arrangement between the Variety Artists' Federation and the managers, and for this reason they are rushing in as managers themselves.

CONTINENTAL CALL.

The H. B. Marinelli New York office this week received a message from Franz Steiner, director of the Berlin Wintergarten, saying business was excellent in that house. Mr. Steiner also added that he would give American acts an engagement of three consecutive months.

AUSTRALIAN POSTPONEMENT.

London, Jan. 13.

Through poor business in Australia at present, together with the unreadiness of the Sydney Hippodrome there, acts that should have left within the past week for the Antipodes, have had their engagements postponed for one year.

This affects the Wirth Family, Aerostar, The Georgettis and others.

JUDGMENT FOR LIBEL.

London, Jan. 13.

A judgment for \$6,000 has been awarded Gladis Cooper against the London Weekly Mail for libel.

CRISPI-FARREN ACT.

London, Jan. 13.

Ida Crispi and Fred Farren put on a 50-minute burlesque called "Stage-struck" at the Palace this week. It will prove acceptable.

INCOME TAX SUBJECTS.

The alien actor has just discovered that for any stage service in the United States wherein his contract bears Uncle Sam's legal stamp he is subject to the income tax provisions and must pay 1 per cent. on the sum total of his season's salary.

Americans in England are income-taxed by that government.

Cochran, Empire's Manager.

London, Jan. 13.

Charles B. Cochran has been appointed manager of the Empire by Alfred Butt. Mr. Cochran will retain the Ambassadors.

Alhambra's Wednesday Mat.

London, Jan. 13.

The Alhambra will hereafter give a Wednesday matinee.

CANADA SORE ON OUR PRES.?

Toronto, Jan. 13.

Your President Wilson doesn't stand so well around here, according to expressions of regard in the theatre. At the Star theatre last week was sung the American song, "Hats Off to You, Mr. Wilson." It was hissed from all parts of the house.

At Shea's, when Trixie Friganza sang the same number, it was received in dead silence.

AMERICANS NEEDED.

Chicago, Jan. 13.

An American artist just returning from Europe claims that London, despite all reports to the contrary, is sadly in need of American material, but adds that American acts going abroad on speculation are given but one week instead of three, four or five, as formerly.

The same individual, apparently speaking from experience, advises that American acts upon accepting the initial week should insist upon having the sentence: "This is not my regular salary" incorporated in the contract, as the English managers seem to forget this fact when issuing contracts for subsequent time.

PICTURES HAVE CALL.

Paris, Dec. 27.

The reopening of the Gaumont Palace (Hippodrome) last week was an immense success. The large house has been filled since. There is a patriotic element which appeals to the Allies. The immense picture house is the favorite resort of the English and American visitors in Paris at the present time. The shows at the Paris music halls are far too weak to appeal to their liking.

BUTT OUT OF MANCHESTER.

London, Jan. 13.

A report has said Alfred Butt resigned as director in the Palace, Manchester, and Empire, London.

There is no truth in the Empire, London, rumor, but Mr. Butt did resign as a director of the Manchester hall. He took this action through failure to agree with Walter Defreze regarding its policy.

SAILINGS.

San Francisco, Jan. 13.

Arrived on the Ventura from Australia Jan. 9: Ray and Ray, Hughes Musical Trio, Sebastin Merrill's Yip Yaps, Bill Norris, Mr. and Mrs. Al Herman, Roberts and Lester, Roy D. Murphy.

London, Jan. 13.

Jan. 13, Sydney Hyman (Baltic).

EMPIRE'S NEXT SHOW.

London, Jan. 13.

The Empire will have a new show in March with Ethel Levey and George Graves in it.

Janis Back at Palace.

London, Jan. 13.

Elsie Janis will return to the London Palace the end of February.

LONG DISTANCE SPLIT-WEEK ON LOEW'S WESTERN TIME

Three Days Each for Acts in Salt Lake City and Denver. Another Split Between Ogden and Salt Lake. "Newspaper Coupons" Said to Have Ruined Mormon Town for Paying Show Business.

Salt Lake City, Jan. 13.

Commencing Jan. 15 Loew's Empress here will show but three days weekly (the last half), splitting with Loew's Empress, Denver.

Acts on the Loew western time will come this way from Los Angeles, losing three days traveling, and first play the Loew stand at Ogden, afterward coming here, and then going to Denver, also playing the last half there.

Since two local newspapers commenced giving away free coupon tickets to the Loew and Pantages theatres (both playing pop vaudeville) business has fallen off at a terrific rate. Its effect has been to also spoil the patronage at the Orpheum (big time) unless the Orpheum has an extraordinary attraction at the head of its program. The Utah theatre, playing burlesque, is losing money.

The show people say the giving away of free tickets in a town the size of Salt Lake, and a city not accustomed to it, has practically killed the town for paying show business, making Salt Lake one large den of dead-heads. The free coupon innovation came from the Loew house first, and was followed by Pantages.

The free admission newspaper coupon has been pretty generally employed by the Loew Circuit in all western cities where it operates the former Sullivan-Considine theatres. It was first used by Loew in New York, through an arrangement with a daily paper.

TOMMY WILL RETIRE.

One week of New York vaudeville satisfied Tommy Gray, the author-near-actor. Tommy will not announce in what manner he was satisfied, whether salary, applause or disgust. But the fact remains he has renounced the stage excepting as a place to send his written material to.

Authoring will be his strict business hereafter. Several people told Tommy he may be the best actor in the world, but then he would still be a better author, and Tommy has listened to common sense. Barring a week that he may give Hammerstein's, to prove his local drawing power, Thomas will forever leave the rostrum as an actor.

It was Jan. 10 when Mr. Gray reached that decision, and it will probably be made a national holiday.

SHEAN AND WARREN RETURN.

Chicago, Jan. 13.

Al Shean and Chas. L. Warren have reunited as a team and opened at the Majestic this week with "Quo Vadis

Upside Down," the vehicle they formerly offered in vaudeville.

Shean is featured in the billing, Warren being programmed as assistant.

The return was an easy victory for the pair, they retaining their laugh-making proclivities in the funny travesty, as of yore.

MOLLIE MCINTYRE'S ACT.

Mollie McIntyre, the star of "Kitty McKay," will open in vaudeville, at the Palace, New York, Feb. 1, with "The Fiddle Told," a sketch by Evelyn Blanchard.

MAY IRWIN, SINGLE.

Chicago, Jan. 13.

May Irwin is about to give up the sketch she started with in vaudeville on this trip, and will appear as a "single act."

Dickinson's Widow Suing.

Kansas City, Jan. 13.

The widow of Walter S. (Rube) Dickinson, the Orpheum monologist, who was killed in an accident here December 28, when a wooden canopy at the new Hotel Meuhlebach fell, is suing for \$10,000. The suit was brought Saturday in the circuit court. The defendants are the Meuhlebach Estate Company and the Westlake Construction Co.

Ten thousand dollars is all that may be claimed for a death under the Missouri law.

TANGUAY PACKING BUSHWICK.

The return trip to vaudeville of Eva Tanguay, which commenced a few weeks ago, and exceeded all expectations of the most sanguine regarding her drawing prowess in New York, became an overwhelming surprise at the Bushwick, Brooklyn, where Miss Tanguay is appearing this week.

Monday the Bushwick had a turn-away, and the advance sale by Monday night was the largest ever recorded in a New York vaudeville theatre.

\$3,000 FOR CALVE.

Emma Calve reached New York Sunday, and Monday evening watched Orville Harrold sing at the Palace. It is said that agents at once approached Calve upon her arrival, for a vaudeville tour, offering her \$3,000 weekly.

Carl Jörn, another Metropolitan star, at the Palace last week, is said to have remarked during the latter end of the engagement he did not believe his voice could stand the strain of singing twice daily, although the grand opera singers who might give two performances on the Met stage during a week, would use their voice more than during 14 shows in vaudeville. Still they would have to get us earlier for the vaudeville matinees.

Mr. Harrold through his success at the Palace this week has been retained for there next week.

SAW WIFE IN ACT.

Baltimore, Jan. 13.

That he had seen his wife for the first time after a separation of a year when she came on the stage at the Maryland theatre here as a maid in a sketch called "Beauty Is Only Skin Deep," was the testimony of William H. H. Coombs in the Circuit Court Monday. He was granted an absolute divorce from her on statutory grounds.

He said that he had married in August, 1905, at Atlantic City, and that she had left him in 1913 in Philadelphia.

LESS MONEY FOR BAYES.

The decision of Norah Bayes to cancel all her big time vaudeville contracts at \$1,500, unless the managers agreed to an increase of \$75 weekly on her salary, as reported in VARIETY last week, is apt to become an expensive decision if Norah decides to return to the big time stages.

It was reported about the Palace theatre building this week the managers had agreed to offer her not over \$1,250 a week in the future, with \$1,000 as possibly the figure.

The story said that last summer when Jake Jacobs booked Miss Bayes for this trip at \$1,500, Miss Jacobs had difficulty in securing the price, and in addition got her client "pay or pay contracts" that were not affected by the salary cut later ordered for vaudeville turns. The managers in being obliged to skip Miss Bayes at that time for a reduction of wage will now accept the opportunity to do so, if she wants to regain her canceled engagements. Miss Bayes had not returned to New York from Indianapolis up to Wednesday morning, but was expected back that day.

COMEDY CLUB OFFICERS.

At the election of the newly-formed Comedy Club at its quarters, 1568 Broadway, the following were elected: Frank Conroy, president; A. Frank O'Brien, vice-president; August Dreyer, treasurer; William Wolfenden, secretary; N. E. Manwaring, chairman of house committee.

It was decided to hold a benefit performance for the club at the Astor theatre Sunday night, Jan. 24.

COMEDIAN IS CONSTANT.

Philadelphia, Jan. 13.

During the engagement of Kitty Gordon, the English singer, at Keith's, Philadelphia, last week the marked attention paid her by Jack Wilson, the vaudeville blackface comedian, was commented upon. Mr. Wilson came over to Philly about the middle of the week, and is said to have been paying constant court to Miss Gordon for some time past.

During his stay here and while Miss Gordon was upon the stage, Mr. Wilson was seen giving her two little dogs an airing on the avenue.

MARRYING HER PROTEGE.

Salt Lake City, Jan. 13.

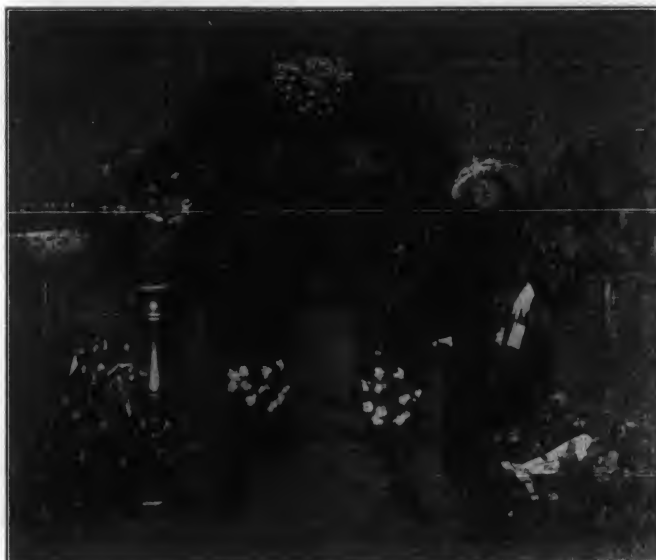
Frances Benton announces she has succumbed to the loving wiles of her protege, Richard Benton, and that they will be married after concluding the present Orpheum Circuit tour.

Miss Benton is charged with having taken her protege away from his parental nest in Portland, Ore.

NAZIMOVA'S CAST.

The cast supporting Nazimova when she opens in a sketch at the Palace, Jan. 25, will include Charles Bryant, husband of the star. Others are Mary Alden, Gertrude Berkley, Edith Spears and William Hassan. The feminine players have been at some time or another at the head of touring companies.

M. S. Bentham is the vaudeville director for the Nazimova engagements.



ALICE LLOYD IN SAN FRANCISCO

Alice Lloyd's return visit to the Orpheum theatre, San Francisco, for Christmas and New Year's weeks marked another box office record breaking epoch for this popular vaudeville. Sunday, Dec. 27, the Indoor Yacht Club of 'Frisco presented Miss Lloyd with the eight-foot high electrically lighted floral horse-shoe, pictured above (with Alice standing to the right of it). Miss Lloyd's present trip over the Orpheum Circuit has been the most successful of the many she has undertaken.

PRINCESS' PARLOR REVUE MAY EXHIBIT NEW STYLE SHOW

**Shuberts Reported Calculating to Produce 90-Minute Piece
Along Lines of J. M. Barrie's Revue, at London Theatre.
Intended to Play in New York Early in March,
With Two Principals Yet to Be Chosen.**

A "parlor revue" has been designed for the Princess theatre in March by the Shuberts, according to report, which says that the principle of the piece will be based upon the J. M. Barrie idea to be shown by Alfred Butt under the Charles Frohman direction at the Duke of York's London next month.

The Barrie scheme is to have a fast moving revue, which will embody his views of the other revues in London, current and past, also of the present legitimate attractions over there.

It is said the Shubert piece will proceed along the same lines, running about an hour and a half, preceded by a curtain raiser.

The Shuberts are reported in negotiation with Joe Coyne for a principal role, also a well known woman who can mimic. It is likewise said the rehearsing of the piece will depend upon a suitable cast being selected.

VAUDEVILLE REVUE.

A revue containing 15 people is under course of preparation by Jack Singer, proprietor of "The Behman Show." Mr. Singer has commissioned Tommy Gray to write the book, and is said to have engaged Lou Anger, also Sophie Barnard, for the principal roles.

The main scene in the skit will be a travesty.

REVUE FOR AUDITORIUM.

Chicago, Jan. 13.

Plans are under way to install a gigantic revue at the Auditorium here. The backers are keeping their identity a secret, but they have sent to New York to learn what big names are available for the company.

The revue is to be made up practically entirely of names that have been headliners in vaudeville.

REVUE ENGAGEMENTS.

Sam Hearn and Helen Eley have been engaged as a team for the Winter Garden.

Doyle and Dixon will open with John Cort's musical farce, "What's Going On?" at the Cort, Boston, probably Jan. 25. "Peg" in that house is to be held over a week.

W. C. Fields will not appear in the Winter Garden show. He has accepted a vaudeville route.

The Shuberts were dickering this week with Bickel and Watson for their new show. It was a question of salary. Sam and Kitty Morton were also reported to have been mentioned to the Shuberts.

The two Kosloffs, Theo. and Alexis, have had offers to come over to this country for musical shows. Morris

Gest forwarded an under the sea message to Theo. to join the next Winter Garden production, dancing with Dazie, who will have a ballet built around her in that show. Annette Kellermann wants Alexis to dance with her in "The Modern Girl," but Alex is asking about \$150 more a week than Annette wants to pay.

MORRIS' CABARET REVUE NEXT.

The next cabaret revue listed for Broadway is that about to be prepared by William Morris for the New York Roof. Mr. Morris will have the assistance of Julian Mitchell in staging it, says report.

TENANTS SUMMONED.

Sixteen violations of the fire law against film tenants of the Candler Building, 220 West 42nd street, were made returnable to the 54th Street police court Thursday afternoon.

Inspector Mindel had the court summons in charge, and not a man in the Candler Building escaped that had film material in his possession.

According to the law no tenant can have any films within a 50-foot zone of the theatres.

The Candler owners have instructed Bainbridge Colby to represent the tenants, as the Candler interests maintain they have complied with the law in every respect.

SHEA HAS PASSAIC.

The Playhouse at Passaic, N. J., has been taken over by Harry Shea, who will open it Monday on a split week pop vaudeville plan, using five acts.

The Orpheum, Jersey City, which Mr. Shea had been offered, is reported to have been rented this week at \$12,000 yearly, for a stock policy.

Pilcer's Ankle Sprained.

(Special Cable to VARIETY.)

London, Jan. 14.

Harry Pilcer sprained his ankle last night while dancing at the Pavilion and is temporarily disabled.

Manhattan's Three Sunday Shows.

Last Sunday at the Manhattan opera house the Loew Circuit (playing vaudeville there Sunday only) gave three shows during the day, using seven acts, as against the former policy of two shows on the Sabbath in that house and 12 acts.

Niagara Falls Playing Pop.

Niagara Falls, N. Y., Jan. 13.

The International theatre is playing split week vaudeville, six acts, booked through the Marcus Loew agency.

PANTAGES' "INSIDE STUFF."

Spokane, Jan. 13.

That the Pantages Amusement Co. of Spokane, owner of the lease on the Pantages theatre here, really possessed assets of \$150,000 in the name and bookings of Alexander Pantages when the theatre was turned over by a receiver to the Pantages theatre of Seattle, was declared in the superior court here by Attorney Seabury Merritt.

Attorney Merritt appeared for the plaintiffs in a suit brought by M. H. Eggleston, former city treasurer, C. H. Rodenbach and Mrs. Thomas G. Thomson to recover about \$66,000 from Mr. and Mrs. Pantages and the Pantages Theatre Co. and to obtain an accounting from them.

The court, after ruling it was immaterial whether Mr. Pantages ever paid anything for his stock in the Amusement company, awarded a verdict for the defendants.

The testimony in the case showed that Mr. Eggleston and others were holders of stock in the original company in 1907, when the theatre began losing and was turned over to a receiver, by whom it was sold to the Seattle concern. They alleged Alex. Pantages and E. Clarke Walker, manager of the house, were instrumental in having the receiver appointed, in order that they might obtain control. The testimony indicated the theatre is now prospering.

The receivership proceedings in 1907 smelled of fraud," declared Attorney Merritt to the court. "All the property of the company was taken from the local stockholders and turned over to Mr. Pantages by a proceeding of which they had no knowledge."

Mr. Eggleston testified that before the deal was arranged, and while he had no knowledge of it, he had contemplated taking the theatre's affairs into court himself, but had been restrained by Mr. Pantages, who told him he had a deal on to sell the property and that a court proceeding would "queer" it.

He declared he was assured by Mr. Pantages that he would lose nothing on his stock if he kept quiet.

PROMISES MINNEAPOLIS.

Minneapolis, Jan. 13.

Minneapolis has been promised a new vaudeville theatre for 1916, with the largest capacity of any house in the Twin cities.

Marcus Loew made the promise when stopping off here with Peter Schaeffer of Chicago. Mr. Loew said the present local theatre (Unique) attached to his circuit is too small for profit, and a \$600,000 house will replace it.

The Rogers Estate Co., owning the Unique, is said to be interested with the Loew people in the new house.

"ON FILE" CAST.

In the cast announced for "On File," the "On Trial" travesty at Hammerstein's next week, are George Murphy, Loney Haskell, Dave Ferguson, Tommy Gray (who wrote the skit), Solly Lee, Henry Fox, Conroy and Lemaire, Tiny Tot.

BUFFALO AFTER BOASBERG.

Buffalo, Jan. 13.

With Toby Claude's picture on the front page, and under big, glaring headlines covering half the paper, "The Times" this afternoon reprinted VARIETY's story relative to the arrest of the actress in New York, at the instigation of one Julius Boasberg, a Buffalo installment jeweler, and the proceedings which are to follow.

It is understood that a certain police officer, whose name is not known, but who feels that he has not yet received proper publicity through the newspapers, in accordance to that allotted his fellow officers, has "reached" Norman E. Mack, proprietor of "The Times," and through this source the paper, which has for some time been antagonistic to the police department, has resorted to exposing the entire force and its policy.

Whether or not Boasberg's seemingly underground connection with officials at headquarters will be brought to light is still problematical, still it is said "The Times" staff has hounded the jeweler to death, until he is no longer to be found at his establishment.

Although it has been stated the case would come before the grand jury here this week, "The Times" questions it, declaring in its head that "District Attorney Dudley denies the case will ever be brought before the jury," intimating the "Pull" which the police has with the county officials is sufficient to defeat that.

In communication with Mr. Dudley this afternoon he stated that "after a rigid investigation I have found nothing which would warrant an indictment being returned against Lynch, the officer who made the arrest. The warrant was legally issued, and Lynch but performed his duty."

Mr. Dudley would say nothing of Boasberg being liable to prosecution.

H. J. & F. E. Goldsmith, of 41 Park Row, New York, are continuing their activity in connection with the Claude Boasberg case and have made some interesting discoveries regarding the usual methods the firm of H. & J. Boasberg employ in their efforts to secure collection on the jewelry sold by them on the installment plan.

The attorneys state that they will have an interesting statement concerning these activities which they will make public in a few days. Miss Claude, according to them, is to appear before the Erie County Grand Jury during the week of Feb. 8 to lay the facts of her arrest and release before that body.

The Goldsmiths have taken steps to have the actress go through bankruptcy proceedings in New York City.

PICTURES AT SHERIDAN SQ.

Pittsburg, Jan. 13.

The Sheridan Square theatre, now playing pop vaudeville, will go into a straight picture policy commencing Jan. 25. It is in East Liberty, a suburb.

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

"BILLY" SUNDAY CALLED CLOWN BY SENSITIVE VAUDEVILLIAN

Evangelist Starts Ire of Stage Player, Who Protests Against Sunday Making Fun of His Competitors in Amusement. Sunday Said to Be Good Showman With "Comedy Finish" to His Evangelical Meetings.

Philadelphia, Jan. 13.

The revival meetings held by "Billy" Sunday in this city have brought a protest from one vaudevillian over here. The Sunday meetings have been described by theatrical people who have attended them as indicating showmanship in management, and it is said Sunday "finishes with comedy."

The protest as lodged is this:

Anent Billy Sunday I notice the comical William, whose name is a headliner in every calendar, is "roasting" the theatre, and splitting receipts at about the rate of 90-10. Now, why should the versatile Willie be jealous of the joker who doesn't back up his comedy with religion? I don't think it is quite professional for the circus clown to "broil" his brother jester of the theatre; in fact, it is never done in the undisguised circuses. But, then, I suppose that is another unique point in Bill's monologue.

A VAUDEVILLIAN

(who does not like Sunday shows).

GRANVILLE ON ROOF.

The Amsterdam Roof will have Bernard Granville as a feature commencing Monday night. The singing comedian will take the principal role of Flo Ziegfeld's "Midnight Frolic" in the air. Will H. West leaves the Roof cast this Saturday, owing to his show ("The Debutante") going on the road.

Mr. Granville departs from the management of the Shuberts this week. It is said that the Shuberts offered Granville the starring role in "A Day of Paradise," a new musical production they have in mind, but previous differences, together with the Winter Garden management failing to furnish Granville with a starring vehicle by Jan. 1, as per his contract, and the consequent "notice" given by him to them, forbade a renewal of business relations.

While Granville is on the Roof, he may also appear at Hammerstein's, for a run. When G. M. Anderson ("Broncho Billy") asked Granville what he wanted weekly to head the new musical comedy stock company now forming for Anderson's Gaiety, San Francisco, Granville replied \$650.

"Dancing Around" will leave the Winter Garden in two weeks and go to Philadelphia for four weeks, after that the company moves to Boston. Frank Carter will play Granville's role on tour, and Harry Clark will take Carter's present role. Helen Lee now has the part originated by Mary Robson.

PUBLISHER CUTS ONE-HALF.

Something dropped in a big music publishing concern within a stone's throw of Broadway this week when

the announcement went forth that one-half of the entire force would be lopped off, following a retrenchment policy.

The publisher has been giving but little attention of late to his music business, and upon returning to harness first jumped on the expense list.

BRENON WITH B. O. A.

Herbert Brenon, late of the Tiffany Film Co. forces, and who directed the Mrs. Leslie Carter feature, "The Heart of Maryland," is now attached to the Box Office Attractions Co.

His first picture will probably be the "Kreutzer Sonata," with Nance O'Neil.

Hawtrej in Feature Film.

London, Jan. 6.

Charles Hawtrej has been engaged to appear in a three-reel comedy film, "A Honeymoon for Three."

Mrs. John Wood Dies.

(Special Cable to VARIETY.)

London, Jan. 14.

Mrs. John Wood, age 83, died Jan. 11.

Loew Booking Plaza.

The Plaza theatre at Madison avenue and 59th street, playing pop vaudeville, will be supplied by the Loew agency, commencing Monday.

The Moss & Brill office has been furnishing the house with its bills.

Additional Salings.

(Special Cable to VARIETY.)

London, Jan. 15.

(For South Africa), Rinaldo, Victor Wakeman, Challoner, Larolla and Rose.



BILLY BOHM

Two and one-half year old champion of America and Austria-Hungary. Direction, MRS. FRANK BOHM.

NEW ACTS.

Joe Keno and his wife, Rosie Green, will return to vaudeville as a two-act. Mr. Keno and his temporary stage partner, Elisabeth Mayne, had a squabble while playing Milwaukee. During it, Miss Mayne alleges, Mr. Keno struck her. They separated that week. Miss Mayne may join the Annette Kellermann Diving Girls, now proposed for vaudeville by Rose & Curtis. Dave Ferguson is a possibility as the other principal for that turn.

Viola Gillette is opening in a singing number, with Ned Munroe. George MacFarlane will start another vaudeville trip shortly as a "single." (M. S. Benthams.)

Professor Armond is showing a new act this week called "The Fall of Antwerp."

Channing Pollock is the author of "It Doesn't Happen," the playlet Helen Ware will appear in at the Palace, New York, next week, for her vaudeville debut. Byron Beasley, Harry West and Frederick Driggs are in the supporting company. Mr. Pollock has directed the rehearsals.

The Zeigler Twins have a new act (Paul Durand).

Mabel Lewis and Milton Joyce have formed a two-act (James E. Plunkett).

Bob Barris and Nellie Daly will do a vaudeville act. Both are from the famous stage families of their names.

May Thatcher has a new single act. She has a special routine of songs written by Dick Richards.

James (Fat) Thompson, formerly with Williams, Thompson and Copeland, has secured Will F. Petrie and Fred Stanton to assist him in the production of "The Burglar's Union" and will tour the Orpheum time, opening next week.

Sam Mann opens next week at Hammerstein's in a new act called "Lots and Lots of It."

Fanny Ward has a new sketch.

Davis and Mermæ will appear shortly in a new sketch, "True Love," by Morrell Hazard.

ACTS AT THE HIP.

Following the closing of "The Wars of the World" at the New York Hippodrome this Saturday, a full sized circus will be given at the big house, opening Jan. 25.

These acts are among those engaged: Yorke's Dogs, Bounding Gordons, Bradner and Derrick, Power's Elephants, the Weavers, Paula, Curzon Sisters, Picchiani Troupe, Delmar and Lee, Riding Davenportes.

Billy Hart and Charlie Cunard, both clowns, who were formerly with the Wallace show, have been engaged for the new circus at the New York Hippodrome. Bill Lorette, the clown, who replaced Marceline at the Hip, will be retained to go into the new show. Forty clowns are to take care of the comedy.

Power's Elephants have been specially engaged for the circus program.

Vitagraph Another Year.

The Vitagraph will stay at least another year at the old Criterion (now Vitagraph).

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

IN AND OUT.

St. Louis, Jan. 14.

Lola Merrill and Frank Otto, programmed to appear "No. 2" on the Columbia program Monday, refused to open unless given a later position. The act left the bill, replaced by Kaufman and Lillie. A wire to this city today says Merrill and Otto have also been canceled for their engagements at the Orpheums, Memphis and New Orleans, for the next two weeks.

Clayton White & Co. in "Cherie" will take the vacant place on the Memphis Orpheum program next week.

Charles and Fanny Van left the Palace program Monday night. Marshall Montgomery, also appearing at Hammerstein's, replaced them. The two theatres are in Times square.

McWatters and Tyson quit after their second number at Hammerstein's Monday matinee. Arthur McWatters announced his partner, Grace Tyson, could not proceed, owing to an injury received that morning. Miss Tyson had slipped on the steps of her home, fracturing a rib. The team at first decided to cancel, but Miss Tyson said she would try to go through the act. The pain became too intense, however, and after leaving the stage a second time, she had to be carried to her dressing room. The three Keatons filled in.

Claudius and Scarlet did not open at Hammerstein's Monday. The bill was closed up without a substitute.

At the Colonial Monday afternoon, the Glorias, dancers, who were placed to start the performance, left the theatre about 1.30, returning at 2.45. They informed the stage manager when reproved for tardiness they had been instructed by their agent they did not have to report until the latter time. Being foreigners they got away with it, but opened the bill at night. John and Mae Burke opened the matinee. The Burkes were substituting for Raymond and Bain, who walked out rather than to take that position. Gus Edwards in his "Song Revue" had trouble with his voice, but appeared.

The Glorias left the Colonial bill Tuesday, refusing to remain in the opening spot.

At the Bushwick the Cameron Sisters left the program, with Josie O'Meers going in.

Mr. and Mrs. Carter De Haven have cancelled the next two weeks at the Keith theatres, Toledo and Cleveland, through illness.

"The Sacrifice" with Madeline Blanchard, billed to headline Hammerstein's this week, was canceled after shown at Hammerstein's Lexington Avenue Opera House last week. Cause given as too warlike in tone and against the neutrality request of President Wilson's. Miss Blanchard threatened suit. The Long Tack Sam Company was held over to fill out the bill. The Hammerstein management held the Blanchard sketch over at the opera house this week to "square" it.

Cincinnati, Jan. 15.

Sylvia Loyal, at Keith's, fell from a ladder during her performance Monday matinee, breaking her right arm. She will require a couple of weeks to recover.

MORE LIFE MEMBERS

Through the efforts of Frank Fogarty, Julian Eltinge has taken out a life membership in the White Rats.

Within the last few weeks the following life members have been enrolled: Harry Rabe, Frank Stafford, Edw. Corelli, Jas. J. Corbett, J. J. Hughes, Will Rogers, Tim McMahon, Eddie Foyer.

The above together with the list below shows that our life membership is growing and it is the earnest desire of the Big Chief that everyone who can afford it should take out a life membership. Who will be the next?

Corse Payton, Frank Fogarty, Bobby Gaylor, Ed. Keough, A. A. Ford, Harry Kelly, Fred Niblo, Frank Fay, Thos. P. Russell, Thos. Welch, Alf Grant, Rohelia Inza, Chas. H. Farrell, Frank North, Harry Coleman, W. W. Waters, Junie McCree, Happy Jack Gardner, Lon Hascall, Jas. F. Dolan, Colie Lorella, Edward Clark, Dr. Carl Herman, Chauncey D. Herbert, Fred A. Stone, Hal Groves, Jules W. Lee, Dave Montgomery, Will J. Cooke, Frank Evans, Samuel J. Curtis, Geo. W. Monroe, Geo. LeMaire, Thos. J. Ryan, Edward Garvie, Edward Castano, Robert L. Dailey, Gordon H. Eldrid, Bert Levy, Eddie Ross, Ernest Kluting, Robert J. Higgins, Cecil Emmett, C. E. Willard, Walter Sanford, Tom Smith, Jos. P. Mack, Greg Patti, Harland Dixon, Sam Morton, Bert LaMont, Will H. Cohan, Dick Lynch, Johnny Jess, Ralph Lohse, Pat Rooney, Henry Bergman, Leon Emmett, Burt Green, John Lancaster, Tom Nawn, Dick Hume, Gerald Griffin, Patsy Doyle, Jack Conway, J. P. Griffith, Geo. E. Delmore, Chas. McPhee, Al Jolson, Chas. J. King, Tom Lewis, Tom McNaughton, Jack Nolan, Ben Black.

The following women are also life members: Dorothy Vaughan, Lillian McNeill, Alice Lloyd, Gladys Arnold, Marie A. Russell, Grace LaRue, Cora Youngblood Corson.

Through the efforts of Miss LaRue and Mr. MacBarnes, Frank Keenan made application for life membership in the Rats several weeks ago.

WORKING ON DEBTORS' LAW.

"Repeal the Massachusetts Debtors' Law," is the cry of the legitimate and vaudeville profession right now. Concerted efforts on the part of the White Rats' Actors' Union, Actors' Equity Association and the United Managers' Protective Association will be made toward bringing about a repeal of the Massachusetts law which permits a debtor to be jailed.

While the theatrical unions of Massachusetts will directly carry an appeal to the State Legislature, now in session, the main body of the White Rats in New York, the Actors' Equity Association and the U. M. P. Association will send representations to the legislature in the hope of persuading the Massachusetts law makers to set aside the law.

Will J. Cooke said the Rats had placed the matter in the hands of their attorneys, O'Brien, Malevinsky & Driscoll, and that something definite would develop within the near future.

Lignon Johnson, attorney for the Managers' Protective Association, says the managers will do everything within their power toward having the law repealed and that they have notified both the Rats and the Equity members the Association will lend its influence in the matter.

Howard Kyle, an official of the Equity Association, stated the Association would lend its heartiest co-operation with the other societies in the repeal movement.

Of late many prominent players have run amuck of the Bay State debtors' law and in each case the arrests have greatly inconvenienced and embarrassed the persons involved.

Aid is also expected to materialize from the burlesque end of the amusement field.

Willard Lee Hall Wanted.

Will Willard Lee Hall please communicate with the White Rats on a matter of importance?

A. B. C. HAS FT. WAYNE.

Chicago, Jan. 13.

The Affiliated Booking Co. will supply the Empress, Fort Wayne, with a vaudeville show of five acts, playing split weeks commencing Jan. 24. The house was formerly booked through the Loew agency, New York.

W. V. M. A. Regular Meeting.

Chicago, Jan. 13.

The Western Vaudeville Managers' Association will resume its regular routing meetings next week. These meetings were discontinued more than a month ago because of the congested conditions of the Association's books.

HURT IN AUTO

Chicago, Jan. 13.

The Six Russian Hussars all girls, while riding in J. C. Matthews' automobile were all injured when the machine was struck by a street car.

Clara Aldridge was seriously injured internally and was rushed to a nearby hospital. The auto was a complete wreck. The girls were on their way to play a club engagement.

SCHAFER NOT DRAWING.

Chicago, Jan. 13.

Sylvester Schaffer failed to draw at the Palace this week, although the house advertising was increased for his engagement. It is his second consecutive week here, playing Majestic last week.

Fuller-Brennan's Representative.

San Francisco, Jan. 13.

The Ventura from Australia Jan. 9 brought Roy D. Murphy, the newly appointed Fuller-Brennan American representative.

Mr. Murphy will go to Chicago, where he will book acts for the Australian circuit.

New London Representative.

M. S. Bentham, lately connected with Will Collins, the London agent, with whom he had a booking arrangement, has appointed Monte Leveaux to represent him in London, through the Wolheim agency.

NOTICE.

The Regular Meeting of the Lodge of the White Rats Actors' Union will be held

Tuesday, January 19th, at Eleven-thirty P. M. sharp, in the White Rats Building, 227 West 46th Street, New York City.

LOEW-PROCTOR POOL?

Newark, Jan. 13.

There is reported a pooling arrangement or understanding between the Loew Circuit and F. F. Proctor in this city. Loew opened the Majestic Monday. Proctor has a pop vaudeville house here. Both managements are jointly interested also in the Greeley Square (Loew's) theatre, New York, according to rumor.

The local affiliation leaves Frank A. Keeney's pop vaudeville theatre alone to battle the others.

Elizabeth, N. J., Jan. 13.

The announcement a week ago F. F. Proctor and Hurtig & Seamon's theatrical interests had pooled in this city apparently does not cover the situation. Monday the city tax board received from Proctor a request that the valuation assessments on the Hippodrome be lowered. Since the opening of the Hip last year it has been conducted by the Hurtig & Seamon interests. Only last week they announced an "understanding" with the F. F. Proctor Theatrical Enterprises, but declared they retained their interests in the Elizabeth playhouse.

Schenectady, N. Y., Jan. 13.

Beginning this week the Proctor's show changes from 8 to 6 acts with Paramount feature pictures shown daily, changing twice weekly.

FROM PRISON TO WORK.

Atlanta, Jan. 13.

O. Raymus, a hypnotist and magician, has been released from the Federal Prison, and has resumed playing small time vaudeville.

BREACH OF PROMISE CASE.

Los Angeles, Jan. 13.

Suit for \$50,000 damages on an alleged breach of promise has been brought by Marguerite Coffey, 19, a local society girl, against A. G. Gardner, a wealthy dealer in musical instruments, church organist and well known theatrically. Miss Coffey alleges to have a written agreement in which Gardner promised to wed her.

HIGHEST PRICED TAB.

Chicago, Jan. 13.

"The Night Clerks," a tabloid production by Will Hough and Wm. Friedlander, has been routed over the Western Vaudeville Managers' Association circuits at what is considered the highest salary ever paid a similar production in this section. The show carries 18 people. It was booked for \$900 and all railroad fares. The average salary for a tab around Chicago is \$700 with or without fares.

NOTICE!

Members of all Committees on THE MASQUE BALL are requested to attend the first meeting,

Thursday, January 21st, at twelve o'clock noon sharp. Room 205, 227 West 46th St., New York.

Alf. Grant, Chairman, General Committee.



JULIETTE DIKA

Who is appearing successfully at Hammerstein's, New York, This Week (Jan. 11).

VARIETY

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ADVERTISEMENTS

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Vol. XXXVII. No. 7

Blanche Yurka has left "Secret Strings."

Joe Schenck was expected to return to New York yesterday.

Leon Kalmer is with the U. B. O. offices in Boston.

Johnny O'Connor is now in charge of VARIETY's Chicago office.

The Francais, Montreal, formerly a vaudeville house, is now playing stock.

George H. Summers is on the sick list.

Carrie LaMont, in Detroit for a year with a broken leg, reached New York Monday. She will return to the stage.

Willie Edlesten has secured the English rights for James Horan's act, "Isaac Utella."

Josephine Park has replaced Elizabeth Nelson in the Chicago company of "A Pair of Sixes."

John J. Murdock left New York Monday for a week's trip over the Kieth Circuit.

Edwin Wallace Dunn, of the Cohan & Harris forces, is recovering from an attack of stomach trouble.

W. F. Gallagher, of the Actors' Equity Association, is laid up with an attack of la grippe.

Virginia Milliman will leave the cast of "Within the Law" in Cincinnati Saturday.

Elizabeth Valentine opened with the Little Theatre company in Philadelphia this week.

Lela Lee will play leads for several weeks with the Ira Hards stock company in Mount Vernon.

"The Dingbat Family" is going out again. Jesse Weil is getting a company together to open Feb. 8.

James W. Castle, formerly of the theatrical firm of Castle & Baker, has joined the Edison Company as comedy director.

A member of the Schwartz Brothers (French) "Broken Mirror" company has been injured and is at present a prisoner of war in Berlin.

The Walter Green finally convicted in Boston last week of swindling is not the New York vaudeville man by that name.

Sam Wilson, of the Leo Feist professional department, is managing Young Wolf, the Cleveland lightweight.

Charles F. Posty, late musical director for Anna Held's daughter, is director for the David Starr production, "The Singer."

A theatre in Baltimore owned by C. E. Whitehurst will open Jan. 23, playing pop vaudeville. The name of the house has not yet been decided upon.

Florence Rockwell has been engaged by Joseph Weber for "The Fallen Idol," supposed to open somewhere in New York Jan. 25.

Mme. Schumann-Heink is seriously ill at her Chicago home with bronchial pneumonia and the remaining dates of her concert tour have been cancelled.

Sophie Berman has replaced Marvin Wilt in the Roland Wets office, and is now booking the West acts, also acting as secretary to Mr. West.

Louise Hudson Collier is not leaving "Polygamy." When the report spread she had handed in her notice there was a rush of applicants for the place.

Joe Goodman in the United Booking Offices is now booking the Colonial, Erie, Pa., as well as the Hudson, Union Hill, N. J.

The Columbia, Frankfort, Ky., reopened last week, under new management, pop, with vaudeville on a split week.

Howard Hall has turned down an offer to travel with "Damaged Goods," as he has a new play which George H. Brennan has announced for production under his direction.

New York legitimate bookers have lost two more theatres. Fire wiped out a whole block in Charlottesville, Va. Fire also destroyed the Elder opera house, Clarksville, Tenn.

Fred Ward is in Saranac, N. Y., and ordered by his physician to remain in bed for five weeks, when it is expected he will have recovered from his recent attack.

Jane Wheatley is now playing the role of the widow in "On Trial" at the Candler. Helen Lackaye has joined the Chicago company of the same show.

Four Loew blanket-contract acts start tours of 40 weeks each next week, booked through the Allen-Epstin agency. They are Fay and Mann, Margaret Farrell, Madge Maitland and Frey Twins.

The fight between Manager W. Scott Matraw, of the City opera house, Watertown, N. Y., and the stage employees' union will probably be settled this week with concessions on both sides.

Lew Shank, ex-mayor of Indianapolis, has been sent ahead to take the headline spot in the Loew western road show through the death of Marshall P. Wilder. Mr. Shank will join the company at Butte this Saturday.

Samuel J. Ryan, formerly of Ryan and Lewis, who has been playing in the Lillian Russell picture, "Wildfire," is quite ill with pleuro-pneumonia in the North Hudson Hospital, Union Hill, N. J.

Walter Hast is sending Lenox Pawle, the English actor, and company to open at the Plymouth, Boston, in a revival of the Dickens play, "David Copperfield." The show is slated to open the first week in February.

Oscar Hammerstein married Mrs. Emma Swift in Jersey City last week. The groom is 64, bride 32. They had been acquainted with each other for some time. It is Oscar's third matrimonial venture.

Harry Van Cleif of "In Old New York" was arrested last week in Manchester, N. H. A policeman objected to being addressed as "Officer 666." The actor was discharged from custody when he explained that he had meant no impertinence.

The Actors' Fund is making an appeal to professionals on the road to buy a ticket to the Fund's benefit at the Century opera house, New York, Jan. 29, agreeing to deliver the ticket to any friend whom the purchaser may indicate.

Eddie (Doc) Bowers has left "High Jinks" and proposes to stage a new Broadway production. Elizabeth Wood of the same organization resigned in Cincinnati last week and has been replaced by Celia Hoffman of the "No. 2" company.

Billy Hart has placed a claim with the Illinois Central road for \$1,500, alleging that to be the value of his trained rooster and "talking hen." The birds died in the baggage car while traveling. Mr. Hart says the crate containing his pets must have been placed against the steam pipes.

Susi Wilkie, Sallie Daly, Julius Shebe, Leona Williams and William Parkman, of "Hanky Panky," while walking across the ice on the Mississippi, near Davenport, Ia., after the show Jan. 9, broke through. All were saved with much difficulty but without more damage than the icy sousing gave them.

Ray Hodgdon, of the United Booking Offices, returned to his duties Monday after a long siege of illness, but was compelled to leave before the day ended. Tuesday he was successfully operated on, and it is expected that after another week will be able to be at the office permanently.

One of the boys on the Palace, New York, house staff lost his mother under sad circumstances late last week. Elmer Rogers, manager of the Palace, started a subscription list among the 74 employees of the theatre. Eighty dollars was collected within 20 minutes.

Lil Hawthorne, the American singer, returned from England last week. Miss Hawthorne had six months' contracts on the continent booked, which didn't materialize owing to the war. Before leaving London Miss Hawthorne made various trips to the different hospitals, singing for the wounded soldiers.

Advices have reached New York from England announcing the engagement of Helen Charles and Jesse Jacobson. Miss Charles, before her divorce of about two years ago, was Mrs. Harry Burns, wife of the English agent. Mr. Jacobson was of Hedges Bros. and Jacobson. The act dissolved about six weeks ago.

"Shorty" Edwards, a lilliputian, once with "The Yellow Kid" company and more recently in vaudeville, was arrested by "Shorty" Shaw, a six-foot-four-inch policeman of Pittsburgh, on the charge of performing in the open. The two made a unique couple in police court. Edwards was discharged when he promised never to be "funny" on the streets again.

John Zanft, of the Fox vaudeville circuit, will end his duties as manager of the Academy of Music Saturday. Mr. Zanft is going into the film department of the Fox enterprises. This firm is figuring on building two studios with the object of doing their own producing, one to be in New York and the other in California. Mr. Zanft is planning to take charge of one of these.

The Aborns, Milton and Sargent, have returned to New York, but will not announce any of their theatrical plans for a few days. They have not decided to put out any traveling outfits just at present. The Aborns will retain their business offices in the Century theatre, although plans regarding that house's future will have to come from the board of directors controlling it.

For the benefit of only a dozen persons, the Carnegie Institute of Technology at Pittsburgh gave a complete performance of "Iphigenia" last week. It was a big undertaking and the sole purpose was to get the opinion on the production of Margaret Anglin, who with her company were the guests. It is the plan of Professor Stevens, head of the drama department, to get expert opinions from leading stars.

Dr. Amey of the Oregon apartment at 7th avenue and 54th street is attaining the same standing among the New York theatrical folk as a surgeon that Dr. Max Thorox has established for himself in Chicago. Dr. Amey successfully operated upon two most difficult cases of acute appendicitis recently. One was Mrs. Jimmy Hussey. Billy Gray (Silver and Gray) also had his appendix removed this week.

THEATRE TICKET "PREMIUMS" PART OF GROSS RECEIPTS?

Author's Representative Asks Court to Determine Question. Action Started Against Selwyn & Co. to Recover \$300 Additional Royalty on Run of "Under Cover" in New York and Boston. Important Point for Authors, Producing Managers and Players.

There is an action pending in the Third District Municipal Court of New York, on the outcome of which will depend the passing of many dollars annually in the theatrical business. The action is more or less in the nature of a test case. Its object is to compel theatrical managers to include the premiums received from the sale of seats through the hotel agencies, in their statements of gross receipts of attractions in order that authors may share in this additional revenue over the face value of the tickets.

The action has been instituted by John W. Rumsey on a claim assigned to him by Roi Cooper Megrue, author of "Under Cover." Selwyn & Co., the producers, are the defendants. The suit is to recover in the neighborhood of \$300, additional royalties on the engagement of "Under Cover" now at the Cort theatre, New York. The amount of damages is based on the engagement of that play there and at the Plymouth theatre, Boston, last season.

If the decision is favorable to the author's representative it will open the way for hundreds of suits against producers and managers by authors who will seek to recover royalty share of hotel or speculators' premiums on plays for more than a decade past.

It was stated unofficially that when the possibility of this action first appeared Mr. Rumsey was approached by a member of the Managers' Association and an effort was made to settle the case without publicity, the managers fearing an avalanche of damage suits, following a decision unfavorable to them.

Messrs. O'Brien, Malevinsky & Driscoll, representing Mr. Rumsey, have received a reply from the Selwyn & Co., attorneys, in which the managers contend the author is only entitled to royalty on tickets sold at their face value.

There have been attractions playing in New York, notably musical comedy successes, where the premiums have exceeded \$2,000 on a single week. On occasions the producing manager (show) has not shared on this extra money, the house management retaining all of the extras received. Often in the present day the producing manager has an understanding with the house management before contracting, for an engagement, whereby he receives his share of any premiums.

The contention the managers have that the author is not entitled to more than the face value would seem to work out very well, only for the fact that when seats are sold at reduced or

cut rates the author has to stand for corresponding royalty, that being generally figured on the box office statement.

There are quite a number of stars having contracts with their managers for fixed salary and a percentage of the gross receipts that a favorable decision for the author's side in this action would interest.

The action may come up for trial during the month.

ST. CLAIR CASE ECHOES.

The disagreement in the prosecution of Edith St. Clair for perjury may be followed by indictments that will interest show people, according to the theatrical lawyers who have followed the case.

Miss St. Clair was indicted for perjury, in connection with her action for damages against A. L. Erlanger, in which she recovered a verdict of \$22,500. Miss St. Clair afterward made an affidavit she had falsely testified at the damage trial, and later swore her first affidavit was a false one.

Slade & Slade who are the attorneys for S. Z. Poli, the New England vaudeville small time manager, defended Miss St. Clair. During the Wednesday night session of the court, when the jury was locked up, several exciting episodes and exchanges of messages are said to have taken place between Judge Vernon M. Davis, who presided at the criminal trial, and Benjamin Slade. None of these was reported by the dailies.

The trial lasted 30 days. Many show folk were called, including Pat Casey, B. A. Myers, Abe Thalheimer and Edw. F. Kealey.

HALE HAMILTON'S PLAY.

Hale Hamilton is to have a play produced by A. H. Woods. It is "Good Night, Nurse," a three-act farce by Ethel Watts Mumford. The piece will be in readiness in about four weeks, and will open at Atlantic City.

LOU-TELLEGEN WITH SHUBERTS.

Lou-Tellegen, whose contract with H. H. Frazee is for the run of "Secret Strings," will go over to the Shubert management when the Frazee play closes this Saturday. A notice was posted at the Longacre theatre this week to protect the management of the play in case they decided to then close.

The play in which the French actor will appear in under the Shuberts is entitled "The Irresistible Man," and it will be staged by J. Harry Benrimo.

HAMMERSTEIN'S "\$1 HOUSE."

If the two Syndicates are agreeable, and nothing else arises to disturb the future outlook, Oscar Hammerstein's Lexington avenue opera house may be a "\$1 show" stand on the legitimate circuit next season.

The success of the Standard this season with combinations has set the Hammerstein group thinking about that policy for the future. It would be the only combination house on the East Side, south of the Harlem River.

Meanwhile there are still negotiations going on that, if consummated, may affect the present pop vaudeville policy of the Lexington avenue place.

BIG HOPPER OPERA SALE.

Chicago, Jan. 14.

The advance sale for the engagement of De Wolf Hopper with the Gilbert-Sullivan opera company next week at the Auditorium had reached \$22,500 by noon today.

TRENTINI TOO ILL TO PLAY.

Philadelphia, Jan. 13.

The Lyric is dark this week through the illness of Emma Trentini. The singer collapsed last Saturday afternoon at the end of the second act of "The Peasant Girl." Louise Yorke sang Trentini's role for the balance of the show.

While Trentini's condition is not regarded as serious she is suffering from general weakness and complete rest has been recommended.

FILM CO. COLLAPSES.

Rochester, N. Y., Jan. 14.

The financial embarrassment of the Genesee Film Co. and the consequent discontinuance of their business has resulted unhappily for the Mimi Aguglia Company, to whose members the film concern is alleged to owe \$1,800 in back salaries.

As the Genesee Film Co. has not yet been in business six months, no bankruptcy proceedings could be taken. The coming appearance of Mme. Aguglia at the Lyceum Monday will be in the nature of a benefit performance for herself and her company.

The film concern owns many elaborate stage properties and is said to be splendidly equipped.

NEW "LUXURY" PEOPLE.

In the company playing "Lady Luxury" when it opens at the De Kalb, Brooklyn, Jan. 25 (after leaving the Comedy, New York, Jan. 23), Jos. Herbert will be in the Harry Connor role, and Florence Webber in the part now taken by Ina Claire. (Miss Webber is from the west, where she played the title role in "Naughty Marietta.") Donald MacDonald will replace Allan Maudie.

On the road Charles H. Wuerz will act as manager, representing Freddie McKay, and Robert Goodman will be in advance.

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

K. & E. SHUBERT DEAL.

The Klaw & Erlanger office was said to have delivered statements covering their booking affiliation with the Shuberts, to the newspapers this week, although the announcements as printed read as though collected by the dailies' news gatherers. In the Shubert office some surprise was expressed when this was mentioned, indicating the announcements as given out were not first submitted to the Shuberts for their approval.

It was gaining the Shuberts' approval to the final agreement that delayed the signing of it. K. & E. are said to have virtually agreed to an agreement drawn by the Shuberts' attorney, and then the Shuberts still found holes in it.

The affiliation commences next season. It will split the country into two grades of legitimate shows booked by the Klaw & Erlanger Exchange, of which A. L. Erlanger, Marc Klaw, Lee and J. J. Shubert are to be the officers. The two classes will be \$2 and \$1 houses. There will be about 44 of the former, and 32 of the latter. One manager stated that the dollar houses would average around 1,600 capacity, and could hold \$10,000 a week, gross capacity. As far as he was concerned, and it was an important producing manager speaking, he would prefer the dollar circuit.

The plan of working is said to be K. & E. booking the \$2 shows and the Shuberts booking the one dollar attractions. Whether they will do so from a general booking office or in their present quarters doesn't appear to have been determined. New York is not included in the booking settlement. Chicago, Philadelphia, St. Louis and Boston are also out, through having been settled upon previously by the Syndicates.

It appears to be acknowledged Congressman Jos. L. Rhinock, acting for himself and George B. Cox of Cincinnati, is responsible for the booking merger. No denial has been heard of the many reports of the Shuberts having had a bad season thus far. They operate many theatres and companies, whereas K. & E. have been behind but few this season. Mr. Cox, who is said to have over \$1,000,000 invested in Shubert enterprises, is reported to have refused further advances. This left it to the Shuberts to carry, and it is also said they were not adverse to Messrs. Cox and Rhinock's suggestions.

Behind it all the actors believe the scheme comprehends, and with as much prominence as the "booking," that they will suffer through an understanding being reached among producing managers on salaries. The players who formed the Actors' Equity Association evidently foresaw this managerial move when organizing their society.

Outside producing managers are said to be figuring on how to protect themselves, and there may be an "inside combination" arranged before long.

The status of the Stair & Havlin circuit does not appear. S. & H. play \$1 shows, but have not been "taken care of" to date.

SHOWS AT THE BOX OFFICE IN THE THEATRICAL CENTER

**Anticipated "Good Times" After Holidays Disappointed,
Though Auto Show Helped Metropolis. Business
Slightly Better Following New Year's.
Couple of New Drawing Hits in List
of Current Attractions.**

The anticipated "good times" for the theatres after the holidays did not arrive. Conditions theatrically slightly bettered, however, and were held up in New York last week through the Auto Show.

The best indication of an improvement in general conditions came from the small time vaudeville houses, immediately after New Year week. These in most cases reported a better business than expected, and exceeding the patronage at these theatres in the same week of 1914. The box offices in New York did their usual over the holidays, the rush commencing with Christmas night. Since *VARIETY* last printed its estimate of box office takings several plays have come and gone in the Metropolis. Of those current the reports are:

"A Mix Up" (Marie Dressler) (29th St.) (3d Week.) Rough farce, doing something through notices and star's reputation for that kind of entertainment. About \$6,000 last week, quite good for the house.

"A Pair of Silk Stockings" (Little) (13th Week.) Gaining somewhat, through matinees playing to sell outs. Between \$4,000 and \$4,500 last week.

"Children of the Earth" (Booth) (1st Week.) Opened Tuesday night. Majority of notices Wednesday against the show.

"Chin-Chin" (Montgomery and Stone) (Globe) (16th Week.) Capacity continues. House record New Year's week. \$18,000 last week, with premiums.

"Daddy Long Legs" (Gaiety) (16th Week.) Well liked piece, going along nicely. About \$9,000 last week.

"Dancing Around" (Al Jolson) (Winter Garden) (14th Week.) Took sudden spurt middle last month, held up over holidays but dropped off last week. Going on road shortly. Got around \$17,000 (inclusive of Sunday show) last week.

"Experience" (Casino) (12th Week.) Moved to Casino Monday, from Booth. Did around \$5,000 at latter house. Nothing left undone to push business at Booth. Show playing to \$1 balcony at Casino.

"Hello Broadway" (Geo. M. Cohan and William Collier) (Astor) (4th Week.) A Cohan revue and a regular hit without a big song success ("Eric Canal" only seller, and that lightly). Doing capacity, between \$16,000 and \$17,000; \$19,000 New Year's week. One of the three successful revue productions now in New York, each of a different type and all selling out for every performance. The first

is Montgomery and Stone's "Chin-Chin," a "star show," (with Fred Stone the big draw and card), "Watch Your Step," a "song show" that has a comedy attachment (also the Castles), and the Cohan revue, which, although carrying a couple of star names at its head is essentially a "laughing show." These three types are popularly supposed to cover this field of amusement. Other revues will have to go the limit to edge in on their business.

"It Pays to Advertise" (Cohan) (19th week.) Has grown stronger in favor as run advanced. Did a sell-out through December, and got \$11,000 last week. Did \$14,000 New Year's week.

"Kick In" (Republic) (14th Week.) Show shoved into hit division by hard application. Did \$6,600 last week. Got \$9,000 New Year's week. Drawing easily from element liking this style of play.

"Lady Luxury" (Ina Claire) (Comedy) (4th Week.) Moved from Casino Monday. About \$5,000 last week. Freddie McKay now in charge, and retrenchment expected to follow his advent into management. Show must have held possibilities to attract Mr. McKay's attention.

"Life" (Manhattan) (13th Week.) Between \$12,000 and \$13,000, considered very big at this time of run. Show somehow drawing downstairs and not above, making large difference in gross receipts.

"Maternity" (Richard Bennett) (Princess) (2d Week.) Book reads better than stage play. Subject matter unattractive in dialog. Not much hope held out, nor has business suggested run since opening. Announced for two weeks only. Closing this week.

"Outcast" (Elsie Ferguson) (Lyceum) (11th Week.) Doing well enough. \$6,500 last week.

"On Trial" (Candler) (22d Week.) Around \$10,000 last night.

"Poor Little Thing" (Bandbox) (4th Week.) Small house but not glowing reports. New piece shortly to go on. Opened with present show.

"Polygamy" (Park) (7th Week.) Moved to the Columbus Circle theatre from Playhouse. Doing little up there, perhaps \$2,500 last week. Another play of no general appeal.

"Rosemary" (John Drew) (Empire) (Revival). Opened Tuesday night. Ethel Barrymore in "The Shadow" (new) follows in Jan. 25.

"Secret Strings" (Lou-Tellegen) (Longacre) (3d Week.) Star favorably noticed but play not drawing. One of many pieces tried out at Longacre this season without a big success developing. "Secret Strings"

successor being sought; may have gotten \$3,000 last week. Meanwhile Lou-Tellegen's play will leave Saturday and the Bosworth feature film, "The Hypocrites," opens at the Longacre next week. "The Hypocrites" has a sensational feature. All the principal city authorities will have seen the picture before publicly shown.

"Song of Songs" (Eltinge) (4th Week.) A. H. Woods seems to have found another "Law" hit in this one. Dailies panned, but didn't hurt. Many seeing show second time. Did \$8,500 last week, with \$9,600 New Year's week, a difference of but \$1,100, for extra matinee of holiday and two big show nights that week. Charles Frohman likely knew he had something when producing this piece out of town, but the notices in the wilds may have frightened him, and Frohman had badly casted the piece from reports. Woods toned it down in dialog, recasted and put it on cold in New York. Through the difficulty of casting, it is unlikely there will be an early "No. 2" of the "Song" show.

"Sinners" (Playhouse) (2d Week.) Remarkable publicity secured for this show has brought largest advance sale Playhouse ever had. Business started lightly. Leander Richardson, for William A. Brady, had performance given at Sing Sing, with a prize offered convicts for best criticisms. Monday morning the dailies gave a display head to the prize winners. May "make" the show.

"To-night's the Night" (Shubert) (4th Week.) A hit, on the wrong street. Did \$17,000 New Year's week; \$12,000 last week. All English company and play. Everybody likes it. Should have been at Casino. English end of management reported to have selected the Shubert in preference, although report also says the Shuberts wanted it at this house to make a showing for the theatre.

"The Debutante" (Hazel Dawn) (Knickerbocker) (6th Week.) Never had a chance even with Victor Herbert music. Did about \$6,500 last week, around one-third capacity. Generally commented as an instance when a possible star was plucked before ripe. Leaves this Saturday. Marie Cahill piece ("Ninety in the Shade") Jan. 25, for run if a hit, otherwise new Klaw & Erlanger revue ("Fads and Fancies") probably going in house shortly after Feb. 15.

"The Hawk" (Wm. Faversham) (Elliott) (15th Week.) Away off for a Faversham piece that had excellent start at another theatre. About \$3,500 last week. Going out Jan. 23.

"The Law of the Land" (48th St.) (16th Week.) Held out a long while. Around \$4,000 last week. Due to move pretty soon. Scarcity of new plays is responsible for continued run of this show as some others in town.

"The Lilac Domino" (44th St.) (12th Week.) Can't get started. "Side street house" may tell story. All theatres on side streets west of Broadway between 44th and 48th street need extraordinary draw to pull big business. "Domino" got around \$5,500 last week.

"The Lie" (Margaret Illington) (Harris) (4th Week.) Good reports, especially for Miss Illington. Consen-

sus of opinion seems to have warranted a more desirable house. Between \$4,500 and \$5,000 last week.

"The Only Girl" (Lyric) (11th Week.) Started with a jump after moving to Lyric, and held up for while but lately slumped somewhat. Between \$8,000 and \$9,000 now. Did \$7,600 last week. Extra advertising this week.

"The Phantom Rival" (Belasco) (15th Week.) Leaves Jan. 23 for road to make way for Frances Starr's new piece, opening Jan. 26. "Rival" doing between \$4,800 and \$5,200.

"The Show Shop" (Douglas Fairbanks) (Hudson) (3d Week.) Excellent notices and may grow stronger as comedy becomes better known; \$8,100 reported last week.

"The Silent Voice" (Otis Skinner) (Liberty) (3d Week.) Show heard more of when out of town. Quiet since reaching New York. Mr. Skinner probably doing the most for the box office. Nearly \$6,000 last week. Got \$7,500 New Year's week.

"Twin Beds" (Fulton) (22d Week.) Management has no complaint. Long run and still drawing around \$6,000.

"Under Cover" (Cort) (21st Week.) Around \$7,500. Attendance fluctuating. One week looks as though piece would have to move and the next as though it would run out the season.

"Watch Your Step" (Amsterdam) (6th Week.) Has all the records of the house. Getting over \$22,000 every week, more with commissions. Did over \$27,000, total, New Year's week. Irving Berlin's music big factor in success, proven outside the theatre, eight of the Berlin songs in the production selling almost equally in quantity, and all have large demand. Music sale may reach 2,000,000 copies on this show, at "production prices" (30 cents retail) for single sheet copies. Berlin will realize over \$100,000 in music royalty and probably \$50,000 for show royalty in this, the first production he ever wrote songs for. His music royalty is six cents a copy. First musical show in New York in years that one writer wrote both lyrics and music. Early this week a slight drop in gallery attendance only noticeable break in full capacity.

"Wars of the World" (Hippodrome) (19th Week.) Attraction has been an enormous drain upon whatever reserve or surplus Hippodrome had when the piece opened. Show comes off Jan. 16 and straight circus performance opens Jan. 25. Shuberts don't consider investment of at least \$75,000, necessary for a new Hip production, advisable at this time. Circus will be shown at reduced scale of admission. Expected to take the gloss off any circus or wild west that may play Madison Square Garden in the spring.

Three New York theatres play combinations or traveling attractions. The Bronx opera house (Cohan & Harris) is the leader. It is doing an average business, around \$8,000 weekly. The Standard at Broadway and 90th street (John Cort) is doing an average of \$7,000 as against an average of \$5,500 shortly after opening in the early fall. Lew Fields in "The High Cost of Loving" took the house record last week

(Continued on Page 19.)

AMERICANS FEEL VERY WRATHY OVER "UPLIFT" IMPORTATIONS

Lambs' Club, Where English Actors Congregate, Talking it Over, Also the Actors' Equity Association. Bartley Cushing Writes Interesting Letter Concerning Action of American Stage Society Bringing Over English Folk.

The protest against the financial support guaranteed Granville Barker and his company by the Stage Society of New York, reported in last week's *VARIETY*, gained widespread support and there has been much ensuing discussion regarding it. Several authors and producers have written letters on the article and Wednesday of this week the matter was talked over at the regular meeting of the Actors' Equity Association.

At the Lambs' the story caused much talk, especially as it voiced a feeling that a great many American members of the club have held in the matter.

The American actor feels especially against the English actor who has come to this country since the war started. The story the English actor has tried in every way to join the army at home but has been rejected because of various causes has been worn threadbare by this time and already the Americans have started to "dub" the late arrivals as "flatfoot." The "flatfoot" excuse is the one usually made by English actors as the cause of their rejection by the English military authorities.

The Lambs' Club has been crowded day and night by American actors out of an engagement, while the English actor usually arrives late at night after he has finished at the New York theatre where engaged.

Monday the Times printed a story regarding an attempt to re-start the New Theatre movement, and said the old directors were interested, with the Stage Society in the backing of the Barker stay at Wallack's. It stated that if his venture is successful a re-organization might be commenced.

Tuesday Henry Rogers Winthrop, secretary of the New Theatre, in a statement said that, while not in a position to speak officially, he had heard of no definite plan to continue the New Theatre movement and that the action of a number of the original founders in encouraging Barker to bring some of his recent productions to New York had no definite significance.

After the Times story Monday Bartley Cushing of the Dramatists' Agency sent a letter to all of the daily papers, decrying the action of the Stage Society and the founders of the New Theatre movement. Mr. Cushing is a very well-known stage producer and several years ago made the production in London of "Everywoman" for Henry W. Savage. His letter is as follows:

In this morning's "Times" appeared an article headed "Plan to Reopen New Theatre," and stating that the directors of it are backing Granville Barker in productions to be

made at Wallack's. If the try-out is successful, Mr. Barker, it is said, is to be offered the directorship of the New Theatre.

Mr. Barker seems to have loads of money thrust upon him by well known Americans for the production of foreign plays, by a foreign company, for the purpose of uplifting the American drama. The entire situation regarding this "uplift" is becoming intolerable.

Not only is this new "try-out" organization to have the support of unlimited capital—apparently—but it has already been made possible by the support of the Stage Society, an organization of Americans, supposedly formed for the benefit of American art in the theatre. We may admit that Mr. Barker has made some excellent productions in England of some excellent plays; and when his country has settled down to peace and quiet once more, he will undoubtedly make many more—in England. But, has Mr. Barker ever made the production of an American play by an American author? Has Mr. Barker ever shown the slightest interest in the advancement of the American drama—until the business conditions in his own country made profitable production an impossibility there? If Mr. Barker was sincere in his desire to "uplift the American drama," would he have brought to this country a complete English organization—players, and so forth? And, above all, would he have waited for a guarantee of \$35,000 before coming?

If American capitalists really want to "uplift" the American drama, it hardly seems advisable to put in charge of the "uplift" movement a man who knows little or nothing of American conditions. Granted that he, or they—meaning foreign producers in general, since this protest is directed against foreign producers as a class, with Mr. Barker's coming merely a last-minute artistic production, we may still ask with some emphasis, if we have not some one in this country also capable of doing the same thing? Is it necessary to bring over shiploads of English actors to teach us how to play parts we surely understand as well as they?

If the women and men of the Stage Society wish to advance the theatre of America, why not get in touch with it through the American dramatist? There is such a thing as an American dramatist. If the financiers who are so desirous of reopening the New Theatre will but spend a few of the dollars they seem so willing to contribute to the support of foreign plays presented by foreign players, for the benefit of the dramatist of the same country that has helped them make these same dollars, they would be doing themselves a favor, and incidentally conferring a lasting benefit upon the American stage as a whole.

A National Theatre, properly subsidized, would be a wonderful institution; and, if the plays to be presented there could but be selected by some one who would recognize that we are a cosmopolitan nation, and that among our cosmopolites there are Americans who can write plays that will interest an American audience, and perhaps thus force down the bars of prejudice, such a National Theatre might, even in England, gain the support of the poor benighted souls, who (according to the actions of the Stage Society) are now groping in the dark, awaiting rescue from their miserable condition by the importation of more foreign plays and players.

Since the appearance of *VARIETY*'s story there seems to have been a general change of heart in the neighborhood of Wallack's theatre with regard to the employment of American actors in Mr. Barker's company. Several weeks ago a number of American players made application for roles in the forthcoming Barker production. These men are very well known to the American stage and fully proficient in Shakespearean roles. At the time of their visits to Mr. Barker's stage manager they said they were informed by him Mr. Barker was adamant against the employment of American actors.

This week the change is noticeable because of the fact that Wright Kramer has been placed under contract for the company, and there are several other contracts with American actors pending signatures.

BENEFIT FOR ACTORS.

Los Angeles, Jan. 13.

The Theatre Managers' Association of Los Angeles will give a mammoth benefit the week of Feb. 22 to raise funds to aid professionals out of work and in need of assistance.

So many urgent applications for assistance have been made to President Will Wyatt during the past few months, to which only the reply "No funds" could be given, has prompted this money-raising scheme by the managers.

Talent from every theatre in the city will be secured and it is expected that nearly \$10,000, including the proceeds from the auction of boxes to society folk, will be netted.

Oliver Morosco is a prime mover in the benefit plan.

SOUTHERN BIZ IMPROVES.

Atlanta, Jan. 13.

Road shows report improvement of business in this territory, especially in Florida.

New Orleans, Jan. 13.

From all over the south come reports that conditions in the theatrical business have improved remarkably since the first of the year. Confidence seems to have been restored.

INA CLAIRE'S OFFERS.

The engagement of Ina Claire to head "Lady Luxury" expires with the termination of the New York run of the show. That will occur next week at the Comedy, where the piece moved Monday last.

Miss Claire has had proposals for future New York engagements, but has not yet placed her name to a contract. She is under engagement to George Edwardes of London, and may be subject to call there, as the London musical comedy producer is contemplating placing "The Quaker Girl" on the London Gaiety stage.

"Lady Luxury" will go out on the road in revised form.

FIRST WOMAN VISITOR.

Mrs. C. Morton Horne is the first female visitor to the Greenroom Club ever had. Mrs. Horne was smuggled into the club Tuesday night, and a toast drank to her. The occasion was a going-away dinner to her husband, over which John C. Peebles presided as toast master.

Mr. Horne, lately with "The Follies," sailed Wednesday to join his English regiment at the front.

LAURA COWIE INJURED.

San Francisco, Jan. 13.

Laura Cowie, leading woman with Forbes Robertson, fractured her left leg as the result of a fall during a performance Sunday at the MacDonough theatre. She was removed to St. Luke's Hospital and an understudy replaced her.

Plymouth, Boston, for Rent.

Boston, Jan. 13.

The Boston theatre of Liebler & Co., the Plymouth, is said to have been placed on the market for rental, by the receiver for that firm.

SHOWS IN 'FRISCO.

San Francisco, Jan. 13.

Henry Miller in "Daddy Long Legs" is registering good business at the Columbia.

The Bevani Opera Company is healthy at the Alcazar.

Feature films at Cort and Gaiety doing well.

SHOWS IN LOS ANGELES.

Los Angeles, Jan. 13.

Ruth St. Denis and Co. opened to fair business at the Majestic with a fair chance to break several hundred dollars more than even on the week.

"Damaged Goods," with Louis Bannison heading cast, is playing to popular prices at the Mason. The indications are that the Brieux play will do as well as it did last season with Richard Bennett as the star.

"Help Wanted" is playing a return date at the Burbank before the piece goes into a feature film.

SHOWS IN NEW ORLEANS.

New Orleans, Jan. 13.

The Evans Minstrels is an ordinary show of its kind, doing fairly at the Tulane this week.

Business has picked up with Percy Haswell at the Crescent. Burlesque is still in favor at the Dauphine.

The Robert Mansfield Players are drawing small crowds to the Lyric.

WEST END FOR \$1 SHOWS.

The West End may revert back from the Loew Circuit to Joe Weber, its owner. The Loew people are playing feature films in the Harlem theatre. With the success of the Standard, also in Harlem, with its combinations, Mr. Weber is said to believe the West End would make a profitable "dollar house" for legitimate attractions. He may suggest to the Loew Circuit a cancellation of its lease will be agreeable to him, although it is unlikely Mr. Weber will want it before next season. The move, however, seems to be conditioned upon the West End securing a booking franchise from the two Syndicates.

SHOWS CLOSING.

Atlanta, Jan. 13.

"Little Boy Blue" (southern) closed in Alabama.

"Pinafore" has closed and the company returned to New York.

"Excuse Me" found the road profitable and returned to Broadway.

UNDERSTUDY'S CHANCE.

The report became current Tuesday that Douglas Fairbanks was closing with "The Show Shop" because of throat trouble. While it's true Fairbanks has been suffering from an attack of laryngitis he is sticking to his role. His condition Tuesday was such that the services of an understudy will not be required just as present.

Booking Changes Coming.

Following the booking agreement between Klaw & Erlanger and the Shuberts this week, there were reports of important changes on the booking staffs of K. & E.'s, also managers closely connected with them.

CABARETS

Ziegfeld's "Midnight Frolic" on the Amsterdam Roof may precipitate a flood of "cabaret revues." Already several proprietors are considering the idea, in one phase or another. Even those cabarets where no admission is charged may attempt a "revue" of some kind, probably an ensemble or two, using a few girls. William Morris will probably be the one to make the most pretentious revue production, following Ziegfeld's, for the New York Roof. Admission to the New York is one dollar, and it has a large capacity. The Amsterdam's capacity is limited, but Ziegfeld can do \$1,100 nightly at his prices (\$2 and \$1—for balcony seats) and he is doing it. "The Midnight Frolic" expense, together with the cost of running the Roof (including rent) is \$4,000 weekly. The Amsterdam will take in between \$6,500 and \$7,000 at the gate. This will eventually get Ziegfeld out on the cost of his production for the revue. That was between \$12,000 and \$15,000. Ziegfeld went into it originally as a little skit "just something different." He wanted a number leader, two songs and eight girls. The finish was a production, seven or eight songs, as many principals and 22 chorus girls, the show costing \$1,900 a week. But "Ziegy" would do a thing like that just to show the others he's still ahead of them, and more especially as "The Follies" is making more money for him this season than it ever did before. Ziegfeld's plan is to make weekly changes in the current "Frolic," running it three months or so, when a new midnight piece will be produced. He may shortly commence giving a Sunday night performance, starting earlier in the evening than on the week days, and it is possible as well that the Amsterdam Roof will commence trying matinees. If Ziegfeld could give nine shows weekly, he would have a capacity of \$10,000 a week at the gate for 45-minute performance. The Roof's bar receipts Saturday night were \$2,000, giving the Roof a gross that evening of over \$3,000.

Max Winalow is simply going clean bug over his face and clothes. Since purchasing a safety razor, he has engaged one of the bellhops in his apartment house to shave him with it once daily and has staked the other boy to warn him any time anything is wrong with the crease in his trousers. Besides that Max plunged Wednesday, buying two collars (both clean), and has ordered a necktie to be ready by Washington's Birthday. Henry Waterson gave him the new clothes for a Christmas present, but Max won't tell where he got the safety razor. Tuesday night he called at the Columbia theatre. They all knew him, in the old days, but he was shaved that evening, and the bunch back on the stage made Max identify himself as he also had on a derby. One girl said she thought he was good looking when dressed up, and Max blushed furiously, mentioning a Feist song in his embarrassment.

Max felt so funny in his new scenery he left Tuesday for French Lick for 10 days to grow used to it.

Mr. and Mrs. Carlos Sebastian have become strong favorites on the Orpheum Circuit, where they are now appearing, although Mrs. Sebastian danced under great difficulties, suffering from an accident to her foot, which caused the couple to go through the simplest kind of a modern dancing act until she had recovered. As Mr. Sebastian about stands at the head of all professional dancers for initiative and inventiveness in dancing, the unlooked for handicap must have been particularly painful to him, both on his wife's account and through his inability to display their best work in new territory. New York (and the New York Roof especially) miss Sebastian, since he left here some time ago. Sebastian created a distinct place for himself among the New York dancers and it was not fully realized until he had departed. It is reported that following Mr. and Mrs. Sebastian's return to the Metropolis they will appear in a Broadway production.

Earle B. Fuller is the drummer of Banjo Wallace's orchestra at Rector's. Wallace has a violin, a bass viol, piano, three banjo players and a drummer. It's an odd composition for an orchestra, and the drummer is not the least. Mr. Fuller claims, and appears to be justified, from observation, that he has more traps than any other drummer in the country. His outfit cost him \$1,000. Mr. Fuller says before he has completed it his investment will be \$2,500. Fuller's traps are of every conceivable description that a drummer could apparently employ. He merely uses them for the benefit of the orchestra, not for himself individually, as he is no spotlight drummer, although he easily could be that. The traps occupy 64 square feet of the space allotted at Rector's for the orchestra. It's worth looking over his collection. Many pieces of the apparatus are electrically worked.

The vaudeville managers and agents are to hold a dancing contest. It will be staged Jan. 21 on the Riviera Roof, Broadway and 98th street. Any agent or manager is eligible. The contest will be the Hesitation Waltz. So far have entered Mr. and Mrs. Frank Bohm, Benny Piermont and partner, Irving Cooper and Rae Brostein, Claude Bostock and partner, Ed Kealey and partner, Mr. and Mrs. Bruce Dufus, Paley Saunders and partner, Abe Feinberg and partner. Judges will be Joe Schenck, Edgar Allen, Lou Adelman, Jack Loeb. Prizes—\$50 first, \$25 second, \$15 third. (The announcement does not state whether an entrance fee will be charged, but contestants may depend there will be at least 10 per cent. of the gross lost somewhere, and the winners will have to split with the house, if not spending all, for bubbles.)

New York may yet follow the College Inn, Chicago, which has an ice skating floor that is largely patronized. In New York the St. Nicholas Rink is the only indoor place where ice skating is done. At 57th street and 8th avenue is an open air rink, well patronized. The St. Nicholas does business all the time. A plant to freeze ice must be installed and the initial expense for this is quite heavy, although "The Follies" one season carried it as a part of the production in New York, and Hammerstein's the same summer had an ice rink on its Roof.

Mae Murray's Sans Souci has had good business, and the little dancer seems to be drawing a desirable clientele to the underground resort of the Heidleburg building. Gilliard Boag and George Pierce, formerly of Rector's, are billed as "Executives" in connection with the establishment. A. Bertram Spencer who is in charge of the Rector ball room at night, acts in a like capacity at the Mae Murray place in the afternoon. It is said Paul Salvain, who conducts Rector's and the Garden, is the financial backer of Miss Murray's venture.

The places along the line were rather hard hit two nights this week. Sunday night was the first blow to the receipts. The crowd was rather light in the early evening and as two o'clock rolled round none of the supper clubs got any play and closed up. Tuesday night the storm handed them another wallop. One manager stated that night was the worst that he had experienced in three months.

The Cafeteria above the Strand theatre did a rushing business all last week. During the noon hour, its 20-cent limit lunch was a riot, and at night the place was crowded, mostly with sight-seers who wanted to watch the society women serve tea. It is expected the place will do business just as long as Mrs. W. K. Vanderbilt consents to pose as waitress, along with the other Fifth avenue women interested.

John Loeffler has started in what looks like a prosperous year. He's an official representative of the Authors, Composers and Publishers' Association that is on the trail of the hotels and public places using copyrighted music without paying the required association tribute. Mr. Loeffler is visiting different places and while having a square meal at the expense of the association, is getting a line on the music played by the orchestra.

The Broadway Rose Garden, with Eddie Pidgeon at the helm, is getting away very well. With the admission off and Eddie out for business, the Garden sprang forward in leaps, until Mr. Pidgeon is now thinking of converting the Broadway front (the theatre) into a cabaret, giving him a restaurant through from Broadway to 7th avenue.

Lillian Bradley, the blonde prima donna, is doing things right nowadays. Thursday evening last week at the

Hotel Plaza Miss Bradley gave a musical and dance, with tickets \$2 each. It's easy enough to give a concert and dance—but not at the Plaza. (That's what comes from having been raised in Harlem.)

Jack Jarrott and Louise Alexander did not complete their vaudeville act, although booked to open recently in Chicago. At least that is what Jarrott says, and the booking was made, but they did not appear. Jack is back in New York looking for another dancing partner.

Bustanoby's, at 60th street, has opened a "Doming Room" on the second floor. It is entirely finished in white and black. The plan is to form an incorporated club and run all night. Bustanoby's is trying to secure an all-night license.

Not to be outdone by Vernon Castle, Sylvia Judson at the Broadway Rose Gardens has had a woman's dancing shoe named in her honor. The shoe is a very chic appearing Frenchy affair that laces on the inner side of the ankle.

Joel's, on 41st street, is still getting the late at night play. He has a full-fledged cabaret, which comprises Marie Connors, Carroll Sisters, Stella King, Nellie Fiest and Adelaide Quitus. Richard Manning is acting as dance floor manager.

The Castles on top of the 44th Street theatre are doing business. They have but little time at night after their performance in "Watch Your Step."

Thomas Keiran and Miss M. J. McGoodwin have been engaged by the Fort Garry hotel, Winnipeg, to give exhibition dances.

Helen Santoro has shifted her field of press agency activity from Bustanoby's to Reisenweber's.

Robert Gridley Rendel and Violet Montague, recently abroad, are at Healey's, 66th street.

Ethel Coit, formerly of Shanley's, is now singing at the Broadway Rose Gardens.

Spokane, Jan. 13.

That he be granted a divorce and that his wife be ordered to resume the use of her maiden name, Grace Daniels, is the plea of Dr. W. T. Phy, a wealthy Spokane physician, who has instituted proceedings against Mrs. Phy. Papers were served upon the wife in Chicago a few days ago. Mrs. Phy at the time of her marriage was a cabaret singer, working in the Silver Grill here. The couple were married in June, 1912. The wife now is singing for diners in the Windy City. Dr. Phy, formerly head of the Hot Lake sanatorium in this state, divorced his first wife to wed Miss Daniels. He alleges the latter deserted him.

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

It was along about 1902 or 1903 that Klaw & Erlanger exerted their great influence and compelled Nixon & Zimmermann to withdraw from partnership with Sam S. Shubert. The result of that action has cost fifty millions of dollars. It was the beginning of the much-talked-of "theatrical war." Sam Shubert was a fighter and he was resourceful. The retaliatory work he began then, and that has been vigorously prosecuted by his brothers, Lee and J. J., ever since his untimely and lamentable death, was never entirely abandoned until a few days ago, when a booking agreement was entered into by the Shuberts and Klaw & Erlanger.

In the intervening years literally hundreds of legitimate theatres have been built all over the United States, nearly all superfluous. They were not erected to meet an increased demand for indoor entertainment. Their sole purpose was to create opposition.

This method of procedure was carried to an extent that gave theatre-goers so many places of amusement to patronize, the business was so divided as to very greatly reduce profits or to wipe them out altogether, or to cause actual loss. Theatre patronage has increased greatly since 1902, but not in anything like a ratio to justify the increase in theatres. Opposition that leaves no loopholes for adjustment without entailing heavy loss is a serious reflection upon the judgment of those engaged in it.

As matters stand today there is only one way by which general theatrical conditions may be improved as a result of the recent Klaw & Erlanger-Shubert agreement. That way is the closing, and keeping closed to any kind of entertainment, of 20 per cent. of the theatres now in operation all over the country. To lock the doors of a theatre that is losing money and pay the rent would not entail the loss of the gross amount of the rent. A very large percentage of the patronage of that theatre would be diverted to other places of amusement, thus increasing their profits, and the aggregate in the end would be decidedly favorable to all concerned.

Through compromise, promotion and real estate manipulation, it is more than likely that many of the theatres could be withdrawn without necessitating the payment of rent throughout the entire length of the leases. Regardless of this possibility, however, the main point is to close them to any form of amusement.

The same conditions that apply to the Klaw & Erlanger-Shubert situation prevail to a considerable extent in the burlesque field. Houses have been taken over and are being maintained either to shut out opposition or in compliance with agreements that made possible the merging of the Columbia and the Empire Circuit two years ago. And a severe penalty has been and is now being paid by the Columbia Amusement Co. and by the

separate managements in consequence thereof. It is safe to say that this loss aggregates so large a sum that the profits of all of the shows would be very largely increased if those houses were turned over to watchmen and the rents paid by a plan of assessment in which all of these companies would participate as well as the other burlesque houses located in the cities in which losing houses are maintained. Here is an opportunity for the exercise of that character and degree of administrative ability that distinguishes the operations of the great man in all divisions of human endeavor. And the end of the present theatrical season is far enough away to justify immediate action and thus avert the losses that will otherwise have to be borne.

Most men in business and professional life possess a very natural ambition for distinction among their fellows as well as for the attainment of financial independence. It cannot be regarded as a foolish vanity to aspire to a "big name," a name that is widely known and the mention of which is recognized broadcast for its association with the important affairs in which its owner is concerned. Generally speaking, prominence comes with success, especially in professional life, and this prominence augments success and is constantly cumulative in the case of physicians and painters and scientists and singers and actors who achieve eminence.

In the business end of theatrical life, however, there is little of this prized distinction. This applies particularly to the operators in burlesque. There are many men in burlesque management whose names are entirely unknown outside of their own immediate environment, but who nevertheless figure in an important way among their associates. Instead of their names being a meaningful trademark like those conspicuous in the \$2 and the vaudeville ends of the business, the mention means nothing when brought up in conversation or when used in connection with any transaction not related to burlesque. Notwithstanding their achievements in their own world, they move along enveloped in oblivion otherwise. They lose the value that goes hand in hand with prominence, through short-sightedness in the manner in which they conduct their business with the newspapers. Receiving no publicity for their achievements, not only the public, but the people in the show business generally are kept in ignorance of their operations. Failing to embrace opportunities that are within easy reach, they are content to go along indulging themselves in the self-sufficiency that causes them to really believe that they are widely known factors, whereas if they were to move about outside of their own restricted circles, they would discover, much to their amazement quite likely, that they are unknown quantities.

Here is something for burlesque managers and players to think over.

DALY'S GETS STARTED.

Independent burlesque at Daly's got started this week. It opened Monday. Cut rate tickets were spread over the section west of Broadway between 23rd and 34th streets. With the cut rate the Monday matinee held \$162 in money. The cut rates were 15 cents cash for men and 10 cents for women. But few women were present at the first show. Monday evening another jammed house saw the show, and the promoters of the new policy then felt it would be all right to disclose themselves. Monday night the receipts were \$310, and Tuesday matinee \$192. Tuesday night (bad weather) was \$279.

The house management is composed of Walter and Jerome Rosenberg and Nate Spingold. Another member is supposed to be around in the guise of an "angel," although these three men put up a small amount of cash each.

The burlesque show there this week is billed under the paper of Wash Martin's "Sunshine Girls." It is "The Frolics of 1914," stranded at Buffalo last week and brought on to New York by the Daly managers. The show is playing 50-50 with the house. John A. Martin is in charge of the company.

An extra attraction this week, "De Milo, ex-daughter of Oscar Hammerstein," was placarded. She is "The Oriental Rose," who was the wife for a while of the late Abie Hammerstein, Oscar's son. Tuesday afternoon Hammerstein's sent its staff down to Daly's, and the "Hammerstein" billing there was painted out. Next week Millie De Leon will be the wiggling feature.

The intention of Daly's in its new venture is to go after the patronage the Olympic on 14th street has been able to attract with "warm" performances. The old house of renown is plastered outside like a picture shop on Third avenue. An extra attraction is announced for each evening. The surrounding neighborhood (Broadway and 29th street) has been heavily billed, and if sufficient shows are secured, Daly's looks to have a very good chance in this line, the only one left to it, everything having been tried and failing there.

Not the least of Daly's drawing power at present will be the talk about "Burlesque at Daly's." This started Monday among laymen who passed the doors, and the dailies Tuesday gave it considerable prominence.

Admission to Daly's at night is 50 cents in the orchestra, with 75-cent box seats. The paper in the evening is sent upstairs.

For next week Edw. Armstrong's "Queen of the Follies Bergere" is underlined. The Daly managers say they have seven shows from the Barton Wheel to select from, before it will become necessary to look for outside material. "The Queens" is at the Trocadero, Philadelphia, this week.

The Daly management expects in due course of time, if the burlesque policy shows profitable result to secure Columbia Amusement Co. attractions, even with the Columbia, Murray Hill and Olympic, downtown New York houses, playing Columbia shows.

GERARD'S SPLIT WEEK.

Barney Gerard has made an arrangement with the Empire Circuit by which he will open the Luzerne, Wilkes-Barre and the Majestic, Scranton, week Jan. 25 as Extended Wheel houses. The shows will play three nights in each town, between the Trocadero, Philadelphia and Binghamton.

Since the Empire Circuit was absorbed by the Columbia two years ago, the Wilkes-Barre house has been playing pictures intermittently and the Majestic after a brief existence as a Stair & Havlin house following the retirement of the Empire Circuit, remained closed.

PRINCESS DISCONTINUES.

St. Louis, Jan. 13.

The Princess, playing the main shows on the Columbia burlesque circuit, assumes a picture policy next week. "The Golden Crooks" is there this week. The change forces the Al. Reeves show to lay off next week.

When the new Imperial is completed on or about Feb. 1 the Columbia shows will be played there.

CENSOR'S ADMISSION.

Atlanta, Jan. 13.

Atlanta's policeman-censor has lost his punch with the local judges. He is Ed. Arthur, and admitted to a magistrate he couldn't define the difference between burlesque and tab musical comedy.

BERT BAKER ILL.

Bert Baker, star of "The Bon Tons," was obliged to retire from the cast of that show Saturday night of last week on account of a serious illness which will necessitate an operation. Mr. Baker is now in the German Hospital, Brooklyn.

The show is laying-off this week, Jack McGee, of McGee and Curry, is rehearsing Mr. Baker's part to fill in the time while the comedian is recovering.

ACADEMY OUT.

The Academy, Pittsburgh, has withdrawn from the burlesque field owing to the impossibility of securing attractions. The Academy is now playing tabloids furnished by Edward Armstrong.

Let Off with Small Fine.

Cincinnati, Jan. 13.

As Harry Hart, manager of the Standard, did not press a charge of libel against Frank Livingston, advance agent of "The Taxi Girls," local Municipal Judge Yeatman let Livingston off with a fine of \$5 and costs. Hart alleged that Livingston advertised that a "cooch" contest, between black and white girls, would be given at the Standard, when he knew the statement was untrue.

SPIEGEL TAKES STEVENS.

Leo Stevens, at present principal comedian of "The Girls from Happyland," has been engaged for three seasons by Max Spiegel. Mr. Stevens will head the cast of "The Winning Widows."

HASTINGS' BIG SHOW.

Harry Hastings' "Big Show" has proven to be one of the delightful surprises of the season at the Columbia theatre. It is distinguished by newness and originality, of prime importance. There has not been a more interested and perfectly entertained audience in the Columbia for a very long time than that which was present Monday night.

This Hastings' show, in detail and as a whole, gives evidences of intelligence and painstaking care in its conception and arrangement. Studious avoidance of anything resembling bits and gags and scenes that have ever before been employed is apparent all through the performance. Supplementing this with equally refreshing results are the many distinct novelties that are presented in the settings and in the arrangement of the musical numbers.

Mr. Hastings had not stopped at these admirable achievements. He has assembled a company fully capable of meeting every demand of the book and of the musical features.

Dan Coleman, an excellent Irish comedian, does remarkably good work in a part that perfectly suits his striking individuality. As Horatio McNally he is given opportunities such as he has never before had and he scores strongly in the many original and skilfully devised scenes allotted to him. In dialect and make-up and in general treatment of the part, Mr. Coleman exhibits a skill that easily places him among the most valuable players in burlesque. In the last act he appears in his familiar characterization of Patricia O'Brien with all new lines and scenes that are full of genuine wit and that keep the spectators in constant roars of laughter.

Phil Peters, a newcomer to burlesque, and who has had a long career of prominence in farce-comedy and vaudeville, is an able second to Mr. Coleman. Mr. Peters plays the German with excellent effect, having a true dialect and facial expressions that are in perfect keeping with the character. His methods are original and the favorable impression he makes is indicated by the manifest enjoyment of the audience.

Next in importance in the cast is Eileen Sheridan, whose many appearances at the Columbia have endeared her to the regular patrons at that house. Miss Sheridan is pretty and graceful, and sings unusually well and possesses a personality that is altogether charming. She wears several handsome gowns that become her girlish figure, and in the many important scenes in which she appears she reveals acting abilities of a high order. Alma Bauer is conspicuous all through the performance and makes a very favorable impression in everything that she does, especially in the drinking scene with Mr. Coleman, where she simulates prolonged hysterical laughter as a result of over-indulging in champagne. For this bit Miss Bauer was rewarded with a scene call at the Monday night performance. Palmer Hines is a classy-looking and exceptionally agreeable straight and Hazel Lorraine makes a distinct hit in an im-

portant ingenue role. Others in the cast who render valuable assistance are Anna Connors and Jack and Teddy Evans.

Among the distinctive features that completely removed this production from the ordinary are an illuminated trolley car which is erected on the stage by the chorus girls in view of the audience; a sextet introducing burlesque talking moving pictures; the finale of act first which discloses five huge inverted champagne bottles from which the wine is flowing, and an immense bottle in the background emitting a torrent of the sparkling liquid with the chorus girls in union suits grouped around. In the second act a bee-hive is seen with a clever device that shows a swarm of flying insects. This effect is successfully utilized by Coleman upon whom the bees alight, creating an exceedingly humorous situation.

In Miss Sheridan's song specialty the stage is darkened while she renders the "Tulip and Rose" melody, and countless fireflies sparkle everywhere with nothing else in sight.

These and other ingenious devices lend novelty to the production and bring it up to a standard that justifies classification among the most pretentious achievements of high-class musical comedy producers.

Lester Templeton, the manager of the show, is given credit on the program for devising the numbers and ensembles and his successful efforts merit unreserved praise.

BEDINI LEAVES HIS SHOW.

Jean Bedini has retired from "The Mischief Makers" and joined forces with Ray Montgomery and the Healey Sisters to open with "The Gay Morning Glories" at the Trocadero, Philadelphia, next Wednesday.

Jack Glines, former manager of this show, who resigned two weeks ago, has been succeeded by Harry Rose, formerly advance agent of "The Behman Show."

"The Gay Morning Glories" did the largest day business at the Star, Brooklyn, last Monday recorded there in years. Walt Leslie, who is regularly of the Bert Baker show, was specially engaged to do the advance work for the Star engagement during his lay-off week. That's the answer to the extraordinary opening day receipts.

FRANK GALLAGHER DEAD.

Frank Gallagher, advertising agent of the Columbia, died at his home on Amsterdam avenue at 11:30 Wednesday morning of this week. Three weeks ago Mr. Gallagher caught a severe cold which developed into pleurisy and he was confined to bed under a physician's care for ten days. Mr. Gallagher has been in the employ of the Columbia for two years. He is survived by his wife, married daughter, and two brothers.

BABETTE CHANGES SHOWS.

Babette closed Saturday night with "The Passing Review," and opened Monday of this week with the Eva Mull's "Follies of 1920" at the Murray Hill. Babette will play the soubret role and do her specialty.

FIRST TIME BURLESQUE.

Los Angeles, Jan. 13.

For the first time burlesque is to invade Los Angeles. Rube Welch, a former local manager and of late appearing in vaudeville, has practically closed a deal whereby burlesque comes in here, the only drawback now being the securing of the house. Two theatres are under discussion, Lyceum and Republic. Bert Leven, the San Francisco vaudeville man, has the latter house for his vaudeville.

It's said Thomas H. Ince, the picture man and studio director, is backing Welch in the proposed burlesque venture.

SHARING COUPONS HELP.

The Casino, one of the two Columbia Circuit's main wheel burlesque houses in Brooklyn recently put into effect the custom of giving United profit sharing coupons to purchasers of tickets on certain days in the week. The three non-coupon days are Monday, Thursday and Saturday, the first two through the house having added attractions on those days and the last because of the generally good business at both the afternoon and evening shows.

With the majority of the down-town theatres making special inducements to get the people, Manager Daniels, of the Casino thought of this idea which has proven successful.

The Orpheum, the downtown big-time Brooklyn vaudeville house, has brought its afternoon prices down, the boxes (both mezzanine and stage), being reduced to 50 cents on week day afternoons and the gallery ten cents. The former prices were 75 for the boxes and 15 in the gallery.

PROSPECT GIVES UP STOCKS.

The Prospect Bronx, which has been playing burlesque stock for the past several weeks, will abandon that policy tomorrow night.

It is understood no arrangements have been decided upon for the future.

HOUSE MANAGERS SHIFT.

James H. Rhodes, formerly manager for the Columbia Amusement Co. at Albany and Detroit, has been engaged by I. H. Herk to manage the Gayety, Milwaukee, starting Jan. 17.

Another change in house management takes Charles Walters, for many years in charge of the Gayety, St. Louis, to the Olympic, Cincinnati, succeeding Willis Jackson, Jan. 24.

COLUMBUS DOING WELL.

The Empress, Columbus, which opened to very large business on the Extended Jan. 4, succeeded in rolling up a great gross for the first show. The opening of the second week last Monday secured even greater returns.

In view of this encouraging start, it is believed that Columbus will take its place among the most profitable houses.

Complain Through Same Title.

Rowland & Clifford have filed a complaint with the Managers' Association against Izzie Weingarden for using their title, "September Morning Glories." The decision of the association will be accepted by all parties.

STOCKS CLOSING.

Topeka, Jan. 13.

The Orpheum, unable to make stock pay, has gone back to pop vaudeville.

Rochester, Jan. 13.

The Shubert Stock company disbanded Saturday night after a four weeks' run. Poor business was given as the cause. It is reported Stair & Havlin will take over the Shubert in the near future. A representative was in Rochester this week.

GERMAN STOCK RESUMES.

Cincinnati, Jan. 13.

Under the management of their old director, Otto Ernst Schmidt, the German Stock, gave the first performance since the organization went into bankruptcy, at Emery Auditorium, Monday night, to a good house. Schmidt was called upon to make a curtain speech.

Kuechler's student comedy "Sommerspuk," was put on. Proceeds of the performance were shared with the company, and this co-operative plan will be followed until a permanent reorganization is effected.

STOCK PLAYERS MARRY.

Mrs. Adelaide Frances Hibbard Fogarty, daughter of Boston's former mayor, and Frank B. Wright, lead of the Lyceum Stock Co., New Britain, Conn., were married Sunday in Hartford, Conn. Mrs. Fogarty has played minor parts in the Lyceum Stock Co., of which her mother, Mrs. Adelaide Hibbard is leading woman.

SPOKANE CHANGES.

Spokane, Jan. 13.

Henry Hall, who has joined the Baker Players at the Auditorium, succeeding Lynne Overman as leading man, will also become director of the company, replacing Edwin L. Curtis. Curtis and his wife, Ollie Cooper, also a member of the Players, have gone to Washington. Overman has returned to New York.

Harry L. Fraser, juvenile, is another to leave the Baker organization. He goes to San Francisco and is replaced by Clyde Waddell. Berna Craven will do the work Miss Cooper has been handling.

Craig's Providence Stock, Maybe.

Providence, Jan. 13.

Report is that John Craig, the Boston stock star, has been looking over the new Strand, to be finished in February, with a view to taking it for an all-year-round stock company.

The theatre has an excellent location and a capacity of about 2,500. It was first intended as a picture house, but with the picture field now over-run, its backers are considering other attractions.

Harry Sedley Suddenly Attacked.

Harry Sedley, a former legit and of late a stock director with the Poli forces, had an attack of heart trouble while down town Monday afternoon and dropped to the street unconscious.

Some of Sedley's acquaintances chanced along and had him removed to his room in the Normandie Hotel. Sedley may be laid up for some time.

BILLS NEXT WEEK (January 18)

In Vaudeville Theatres, Playing Three or Less Shows Daily

(All houses open for the week with Monday matinees, when not otherwise indicated.)
Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Theatres with "Loew" following name are on the Loew Circuit.
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)—"P." Pantages Circuit—"Inter." Interstate Circuit (booking through W. V. A.)—"M." James C. Matthews (Chicago)—"B. B. O." Broadway Booking Office—"Pr." Proctor Circuit.

New York
HAMMERSTEIN'S (ubo)
"On File"
Battling Nelson
Wilson & Batie
"Telephone Tangle"
William & Schwartz
Murphy & Bonita
Lillian Horien
"Eloping"
Max & Mabel Ford
Tiny Tot
Shields & Rogers
FALLACE (orph)
Helen Ware Co
Orville Harold
Sam & Kitty Morton
Pekin Mystery
Stuart Barnes
Muller & Stanley
Bert Errol
Isabel Rodrigues
4 Amaranth
ROYAL (ubo)
Eva Tanguay
Conroy & Models
Clark & Verdi
Flaher & Green
Moore & Yates
Sully Family
Woods Woods 3
Walter Van Brunt
Dancing La Vars
COLONIAL (ubo)
Trixie Frigiana
"Lonesome Lassies"
Condon Deaux Co
Bogann's Bakers
Moore & Young
Roberto
Billy McDermott
Josie Heather Co
ALHAMBRA (ubo)
Valeka Burratt Co
Nellie Nichols
Paul Conchas
Hoy & Lee
Barry Breen
McMahon Diamond Co
Billy Watson Co
Irene & Bob Smith
Rayno's Dogs Y (ubo)
"Comedy 1 to North P"
Al Trusdell Co
Bert Earl Trio
Claude Ranz
Delay & Kramer
(Two to fill)
PROCTOR'S 123TH
Herskind
Edith Mote
Leonard & Louis
Dell & Gliss
Joe Holland
Butterfly & Rose
Geo Hickmon Co
Dell & Gliss Austin
Chas Barney Co
McCowan & Gordon
Sanson & Della
2d half
Arthur Ward
Clara Illig
Romaine
Hendy Co
Smith & Kaufman
Sari Sisters
Ray Monde
Dreano & Goodwin
Scotch Players
Clara Cubitt 3
Murray's
PROCTOR'S 23D
Marline Bros
Marle King Scott
Dave Raphael Co
Dottie King
Mardo & Hunter
Scotch Players
Fields & Brown
Carolina Flye
2d half
Herskind
Edith Mote
Sullivan & Pasquelena
Dell & Gliss
Elkins Pay & Elkins
"Jintown Junction"
McCowan & Gordon
Sanson & Della
PROCTOR'S 58TH
Mastro Co
Vie Laurent
Hap Handy Co
Harrison Armstrong P
Sullivan & Pasquelena
Loring & Parquette
Hearn & Rutter
Murray's Pats
2d half
Leonard & Louis
Theresa Miller
Sabine & Bronner
Mardo & Hunter
Mack & Stillwell
"First Case"
Fields & Brown
Vestina Bros
AMERICAN (loew)
Holmes & Wells
Woods Animals
Coleman Gantz
Geo Randall Co
La Titoom
Coogan & Cox
Billy Kinkaid
(Two to fill)
2d half
The Valdes
Ethel Mae Barker
Morris & Beasley
Tabor & Green
Rice & Francis
"Last Hope"
Victoria Four
Lockhardt & Leddy
(One to fill)
GREENLEY (loew)
Siddons
Bill Foster Co
Diero
"Between Trains"
Mae West
DeBara
(Two to fill)
2d half
Hershel Handler
Geo Randall Co
LaTitcomb
Herbert & Dennis
Billy Kinkaid
(Three to fill)
NATIONAL (loew)
Lorry & Coulter
Eugene Troupe
Ben & Hazel Mann
Billy Reeves
Margaret Farrell
(Two to fill)
2d half
Lou Hoffman
"Thro Skylight"
Gertrude Barnes
Monarch Comedy 4
Bogann's Bakers
(Two to fill)
7TH AVE (loew)
Waring
Monarch Comedy 4
Gertrude Barnes
Lockhardt & Leddy
(Three to fill)
2d half
Kaufman Sisters
Wells Troupe
Margaret Deane
Billy Reeves
(Two to fill)
BOULEVARD (loew)
Lawton
Laurie & Aileen
"Thro' Skylight"
Mystic Bird
Andy Rice
The Brightons
2d half
Madden & Clog
Al Ripon
Lorry & Coulter
"Between Trains"
Holmes & Wells
Robinson's Elephants
DELANCEY (loew)
Madden & Clog
Margaret Deane
Edmund Hayes Co
Armstrong & Ford
The Valdes
(Three to fill)
2d half
Beth Chellis
Old Soldier Fiddlers
Laurie & Aileen
Jelmores & Moore
Andy Rice
3 Alex
(Two to fill)
ORPHEUM (loew)
Chyo
Kaufman Sisters
Mr & Mrs H Emmett
Bud & Nellie Helm
Robinson's Elephants
Sidney Phillips
(One to fill)
2d half
Eugene Troupe
Kathleen
Franklin Ardel Co
Law Wells
Gilding O'Meers
(Two to fill)
LINCOLN (loew)
Freddy James
Rice & Francis
Guy Baldwin 3
Singer's Midgets
(Two to fill)
2d half
Trainor & Helene
"Way Out"
Jones & Johnson
Singer's Midgets
(Two to fill)
BROOKLYN
PROSPECT (ubo)
Blanche Walsh Co
Georgie Wood
Lipinski's Dogs
Cookley Hanvey & D
Julia Curtis
Jackson & McLaren
Robins
Weston & Claire
Ioleen Sisters
ORPHEUM (ubo)
Nesbit & Clifford
Leonard & Russell
Marie Nordstrom
Catherine Calvert Co
Milton Pollock Co
Van Haven
Mario & Duffy
4 Nightons
6 Military Dancers
BUSHWICK (ubo)
"Neptune's Garden"
Chip & Marble
Alan Brooks Co
Bert Levy
Harry Carroll
Henry Lewis
Willie Bros
Devine & Williams
Hopkins Sisters
SHUBERT (loew)
Ethel Mae Barker
Morris & Beasley
Aveling & Lloyd
Whitney's Dolls
Jimmie Britt
3 Alex
(One to fill)
2d half
Murphy & Foley
Kitty Francis Co
Duffy Geisler & L
Lawton
(Three to fill)
FULTON (loew)
Duffy Geisler & L
Lou Hoffman
"Last Hope"
Jones & Johnson
Wells Troupe
2d half
Carbrey Bros
Mr & Mrs H Emmett
Bud & Nellie Helm
"Easy Money"
Waring
Bush Bros
PLATBUSH (loew)
Gilding O'Meers
Artie Hall
Trainor & Helene
Lew Wells
Edna M Spooner Co
Romaine & Orr
Bush Bros
(One to fill)
2d half
Cingalese Troupe
Van & Ward Girls
3 Loretas
Edna M Spooner Co
Margaret Farrell
The DeBara
(One to fill)
BIJOU (loew)
Old Soldier Fiddlers
Kathleen
"Auto Bandit"
Vernon Foster
(Three to fill)
2d half
Diero
"Auto Bandit"
Mae West
Kansasa Trio
(Three to fill)
LIBERTY (loew)
"The Criminal"
Pop Ward
Barlow's Circus
(Two to fill)
2d half
Yvonne
"Murder 1st Degree"
Ben & Hazel Mann
The Harolds
(One to fill)
COLUMBIA (loew)
Garard & West
Ben Boyer Bros
Yvonne
"Murder 1st Degree"
Marathon Comedy 4
Gravotte Lavandre Co
2d half
Simpson & Deane
"Criminals"
Armstrong & Ford
Chyo
(Two to fill)
ALBANY, N. Y.
PROCTOR'S
Mr & Mrs Morris
Chas Gibbs
Strauss & Becker
Johnson & Wells
Guy Baldwin 3
5 Frollicers
Ward & Delmar
Julia Edwards
2d half
Frank J Jordan
Rosen Aerial Wonder
Lawrence & Harrington
Empire Comedy 3
Mav & Eddie
Willich & Anita
Dalton & Lovera
Althof
Albion (ubo)
(Splits with Easton)
1st half
The Sheldons
Kelso & Leighton
Wilfred & Robert
Electrical Venus
(One to fill)
Altoona
ORPHEUM (ubo)
(Splits with Johns-
town)
1st half
Raymond & Helder
"The Tamer"
Mack Albright & M
"Cheyenne Days"
Alton, Ill.
HIPPODROME (wva)
Broughton & Turner
2d half
King & King
Bob Albright
Ann Arbor, Mich.
MAJESTIC (ubo)
"Cinderella Girl"
2d half
Manolo
Rose Garden
Toots Paka Co
Gaines & Brown
Herbert Lloyd
Atlanta, Ga.
FORSYTHE (ubo)
Jacob's Dogs
Norcross & Holds-
worth
Finanigan & Edwards
"Matinee Girls"
Stuart
The Joscarrys
Baltimore
MARYLAND (ubo)
Fannie Brice
Rooney & Bent
"Fixing the Furnace"
Doyle & Dixon
The Three Lyres
Reine Davies Co
Roeder's Invention
Merles Cockatoos
BIJOU (ubo)
Margie Calvert
Jones & Sylvester
Lasky's "California"
Bob Finley
Lettzel & Jeanette
2d half
Pollard Tab Co.
Bay City, Mich.
BIJOU (ubo)
Wilbur
Spencer & Williams
"\$100,000 Reward"
Olive Vail
Amber Bros
2d half
Sylvia
Dean Dorr & Dean
Del Vachio Champ Co
Greater City 4
Frank's Wild West
Birmingham, Ala.
LYRIC (ubo)
DeLeon Bros
M & B Hart
Mr Hymack
Rasmont & Arnold
"Motoring"
Will Rogers
Boston
KEITH'S (ubo)
Toby Claude Co
William Smith
Una Clayton
Morton & Austin
John R Gordon Co
Lohe & Sterling
(Others to fill)
ORPHEUM (loew)
Kouett
Bermont & Wallace
Choral Gascogne
Walter Brower
Ladv Lou
Madre Matland
Lamb's Manikins
(One to fill)
2d half
Elizabeth Cutty
"Just Half Way"
Chris Richards
Belletaire Bros
(Four to fill)
GLOBE (loew)
Ed & Jack Smith
"Everybody"
Tabor & Green
Martell's Manikins
(Three to fill)
2d half
Jeanette Childs
Lida McMillan Co
Harvey DeVora 3
3 Gillis
(Three to fill)
ST JAMES (loew)
Jeanette Childs
Van Weston Co
Moss & Fry
Sigsbee's Dogs
(Two to fill)
2d half
Taisu Bros
Madge Caldwell
"Everybody"
Walter Brower
Martell's Manikins
(One to fill)
Hridgeport, Conn.
POLI'S (ubo)
1st half
Chas Ross Co
Albert & Irving
Rawls & Von Kaufman
"Dairy Maid"
2d half
Gerrard & West
Roeder & Crampton
Pealson & Goldie
Archer & Belford
O'Brien Bennett & G
Derkin's Animals
Buffalo
SHEA'S (ubo)
Blicks & Watson
Joe Jackson
Okabe Japs
Howard & McCane
Ethel McDonough
Nan Halperin
Redford & Winchester
2d half
Butte
EMPRESS (loew)
David Kalikoa
Hartley & Pecan
Marshall P. Wilder
"Grey of Dawn"
Reckless Trio
Calgary
PANTAGES (m)
Musical Nosses
Leo Cooper Co
Marco Twins
Howard & Mason
3 Arleys
Carry, Ind.
ORPHEUM (wva)
"Whirl of Mirth"
Cedar Rapids, Ia.
MAJESTIC (wva)
Libby & Barton
Marion Harris Co.
Nesky Troupe
Holden & Herron
Richard Milloy Co
Herron & Arnsman
Kilmwa Troupe
2d half
Van & Belle
May Taylor
"Detective Keene"
Al Abbott
Klutings Animals
(Two to fill)
Champaign, Ill.
ORPHEUM (wva)
Weber Girls
Baron Lichter
Princess Ka
Antrim & Vale
Maestric Musical 4
2d half
Nelson & Brown
Rooney & Bowman
Martini & Maximilian
Willing Bentley & L
Dorsch & Russell
Charleston, S. C.
VICTORIA (ubo)
(Splits with Savan-
nah)
1st half
Little Miss Jean
Lazar & Dale
Two Alfreds
(Two to fill)
Chattanooga
MAJESTIC (ubo)
Dolly Marshall
Knight & Moore
Mr & Mrs McDonald
Frank Cooper
Woodman & Linaght
5 Monarchs & Maids
Chicago
MAJESTIC (orph)
Eddie Foy Fam
Bert Leslie Co
Van & Schenck
Chick Sales
Mr & Mrs Wilde
Harmon & Grohs
Al Rover & Sis
Clara Inge
PALACE (orph)
Blanche Ring Co
Barnes & Crawford
The Magleys
Primrose 4
J & L Cooper
H Shone Co
Cleo Gascogne
Steiner 3
ACADEMY (wva)
King & King
Hazel Morris Co
Copeland & Payton
Harry Gilbert
Dorsch & Russell
2d half
Walter DeOrin
Williams & Wales
Paul Kleist Co
Johnson & Gordon
Rous & Eldrid
McVICKER'S (loew)
"Between 8 & 9"
Klass & Bernie
"Japanese Prince"
Jandy Shaw
Stewart & Dakin
LaDolne
Ryan Bros
Gresham & LaRue
Fink's Circus
Stewart Sisters
WILSON (wva)
Ray Conlin
Thomas & Hall
The Le Grohs
(Two to fill)
2d half
Frear Baggett & F
Four Seasons
Le Balre & Dawson
Apdalle's Circus
(One to fill)
AVENUE (wva)
Ernest Alvo Tr
Lou Chula
Van French Co
Durbar & Turner
Gene Green
2d half
Gertrude Van Dyke
& Bro
Van Bros
Flying Kays
(Two to fill)
STAR HIP (loew)
1st half
Rondas Trio
Pepper Twins
Jasie Woods
Olympic Trio
2d half
Federal League B B 3
Walter DeOrin
Real Quartette
Beatrice Sweeney Co
EMPRESS (loew)
1st half
Nowlin & St Clair
Owen McGivney
Rockwell & Wood
Bennett Sisters
Whiteside & Pinks
Hippodrome fourth
The Stantons
Geo & Lily Garden
Eugene Emmett Co
Bogart & Nelson
Wormwood Animals
COLONIAL (loew)
1st half
Grace DeWinters
Anderson & Golms
Musical Avalos
Harry Thompson
Ivan Richfield Co
2d half
Greve & Coe
Johanie Woods
Ryan Richfield Co
Oscar Lorraine
Mondane Phillips
Campbell & Brady
Cycling McNutta
AMERICAN (loew)
(Splits with Empress,
Chicago)
KEDZIE (wva)
Booth & Leander
Gertrude Van Dyke &
Bro
Hendrick's Belle Isle
(Two to fill)
2d half
Neluso & Hurley
Madison & Laird
Gascogne & Nelson
Jolly & Wild
De Koe Troupe
Cincinnati
KEITH'S (ubo)
Louis Stone
Newhoff & Phillips
Darrell & Conway
L de Cordova Co
Conlin Steel Co
Bride Shop
Mullins & Coogan
The Carltons
Cleveland
HIP (ubo)
3 Blondys
Alf Holt
Lamont's Minstrels
Lucy Gillet
3 Leightons
Kitty Gordon
Mr & Mrs Cooper
Woodman & Linaght
Columbus
KEITH'S (ubo)
Sidney Baxter Co
Marie Dorr
The Langdons
Dainty Marie
Herman Timberg
"Green Beetle"
Fields & Lewis
Toyo Troupe
Dallas
MAJESTIC (inter)
(Open Sun Mat)
Chas Kellog
Empire Comedy 4
Kirkham's Sisters
3 Hickey Bros
Chas McGoods Co
Barber & Jackson
Mille Sidonie
Danbury, Conn.
EMPRESS (loew)
The Halkings
3 O'Neill Sisters
Archer & Belford
Weber & Elliott
10 Dark Knights
2d half
Frank Gaby
Thos P Jackson
"On the Riviera"
(Two to fill)
Danville, Ill.
LYRIC (wva)
"Nobody Home"
2d half
Mullaly Pinkree Co
Marie Stoddard
(Two to fill)
Davenport, Ia.
COLUMBIA (wva)
Klutings Animals
Libonati
"Detective Keene"

P. P. I. E. NOTES.

San Francisco, Jan. 13.

At sundown, Sunday, Jan. 10, the Panama Exposition gates were closed to the public and tourists so that the work of installing the exhibits can go on without interference and secrecy. Most of the exposition stands complete and probably the greatest task to be accomplished before the opening, set for 9 o'clock Saturday morning, Feb. 20, is getting the exhibits set up. The Exposition officials declare the big show will open on time and further state that the Exposition is ahead of schedule.

Following the closing of the gates to visitors the sale of admission was made public. General admission will be 50 cents; children over ten, 25 cents; under ten, free. Books containing tickets for 288 admissions are now on sale at \$10. The tickets may be transferred and good until used. Additional admission to various concessions will be charged.

The closing of the gates to visitors from now until the opening will be a great disappointment to many, but particularly to the visiting members of theatrical companies.

The "Zone" concessionaires pulled off what was termed a "Mummer's Parade" at the dedication ball of the new Exposition-Civic Center Auditorium, Jan. 9. Each of the concessionaires was represented with at least one person in fancy masque costume symbolic of the show being represented. As a publicity stunt the parade succeeded in arousing a lot of local interest in the "Zone" attractions.

In the Board of Public Works' report of the building permits issued during the past year is an item which reads: "82 permits granted for Exposition buildings; the total cost of the 82 structures is quoted at \$9,943,577."

Frederic Thompson has changed the name of his concession from "Toyland for Grown-Ups" to "Toyland Zone."

The Bureau of Exploitation is now installed in the Press Building.

BIG LONG BEACH COASTER.

The Ingersoll Engineering Co. is constructing a roller coaster at Long Beach, L. I. The ride will be mostly over the water. The cost will reach \$130,000.

OLDFIELD'S MOTORDOME.

A company promoted and headed by Barney Oldfield, the motor expert, is constructing a mile and a quarter motordome near Los Angeles. Special work will be done on the curves and the general construction of the track make it one of the fastest in the world.

FAIR GROUNDS SOLD.

Louisville, Jan. 13.

The fair grounds at Barbourville, Ky., were sold at auction last week for \$3,500. A corporation, which will be known as the Knox County Fair Co., bought the property.

May Revive Cherry Carnival.

San Leandro, Cal., Jan. 13.

Plans are on foot to revive the Cherry Carnival this year. The Merchants' Association is considering the scheme, with a view of making it a special attraction for tourists to visit San Leandro. In event a favorable decision is reached the affair will take place shortly after the opening of the P. P. I. E.

President of the Bluegrass.

Louisville, Jan. 13.

Louis Lee Haggin was elected president of the Bluegrass Fair Association at a meeting held at Lexington, Ky., last week. Other officers chosen are: vice-presidents, James L. Gay and S. S. Coombs; secretary, John W. Bain; treasurer, John G. Cramer. The Bluegrass Fair will be held at Lexington, Aug. 2-7.

Bringing Back Canarsie Park?

A company is being formed to revive the Canarsie (L. I.) Beach Park, closed for some years.

STOCKMEN PROTEST.

Louisville, Jan. 13.

The proposal of J. L. Dent, secretary of the Kentucky State Fair, to rent stall space at the fair grounds here as assembling quarters for horses purchased from southern and western dealers for the French cavalry has aroused protest in some quarters.

Stockmen say such a move invites disaster because of the probability of some of the animals so quartered being diseased and thus endangering fancy Kentucky stock to be shown at the fair this year. It is unlikely the protests will influence the state fair management.

RACE FOR FAIR JOB.

Spokane, Jan. 13.

The race for the job as secretary-manager of the Spokane Interstate Fair, probably the "fattest" fair job in the northwest, seems to have narrowed down to two men, A. J. Breitenstein of the Montana State Fair, and D. D. Olds of the Fair Hesperides, Wenatchee.

Manager Robert H. Cosgrove, who has been in charge for several years, has resigned and will assist the trustees in the selection of his successor.

SPOKANE'S CARNIVAL.

Spokane, Jan. 13.

A street carnival and celebration to rival in importance the Pow Wow held here in 1913, will be staged August 2-8 during the national convention of the Fraternal Order of Eagles in Spokane. The entertainment feature will be put on by "The Knights of the Pack Saddle," an auxiliary organization of local members of the order. Twenty thousand visitors are counted on to attend.

Kentucky Fair Elects Officers.

Louisville, Jan. 13.

J. L. Dent of Louisville was re-elected secretary of the Kentucky State Fair at a meeting of the State Board of Agriculture Jan. 7. L. B. Shropshire of Louisville was named as assistant secretary and Ed. Dubeck, Louisville, superintendent of the grounds. E. R. Renaker of Cynthiaiana has been appointed to membership on the board by Gov. McCreary, to succeed J. M. Terry, who died recently.

Apology Side-Track Prosecution.

Philadelphia, Jan. 13.

Because a petty officer and six sailors were refused admittance into the Palace Skating Rink in West Philadelphia last week while wearing the uniform of the United States navy, Alfred Painter, the proprietor, warded off threatened prosecutions by an apology to Commandant Benson of the Philadelphia Navy Yard.

Fair Ground's Stables Burned.

Easton, Md., Jan. 13.

The large stables and barns at the Talbot County fair grounds, on the suburbs of Easton, used by those training horses at the track, were destroyed by fire last Saturday night. The loss is between \$2,000 and \$3,000.

BIG SHOW AT GARDEN.

The Barnum & Bailey and not the Ringling show will be the circus attraction at the Madison Square Garden this spring. It will open around March 25.

Fred Bradna, of Bradna & Derrick, will be the equestrian director.

Bradna was practically engaged to run the horse entertainment at the New York Hippodrome circus that opens this month, but advices from circus headquarters made him change his mind, and he will again be seen with the Barnum & Bailey organization.

"PENNY A PEEP."

San Francisco, Jan. 13.

A "penny" traveling pit show struck town last week and began doing business on the street corners. The outfit consisted of a miniature wagon patterned after the regulation circus box wagon and drawn by a team of goats. On top of the wagon was a "peep hole" and the sides bore the words painted in big letters, "Alaskan Grey Fox; 1 Cent a Peep."

The driver made the opening and did the spicing. When asked how business was he replied: "I've no kick coming; I'm getting by."

JERRY DALY MURDERED.

Cincinnati, Jan. 13.

Jerry Daly, for many years manager of the John Robinson circus privilege car, was shot and killed in Havana, Cuba, late last week. His home was in this city. A wire came here giving the information.

MIKE BARNES ILL.

Chicago, Jan. 13.

Mike Barnes of the F. M. Barnes, Inc., Park and Fair Agency, left Chicago for Albuquerque this week for a month's rest.

Barnes, a brother of Fred, and himself an active fair man, is suffering from a nervous breakdown.

Vera Peters, who until recently conducted a ten per cent. agency in Chicago, was engaged to succeed Barnes.

FAIR SHORT OF CASH.

Reading, Pa., Jan. 13.

At the annual meeting of the Reading Fair Association held here last week, the treasurer reported a balance of \$954.46. Recently a beautiful site was purchased along the Wyomissing boulevard for a fair grounds, but there is not sufficient funds in hand to continue this progress. The fair this year may be held in the Auditorium. This will eliminate horse racing and many other interesting features.

The Lebanon Valley (Pa.) Fair Association at its annual meeting elected W. H. Bollman, president; John A. Bollman, secretary and superintendent of the grounds, and Charles Havard, treasurer.

The annual financial report of the York County (Pa.) Fair Association shows that the fair last Oct. earned \$8,900. The receipts were \$33,500.

The Northampton County (Pa.) Fair Association, which conducts the Nazareth Fair, has elected William K. Shimer, president.

SKATING.

From all indications the storm raging for some time among the high officials of the Western Skating Association has blown over and all concerned are beginning to look upon the bright side again.

The Coliseum Rink, Chicago, under the supervision of L. M. Richardson, closed Jan. 8 at the expiration of a ten weeks' lease. The management had taken every precaution to give the skating enthusiasts a high-class up-to-date rink with good attractions almost every week, including such well-known stars as Adelaide D'Vorak and the DeSylvias. The Coliseum was operated under enormous expense and did exceptionally well. It is Mr. Richardson's intention to transfer the floor and equipment to another suitable building if arrangements can be made.

Interest in hockey at the Columbia University is so great this winter, a big outdoor rink is being planned by the Athletic Association.

Edward Krahm, holder of the amateur championship of Michigan, will skate a series of races with any skater in the country in the rink offering the best inducements.

L. Hammel, manager and owner of the Auditorium Rink, Duluth, and the Mammoth Rink, Virginia, Minn., is drawing large crowds at both rinks with many up-to-date attractions.

Ferd Thaman, until recently floor manager of the Wayne Gardens, Detroit, is now managing one of the most unique rinks in the country at Ann Harbor, Mich. The rink is constructed differently and has proven a big success. The first floor, 90 x 185, is used for ice skating; the second floor, which consists of a gallery all around, 30 feet wide, is utilized for roller skating. The band stand is elevated so Finer's Orchestra, of eight pieces, can furnish the music for both floors.

McLEAN NOW PROFESSIONAL.

Chicago, Jan. 12.

Charges of professionalism against Robert G. McLean, international ice skating champion, have been dropped by the International Skating Union, upon McLean appearing before the board of control of the Union, and relinquishing all claim to amateur standing. It was charged that McLean had given exhibitions at the College Inn, Chicago, for which he was paid.

The charges had been the subject of a long dispute between the Union and the Western Skating Association.

The W. S. A. board of control has ordered the expulsion of Leo J. Brim for the part he took in organizing the National Roller Skating Association. At the same session President Fitzgerald was exonerated of all charges against him.

RINK ON A C. PIER.

Atlantic City, Jan. 13.

A roller skating rink has been opened on the outer circle of the dance hall on the Million Dollar Pier. The ballroom floor when built was constructed for roller skating.

Wild Over Bowling Only.

Lowell, Mass., is deploring the fact there is not a suitable hall in that town for either basket-ball or polo. The city has gone wild over bowling. There are 75,000 people in Lowell.

Rink at Earlington, Ky.

Louisville, Jan. 13.

Ben Wilson has opened a roller skating rink in the Armory at Earlington, Ky.

Weidemann Taking Out a Show.

Tom Weidemann, who formerly had out the Kit Carson wild west, may have another show under canvas next summer.

If you don't advertise in **VARIETY**, don't advertise.

NEW ACTS NEXT WEEK

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

"On File" (travesty), Hammerstein's.
George Murphy and Bonita, Hammerstein's.

Battling Nelson, Hammerstein's.

"Eloping," Hammerstein's.

Max and Mabel Ford (New Acts),
Hammerstein's.

Tiny Tot, Hammerstein's.

Helen Ware and Co., Palace.

Mike, Isabel Rodriguez, Palace.

Condon, Devereaux and Co., Colonial.

Josie Heather & Co., Colonial.

Billy Watson and Co., Alhambra.

Ernest R. Ball, Hudson, Union Hill.

De Angelis, Moore and Belcher.

Farce Operetta.

30 Mins.; Full Stage (Interior).

Fifth Avenue.

Jefferson De Angelis, George Leon Moore and Frank Belcher constitute the personnel. All are well known to musical comedy and Mr. De Angelis more or less to vaudeville. The act the trio is presenting will not do for big time. The story was evidently intended to be played in a rapid in-and-out-of-door farcical manner and the interpolation of the musical numbers shows the action to such an extent that the value of the tale is lost. Another fault is that much depends upon the lyrics of the numbers. The plot deals with the efforts of a lodging house keeper to obtain all of the money possible out of his establishment and therefore he rents one room to two men. One is a night-worker, the other is employed in the daytime. Neither is aware of the arrangement. When the day-worker finally gets a holiday and returns home unexpectedly he discovers his quarters are occupied by what he believes is an intruder. Complications and explanations, and for a finish both men discover they have been engaged to the same woman. As both escaped her they swear eternal friendship. Mr. De Angelis is the day-worker; Mr. Moore, the night man, and Mr. Belcher, the lodging house keeper. The three play very well together, and it seems rather a pity they haven't a vehicle more worthy their efforts. It does appear as though all of the trio might remain together and evolve a comedy act in "one" that should get over. Jeff, as McWeevil of "Rob Roy;" Moore, as Aladar of "The Spring Maid," and Belcher in the role he played in "Sweethearts," might do it. The costuming of these characters would bring them into memory and a speedy routine of talk between the ghosts of comic opera favorites of the past might develop into something worth while.

Pesce and Termini.

Musical.

14 Mins.; One.

Broadway.

Young men. Taller plays violin while smaller chap handles harp. The latter sure thumps the big instrument and tackles late song numbers without any hesitancy. This team goes after rags in a manner sure to hit any pop house right.

Henrietta Crosman and Co. (3).

"Thou Shalt Not Kill" (Drama).

Four (Interior-Special Set).

Palace.

The playlet of Henrietta Crosman's is a dialog on universal peace, as between nations. It is the subject likely to be selected in a neutral country during the present war, and "Thou Shalt Not Kill" is neutral. The sketch was written by Maurice Campbell. The characters are listed as A Man, A Woman, A Boy and A Soldier. The woman is living with her only son, age 16. Her husband was killed in a previous war. She instills into her boy refusal to join the army is not cowardice; that it requires a braver man to refuse than to go. The mother terms the war-call the animal instinct still left in the human. This portion is a duolog between herself and son, with some sure fire applause lines, such as "A little commonsense with a few policemen and a country will be all right." Martial music is heard. A soldier enters the house. It is conscription. Every citizen over 15 must enroll. The mother says her son shall not go; the boy says he will not; the soldier asks him if he is afraid; the mother replies she has taught him; he is all she has left; she will not lose her son as she did his father. The soldier replies he would have a better chance with the army than at home, for his orders are to take him away, dead or alive. The mother yields, and the boy goes. There is a duolog also between the mother and the soldier. Gerald Bidgood played the boy, doing the best of those in the playlet. Too much open face talk for the remainder, and it is not a strong peace appeal, nor is it straightforward, the author leaving the point in doubt at the finish. In fact, the subject was better treated and summed up in a new song issued last week, entitled "I Didn't Raise My Boy to Be a Soldier."

Sime.

Helen and Howard.

Dances and Violin.

12 Mins.; Two (Curtain).

Broadway.

A pop house act poorly arranged for best results. The woman first appears and after a song and dance is followed by the man, who plays the violin in the orchestra pit. Then he joins her on the stage, and as he plays does a dance around the stage. Just what the dance is no one knew. The man has the kind of musical hair that saves barber's bills.

Mary Ambrose.

Songs and Violin.

8 Mins.; One.

Mary Ambrose plays the violin, sings and makes several announcements. Her vocal numbers made the best impression Tuesday night. Miss Ambrose' singing in several foreign tongues elicited proper appreciation in such a cosmopolitan neighborhood. Miss Ambrose takes herself too seriously, judging from her performance. Her act is best suited to the pop houses where the audiences are not so exacting.

Yarro Miyake.

Jiu Jitsu Wrestler.

15 Mins.; Full Stage.

Hammerstein's.

Yarro in his own line is there. Miyake has an announcer whose face at the Polo Grounds is more familiar than the beer sign in center field. The announcer states as it is printed on the program that Miyake will meet all-comers and throw them within seven minutes. Failing, he will change his regular business to philanthropist and give coin away. Two wrestling aspirants are allowed at each performance. Monday evening it looked as though the wrestlers were trying to demonstrate the difference between this new style and the more popular sport, the Graeco-Roman. It was also shown that no holds are barred except possibly the eye-brow and the eye-lash pull. It was also understood that biting was prohibited. The first aspirant for some change was a lady-like young fellow from Australia. He lasted one minute, but made it known his leg wasn't to be broken by slapping the mat. A wrestler admits defeat in that way at this style. Then came the Greek Demon. He looked it twice over. Big of chest and biceps with air of a well satisfied rooster, he strutted out upon the rostrum. Then the roughness began. He lifted the Jap up again and again and with each again, would drop him not easily to the floor. When tired of this pastime, he tried manicuring the yellow man's throat. It looked like a strangle scene for a minute. But the Jap managed to slip out of the difficulties the Greek Demon placed him in. The audience responded like all audiences do when the challenger looks like staying, and the excitement was high. After the Greek came close to getting the money four or five times the Jiu Jitsu expert nearly broke his leg, and as the Greek denied him this pleasure, the evening's wrestling was through. Miyake is a good attraction, though he should be placed in neighborhoods carefully selected. It is not pretty the way it is done, though the real Jiu Jitsu wrestling is. Perhaps though if the style was followed closely the interest in the money end would not be there. Any act that can make an audience yell is approved, and this one did at Hammerstein's Monday night. But it is more suitable to a burlesque company than a vaudeville house with a family trade.

The Glorias.

Modern Dancers.

10 Mins.; Full Stage.

Colonial.

As society dancers, the Glorias have one thing in their favor that will recommend them for the big time, and that is the "skating dance," used to close the act. If it was not too hard work and they could stand the muscular strain it would be a very good idea for the team to do all of their numbers as a burlesque on the modern dance done by skaters. Their opening number is a waltz, followed by what seemed to be a combination of the maxixe and tango. The third and closing number is the skating dance.

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York

Granville Barker Co., Wallack's (Jan. 22).

Orville Harrold.

Operatic.

One.

Palace.

It was about six years ago Oscar Hammerstein plucked Orville Harrold, tenor, out of a quartet singing on his Victoria stage as a "turn," to burst forth later in grand opera. Then Mr. Harrold was an unnamed member of four singers. Now he is the headliner at the Palace, upon his return to vaudeville (barring a week at Hammerstein's about a couple of years ago). The program says "Gus Edwards presents, for the first time in vaudeville," which is literally true, as it was Gus Edwards who put that quartet on at Hammerstein's. Mr. Harrold was in good voice. His opening was divided into three sections: (a) "A Wondrous Performance," (b) "Such is Fame," (c) "Pagliacchi." He changed from character costume to evening dress for the encore, with "I'm Falling in Love With Some One" from "Naughty Marietta" (which Harrold made popular in that production), and concluded with another encore number. During his first exit term, a concert grand accompanist, Emil Polak, played a classical number with his left hand. It was the only bump to the class of Mr. Harrold's turn. This one-handed piano playing is funny. Mike Bernard can play two different melodies with his two different hands, simultaneously, and if Mike will stand for it, it may be said that Mike could play two tunes just the same with either hand. That's trick stuff anyway, not built for grand opera, and it has been done before, before Emil tried it, at least in vaudeville. Mr. Harrold is a good vaudeville card, his voice and his rep guarantee that, particularly his rep (otherwise known as "name" or reputation). But there have been other grand opera singers on the vaudeville stage, with a more pleasing repertoire to the vaudeville ear, who didn't travel far, because of the absence of that rep attachment.

Sime.

Lavine and Inman.

"Sally's Visit" (Comedy).

17 Mins.; Full Stage (Special; Rural Exterior).

Lavine and Inman have a little rural act, bound to please 'em around the New York pop houses. A special country house and barn setting is carried. The man as a piping, roaring bumpkin is tinkering around the place with his tin pails when a city girl enters. Of course, she is Sally, the boy's old sweetheart, who had run away with a circus. Sally later does a slack-wire stunt, disrobing to the abbreviated attire that, of course, astonishes the rube. The man sings several rural songs. A pleasing act for the three-dayers.

Marie Nordstrom. "Bits of Acting."

14 Mins.; One (5); Full Stage (9).
Colonial.

Marie Nordstrom in private life is Mrs. Henry Dixie. This is not a secret, as the Colonial program carries the information. Mr. Dixie is also on the bill at the Colonial, and inasmuch as the acts presented by both are in a measure similar Mr. Dixie very gallantly permits his wife to have the first chance at the audience. It has its advantages, for if the audience likes Miss Nordstrom's material and expresses its appreciation, Henry knows that he will not have to work exceedingly hard to please them, for his is the same sort of candy wrapped in a different colored paper. Miss Nordstrom is billed as presenting "Bits of Acting" and the audience at the Colonial Monday night seemed to enjoy the "bits." She opened in one with a little patter in rhyme, stating her previous experiences in vaudeville and the advice she received from a vaudeville girl after doing a "flop." This was amusing. The real action did not arrive until the drop rose and revealed a parlor set for the acting. Miss Nordstrom has two roles which she plays, as a matter of fact she plays them twice. In each she is the wife. Each scene is done as it would occur in actual life and then as it would be done on the stage. The latter portrayals are simply broad burlesque of stage characterization, unless they were drawn from the cheapest rep companies. However, they serve their purpose for vaudeville in securing laughs and that really is the only reason they are there. Miss Nordstrom is quite pretty and has a number of charming mannerisms that assist her materially in winning the audience. She should though take greater pains with the detail of her makeup. Monday night her arms and the backs of her hands were a dead white and the contrast with the palms was too great. The nail rouge that she uses may have been responsible for the tips of her fingers appeared as though she had just dipped them in blood.

Theodore Friebus and Co. (2). "The Ether Cure" (Comedy). 15 Mins.; Three (Interior). Academy.

Theodore Friebus is a stock lead. He was engaged by the Academy management (knowing that he had had long stay in the house when stock was in vogue) in the hope that his name and subsequent presence in tab dramas would bolster up business. Friebus appeared in a little comedy skit entitled "The Ether Cure." While there isn't a chance of it reaching the big time yet in the 14th street neighborhood it found a response truly amazing when one considers the sketch itself. Friebus is a young man who is to be operated upon and who tells the cut 'em up doc's assistant that he is crazy in love with Nurse Helen. Her puts Jerry to sleep and the nurse announces that the head surgeon will not be able to be there. Jerry, under the influence, makes violent love to the moustached attendant, telling him to be Helen. He also mistakes Helen

for the assistant. It's silly sure enough and sillier are the antics of Friebus. It is no role for a leading man, but Friebus was in his old stamping ground and it didn't matter apparently. The supporting company was on a par with the piece.

Irene and Bobbie Smith. Songs. 14 Min.; One. Orpheum.

Irene and Bobbie Smith make up a comely sister act with one of the girls at the piano and handling the ballads, while her sister uses comic numbers, and is the real worker of the act. The two open with "Savannah," the comedienne starting off nicely. The straight uses "I Didn't Raise My Son To Be A Soldier" for the second number, giving her partner a chance for a change. Although not possessing anything remarkable in the way of a voice she gets this pleasing war number over nicely. The comedy member uses "Suffering Daughter of a Suffragette" in a way that makes it surefire. Another song is rendered in the usual style, with the two seated on a piano bench, and "Baseball Rag" is used as a closer. It brings the one girl plenty of laughs. Several changes made are attractive to look at. Irene and Bobbie Smith compose a sister act that should fare nicely.

SHOWS AT BOX OFFICE.

(Continued from page 11.)

with \$8,100. Record previously held by "The Dummy." It will be beaten this week by "Innocent," which indicated Wednesday \$8,400 would be reached, it having gone \$50 or so ahead of "Loving" at each performance up to that time. The Grand opera house at 8th avenue and 23d street (Klaw & Erlanger) doing very poorly, from \$3,000 to \$3,500 a week. Trying to lease house at \$55,000; \$35,000 reported best offer yet made for it by small time vaudeville managers.

Three of A. H. Woods' plays hold the house record in all the Greater New York combination theatres (excepting De Kalb, Brooklyn, which none played). These are the Bronx, Grand opera house, Standard (New York); Montauk, Majestic and Broadway, Brooklyn. At the Bronx, as a sample in comparison to business usually done, "Potash & Perlmutter" did \$9,900, playing a return date there last week to \$8,400; Julian Eltinge in "The Crinoline Girl" got \$9,700 (Eltinge played to \$7,200 at the Standard Christmas week); and "The Yellow Ticket" brought the Bronx \$8,600, with the possibility of "Innocent" with Pauline Frederick breaking all the records.

The big time vaudeville theatres have been doing very well since Thanksgiving. Two headliners have been pulling capacity business into the Keith houses in Greater New York. They are Eva Tanguay and Evelyn Nesbit. Miss Tanguay has surprised New York with the strength of her come-back. Appears more popular than ever. Miss Nesbit was an unknown quantity for a Keith engagement. Looked upon as a freak attraction. Miss Nesbit and Jack Clifford presented an accepted vaudeville act.

Opened at Orpheum, Brooklyn, at \$1,000 for week, with understanding further time at \$2,000 weekly would be given if she did the business over there. She did, the Harry Thaw publicity again breaking just right for her. Keith's Palace putting in huge business-compelling bills that are a steady exceptional draw. This week's opening at the Palace, however, was light. Hammerstein's has picked up of late. It is going in for style of program best suited to house disregarding "name" acts submitted that mean nothing otherwise to that theatre. Looks like a sensible policy and Hammerstein's is regaining the distinction it once held as a unique hall of entertainment.

The small time has had its ups and downs. The biggest gainer in business of late in New York pop vaudeville is the William Fox Circuit. A change recently made in its booking department propped up patronage almost immediately. The Loew Circuit has its good houses and its poor ones. The American, New York, and Orpheum, Boston, are still the stars of that circuit. Wesley Rosenquest's 14th Street theatre, one of the earliest pop vaudeville houses in the city, never had a losing week until this season, when it commenced to take weekly losses of \$300 and \$400. Management sought to locate reason. Asked patrons through slips to state whether they preferred straight vaudeville or pictures. Most of the answers said, "Take out the organ." (An organ had been used to play for the vaudeville acts as well as the pictures.) The vaudeville policy was then shifted to pictures.

The Columbia (Columbia Burlesque Circuit) has been doing around \$6,000. It dropped off \$1,000 weekly earlier in the season, but has picked up within the past eight weeks. Did \$1,000 more Christmas week than Christmas, 1914, and "The Social Maids" New Year's week broke the house record, getting \$8,400 (through extra show New Year's Eve).

The season's burlesque winner from a box office standpoint is the Olympic on 14th street, taking all kinds of chances with its shows and seldom falling below \$4,000 on the week, almost the full capacity of 12 performances.

The Strand is still the big picture house of the east. It runs from \$11,000 to \$13,000 every week. The excellent house management here and the careful attention given theatre, also programs, with the house itself, are the reasons for the big business. Other Broadway picture or pop vaudeville theatres not doing so well, excepting Loew's Herald Square (pictures) very good, and Walter Rosenberg's Savoy (pictures) now drawing steady capacity.

OBITUARY.

St. Paul, Jan. 13.

Marshall P. Wilder, the humorist, died here Sunday of heart disease aggravated by a slight attack of pneumonia. The body was shipped to relatives in New York. Mr. Wilder had been in ill health for two weeks and had been forced to cancel vaudeville engagements. He was 56 years old. Mr. Marshall's wife died two years ago. Grief over his loss had much to do with the physical collapse which ended in his death this week. He was born in Geneva, N. Y., the son of Louis De Valois Wilder, a practicing physician, and early became a local notable by reason of his sunny disposition and wit, despite his physical defects, for he was a hunchback and dwarf. His first stage appearance was as a subject of Dr. Carpenter, a mesmerist. In 1884 he appeared before King Edward by royal command and thus established his reputation as a raconteur. Mr. Wilder was an enthusiastic follower of baseball. He leaves two children. In his theatrical career he amassed a considerable fortune. His home was in Atlantic City, N. J.

Telegrams received here announce the death of George Taylor, of this city, who was killed in a fall from a balloon at Jacksonville, Fla., last week. Taylor was 23 years old and had been a professional aeronaut since seventeen.

Los Angeles, Jan. 13.

Prof. Adolph Willhardt, a musician of note and first president of the Gamut Club, aged 78 years, died here yesterday of pneumonia. A son and daughter survive.

Spokane, Jan. 13.

Mme. Wanda (in private life Mrs. Sarah O'Rourke) died here Jan. 10, after a long illness. She was a familiar figure on the western vaudeville circuits and at fairs.

Henry Fagan Schmidt, a stage carpenter, died in Baltimore city late last week. He was 56 years old.

Los Angeles, Jan. 12.

Dr. Harry P. Travers, former husband of Grace Travers, actress, died here a few days ago of ptomaine poisoning. Miss Travers is now the wife of Joseph Montrose, manager of the Majestic, Oakland.

Kinzie Higgins (known on the stage as Van Kinzie), a brother of David, Milton and Ben S. Higgins, died in Brooklyn Nov. 30. He was 48 years old.

IN MEMORIAM
Of My Beloved Brother

BOB SCOTT (Samuel L. Robinson)

Who departed from us Dec. 10, 1914.

Many thanks for the kind letters and telegrams of condolence which were so abundant it was impossible for me to acknowledge personally.

CHAS. ROBINSON

PALACE.

Orville Harrold (New Acts) and Valeska Suratt, co-headliners on this week's Palace program, couldn't fill the house Monday night. The remainder of the bill looked well on paper, and the trouble with the Palace attendance might be difficult to explain, unless it was just an off night.

Miss Suratt closed the first half, with her "Black Crepe and Diamonds." It is her final week of this vaudeville tour. She is joining the new Winter Garden revue. Melvin Stokes is in the role first assumed by George Baldwin. He passes, but is not the finished artist for that sort of work Mr. Baldwin is. Honey and Honey are the dancing team, replacing Weber and Wilson. The newcomers are a couple of young people who have a long way yet to go to stand up with the leaders, though on their behalf it should be stated they followed the Gardiner Trio with many of the same kind of dances. The Suratt act did as well as could be expected on another return date on Broadway, and Miss Suratt attracted notice as usual, with some new gowns and the latest style in hair dress. Harry Fitzgerald (the agent) (somehow is up to the minute on this sort of thing) said it was the "Psyche Knot." The way Val had her hair done up, however, just seemed like a Sis Hopkins style, and it did not help her appearance. But Suratt is always freaky in dress of some kind, and this went like the rest.

The laughing riot of the show was Joe Jackson, the tramp comedy cyclist, opening after intermission. Jackson kicked up more mirth than a Keystone slapstick could have done in that house. If Jackson plays around New York often enough, he is apt to drive away all other cycle turns, singles or in groups, for the audiences seemingly never tire of this exceptionally clever pantomimist.

It was a hardship for Mr. and Mrs. Jack McGreevy in their rural characters to follow the big laughing hit. They passed, mostly through Mr. McGreevy's comedy character of an old rube violin player, and a few homely remarks. The McGreevys seem more adapted for quiet neighborhoods than a large Broadway theatre, although on earlier they might have gone better. The "No. 4" spot, held by Nan Halperin, would have suited them. It's questionable, however, if Miss Halperin could have taken the exchange. She is a girl, according to the program, resting upon her personality, that made itself most evident in a travestied soprano number, not new in idea nor execution, but well put over by this girl, who goes a bit too far when taking it upon herself to belittle a "vaudeville soubret" without giving proof before or after that she has the artistic ability herself to laugh at the others upon the stage. Also Miss Halperin announces the soprano burlesque as one upon "The Tetrastini of Vaudeville," which is the billing of Eva Shirley, a vaudevillian. It is not, however, a travesty upon Miss Shirley; it runs more for Belle Storey and some of the "double voiced" singers. Miss Halperin got some loud laughs with it, but not do-

ing nearly as well with "The Bride," a number too slow for the opening and not over well handled by her. An encore that sounded suspicious in its start (a single man in the rear commencing and keeping it up) brought the girl back after the curtain had gone up for the Suratt turn. The actual applause did not warrant this or Miss Halperin's prepared speech. The girl holds good promise, but a cranial inflation might spoil her. She had best be left alone to work herself up. At present considerable assurance is displayed.

The show did not start any too well. The Gardiner Trio, opening, have their old dances and old music. If they have no more enterprise than this, it looks as though they were headed for the small time. Charles and Fanny Van in "A Case of Emergency" were "No. 2," not getting a great deal. Mrs. Van needs to tone down her voice. Henrietta Crossman in a sketch (New Acts) was next.

After the McGreevys came Harrold, and Haveman's Animals closed the show. *Time.*

ALHAMBRA.

It was with mournful voices the speculators on upper 7th avenue were calling their wares at regular prices Tuesday evening. Evelyn Nesbit was the Alhambra attraction and the "specs" were right in believing that big business would prevail, but no one figured on the riot of a night Tuesday turned out. The wind driving the rain down 7th avenue in awful gusts took the prospective audience literally off its feet before the show had a chance. This must have kept hundreds away from the Harlem vaudeville house.

The show was a smooth one, run through in quick style, growing better toward the finish and working up to a dandy ending.

Evelyn Nesbit and Jack Clifford received an ovation when they appeared to do their act. Miss Nesbit is now a vaudeville favorite and the confidence with which she is working helps the act. After singing her two songs in "one" Miss Nesbit does the usual routine of fast dancing with Clifford. The pair are dancing better each time they are seen.

Foster Ball and Ford West, as usual, pulled down their share of the laughs with their excellent character study.

Madden and Fitzpatrick in "The Turn of the Tide" interested throughout. Madden, besides being an excellent comedian, can certainly make himself at home at the piano.

Rosie Lloyd was given the toughest spot on the bill. In the "No. 2" position, following a dumb act, it was up to the English girl to start the whole show moving. Miss Lloyd is not a noisy turn, and everything gotten in that position she had to work for. In taking four bows at the finish Miss Lloyd accomplished as much as any other single in vaudeville could have done under similar circumstances. It would seem if proper show value were to be obtained from the Lloyd act and name, a more prominent program position should be given.

Will J. Ward, assisted by five girls, did almost as well as Ward would have done alone. The way the act is framed brings Ward out as the only redeeming feature, excepting perhaps the one piano solo by a girl, very well rendered. There is a young woman who does a song with the five pianos going full blast behind her, but five will never make a pleasing singer out of her. Ward singing Irish songs at the finish pulled down a hit for himself and the girls all took bows with him.

Coakley, Hanvey and Dunleavy, in their minstrel bit, are always sure of followers. These boys are true to the minstrel type at all times and they provide an interesting 12 minutes.

Sprague and McNeece opened the show. It was closed by Rose Valerio's sextet of wire walkers. Ryan and Lee were also on the bill.

COLONIAL.

The technique of laying out a vaudeville bill was given a severe set back at the Colonial this week when Marie Nordstrom and Henry E. Dixey (husband and wife) appear on the same program, although in various sections, each with an act built very much like that of the other. Miss Nordstrom's vehicle is by her sister and it runs along in a jingling sort of a manner that seemed to immensely please the audience. She appeared just one removed from closing the intermission. Mr. Dixey opened the second part, and although his material has much of the same general outline as that of his wife, there appeared to be no conflict as far as the audience was concerned. Mr. Dixey ran through his act in the usual manner and at the close was forced to oblige with the customary encores.

Gus Edwards and his "Song Revue" were also on the bill, having been given the headline spot, but the act was severely handicapped through Mr. Edwards being unable to sing and the numbers allotted to him were handled by other members. If it had not been that "Little Georgie" and "Cutie Cuddles" were with the turn it would have been badly off under the circumstances.

Eight acts were programmed. Ray Raymond and Florence Bain were billed to open the show. Their refusal caused a switching about and The Glorias (New Acts) were moved up to the opening, John and Mae Burke filling in the vacancy, appearing second. The team's comedy gave the show a rousing start and the Seven Bracks who followed them ran through seven minutes of one of the best of acrobatic-risly routines, winning hearty applause. Miss Nordstrom (New Acts) preceded Paul Armstrong's act, "To Save One Girl," in which the author is starring his wife, Catherine Calvert. "To Save One Girl" is far from the best work Mr. Armstrong has done. It is too talky. If five minutes were cut it would be to its advantage. Thirty-two minutes of talk is quite too much for the ordinary vaudeville audience in New York, especially as the "crooked politician" theme is one that has been worn almost threadbare in this town. It may be all very well for Bangors and Peonas, but not for the

Main Stem. Incidentally there are spots in the cast that could be improved, and it is through poor playing the finish is let down.

Clark and Verdi followed Dixey, who opened the intermission. The Italian comedians were easily the hit of the show in applause and laughter.

The Edwards act closed.

ORPHEUM.

The Orpheum is celebrating its 15th anniversary this week and the management put on a show of 15 acts. From the attendance Monday night the house is going to have a money-making week, for the big bargain show has always had a drawing power in this borough. The three Brooklyn big time houses are going to have it out this week to see which is going to have the record attendance. The Bushwick has Eva Tanguay, who opened with a smashing attendance Monday and had a large advance sale. The Orpheum is trying to push it hard, with the Prospect depending more upon the people in the neighborhood.

The Orpheum bill did not get going until the second half. Then it never stopped. The show opened at 7.50 with Crossman and Stewart. It was not to be expected this couple could get anywhere with dancing. The house was but a quarter filled. The flickering spotlight used for the last dance is most annoying to the eyes and unless it is to cover up some of the man's missteps why use it? At eight o'clock Irene and Bobbie Smith (New Acts) came along and found the going likewise very difficult.

The first laughs went to Joe Cook, and these were given but half-heartedly. The special drop brought real hearty outbursts. Wee Georgie Wood followed and pleased in a quiet way. The boy has cut down his wiggling in the Salome bit and now just enough is given in the turn. Wee Georgie is not so terribly much shorter than his nurse and so the real timeliness of the tot is not realized.

Hoey and Lee, No. 5, did not get along very well. The first half closed with Conroy and Models.

The second half opened with Paul Conchas and Julius Newman. The latter deserves mention, as it was he who got the bill going and started the laughs. The work of Conchas with the cannon balls made a good impression, but it was his assistant who woke 'em up. Bert Errol, next, was greeted most heartily.

More laughs could not be crammed into one act than were accorded Fred J. Ardath and Co. in "Hiram." Brooklyn likes rube stuff and slapstick comedy. That is why they received this sketch so enthusiastically. Robins with his strange voice was No. 10. This little man did not take up much time, but added more weight to the second half in excelling the early workers as laugh provokers. Burr and Hope with their distinctly original idea of a two-act pleased mightily. Trixie Friganza, No. 12, came along around eleven. Though rather late for a headliner the returns were good. The entertainment closed with Lady Alice's Pets, a novelty turn that held them in exceptionally well.

BROADWAY.

The new show policy at the Broadway Monday night brought such an increase in business that it now looks as though that house had finally jumped to the profit side of the ledger. There were plenty of pictures in addition to the vaudeville and the two combined to give good entertainment for admission charged. The top price on the lower floor is now 35 cents.

The pictures were unusually good, an independent service being used. In addition to comedy and dramatic photoplay there was the Broadway Theatre's Review which had some excellent views of the recent subway accident. Following the overture came a two-reeler, "The Pawns of Fate" that had an interior finale capably staged. Helen and Howard (New Acts) appeared after the subway picture. Lucy Tonge pleased with her vocal selections. Miss Tonge still has the deep voice but her program is just the same.

Milton and Dolly Nobles offered an amusing skit that ran 22 minutes. The dialog contains some smart repartee and there are several bits that cause big laughter. The sketch is too long, but for all that they didn't appear to mind at the Broadway.

The L-KO picture, "Thou Shalt Not Flirt," bordered close on the Keystone idea as to character makeups and style of roughhouse comedy, but got some big laughs toward the finish. This picture has Victor Heermann, a former Broadway boy, doing an usher bit in the picture play and he did well, considering the work required. Vic looks well from his long stay on the coast, where he did not go to do any picture acting. Just why the Broadway elected to use a Keystone comedy right after the L-KO isn't known, but just the same it went its predecessor one better on laugh-getting. That boy doing the Charles Chapin role in "Giddy, Gay and Ticklish" takes harder falls than C. C. and appears to be more acrobatically inclined.

After Wood and Lawson, who did well, came the Metropolitan Trio, which helped its average by not over-staying. Pesce and Termini (New Acts) were the hit of the show. They were followed by Edna Luby and Co. in the picture novelty, "The Crucial Test." For some reason Miss Luby and supporting players appear to be growing careless and indifferent, as there was no pep or ginger apparent Monday night.

FIFTH AVENUE.

This week is Big Anniversary Week at the Fifth Avenue. Whether there is a distinction between a "big" or a "little" anniversary is a question, but the big will apply to the box-office statement in comparison with other weeks. Tuesday night, while one of the worst wind and rain storms of the winter was in progress the Fifth Avenue's auditorium held almost a capacity audience on the lower floor with the balcony and the gallery fairly well filled. Seven acts and pictures made the program. Three pictures were run at the opening of the show. From 8.30 until almost eleven the vaudeville ran

with the single interruption of a split-reel Keystone in lieu of intermission.

The show itself was almost a big time entertainment and the manner in which the bill played left nothing to be desired. About half way, stock methods were introduced by the making of a speech from one of the boxes. Manager Harry Swift prevailed upon an ex-chairman of the Board of Aldermen to address the audience and to enlighten them as to Mr. Proctor's future policy in the conduct of the theatre. The ex-City Father gave an interesting talk, but his facts and figures as regards vaudeville salaries, while seeming to impress the lay members of the audience, were very wild.

There was a division of the headline honors of the show between Jefferson De Angelis, George Leon Moore and Frank Belcher (New Acts) who have a three-act, and Capt. Louis Sorcho's Deep Sea Divers. The three-act ran for 30 minutes, much too long, although the turn received frequent applause. The diving act closed the bill and did exceedingly well in that spot.

Opening the show Wilton Brothers and Dunham in an aerial turn with some comedy bar work, were rather satisfactory. The act serves to open a high-class pop show in a speedy manner. The Arion Four held down the second spot. The four men appeared somewhat ill at ease in their evening clothes and there is nothing about the act that will recommend it for the big time.

Jesse Lasky's "Summerland Girls" followed. Three principals and a chorus of six girls in the act, evidently intended solely for the small time. The principals are only fair, and if it were not for the chorus the turn would not hold up. The scene is the interior of a candy shop on the Atlantic City boardwalk. The soda clerk is trying to ensnare an heiress and is assisted by the usual English Johnnie of a Lasky act. There are several numbers which might get over more effectively with other principals.

Barto and Clark who followed the "big" act were slow in getting started, as they are a singing and dancing turn. But once under way they received generous applause. Larry Caballos and Mona Desmond were down next to closing and one of the hits of the bill.

HAMMERSTEIN'S.

This might be termed "Mongolian Week" at "The Corner." Besides having a "Jap" wrestler and a Chinese troupe on the bill, the program is carrying two ads from Chinese restaurants. It was a long bill, too long in fact for many present Monday night, for more than the usual number made a getaway before the program ended. There was the usual shifting. McWatters and Tyson appeared at the matinee, but were out at night through Miss Tyson's accident. The Three Keatons filled in the gap. Claudius and Scarlet, programed, did not show.

At 8.8 George May and his Braves scraped and blew the overture, followed by the usual Keystone; 8.24 saw Mendel and Nagle trying to amuse the incoming audience and they succeeded in a measure due mostly to the big

accordion playing of one of the boys. The Three Keatons were No. 2 and Joe made many merry comments about it. The comedy efforts of father and son were the usual scream, while Mother obliged on the saxophone.

Juliette Dika and her clothes came next. Her clothes could score anywhere. Miss Dika herself also was very pleasing in mostly comedy numbers. The French woman has a style all of her own and a figure that could best be described in the same way.

John and Winnie Henning followed and John moved the audience to their first attempt at loud applause through his dancing efforts. Here is one clever fellow. His piano automobile stuff is funny and his eccentric dancing of the very best vaudeville type. John could even take up more time during the run of the act than he now does.

Kellar Mack and Frank Orth breezed on next and were a hit. Marshal Montgomery and his white suit, also his dummy, won out.

The Long Tack Sam company of Chinese artists, held over, clearly demonstrated the right to do so. It is a good big act that should prove an attraction anywhere.

Signor Bagonghi, the midget equestrian, has a funny act. Working with a tackle attachment, he does remarkable feats of horsemanship. Bessie Wynn started with a song about a mushroom that should grow. During it Miss Wynn goes through a process that supposedly is that of the mushroom growing, but it will never mean anything to an audience. Miss Wynn then sang a song about a light in the window of a house upon the hill. It is a great ballad.

George B. Rolland and Co. in their skit, "Fixing the Furnace," gained laughs throughout the only part, the act needing fixing around the finish.

Brooks and Bowen had a hard time, for some had already worked toward the exits.

Tarro Miyake (New Acts) started at 11.30.

AMERICAN.

Attendance of the Roof Tuesday night was depressing. The entire show, although it had merit all the way, failed to attract as it should. The rain and wind were enough to keep any one from the upstairs part.

The feature of the full week is Miss Gertrude Barnes. The reason for the "Miss" is rather difficult to reason out, as acts much better known than Gertrude Barnes have appeared without having Miss before their names on the programs and cards, and without being headlined. Gertrude is doing the same act she has had for some time. It seems to be her rather exaggerated clothes that made an impression on the few present. Her usual routine of songs were used, opening with "Poor Broadway," followed by "Back to Hackensack," "I Left My Sweet Kentucky Home for You," and "Pull for the Shore" for the closer. Miss Barnes surely has some clothes, and this helped. It looks as though her endeavors are limited to the numbers in use.

The hits came in the first part. William O'Clare and His Shamrock Girls got to the audience first. O'Clare gets

away from the usual act presented by an Irish tenor through having pleasant faced misses who help out with harmonious singing generally lacking in girl acts.

Another hit went to Lida McMillan and Co. in "The Saleslady." This act was here not so long ago. That accounts for Miss McMillan's welcome at her entrance. The sketch has improved, and is in much smoother running order. It easily eclipsed the hit made by it at this house a short time ago.

The Mystic Bird pleased in the closing spot of the first half. It was a question whether it would get over at the American, but from the way received Tuesday night nothing more could be asked. The canary seemed in fine tune, and the violin player did the rest.

Andy Rice in the first half had the laughs coming freely for his Hebrew monolog. Rice is one of the few Hebrew mirth makers who appears without crepe hair and grease paint. It may be that is why he is so enthusiastically received. The wife talk was very amusing, the entire house welcoming every line with a laugh and his singing (if it may be called such) at the finish was one big roar.

Carroll and Hickey opened after intermission and started things off nicely. The girl is a lively, little creature, and it was a wonder the musicians could keep their seats when she leaned over to sing to J. Ewin Liebman, the leader. Joe Carroll gets some real laughs with his talk and the couple compose a good two-act.

The show opened with Valentine's Dogs, who showed nothing exceptional. Freddy James (New Acts). The Three Gillis closed with acrobatics.

ACADEMY.

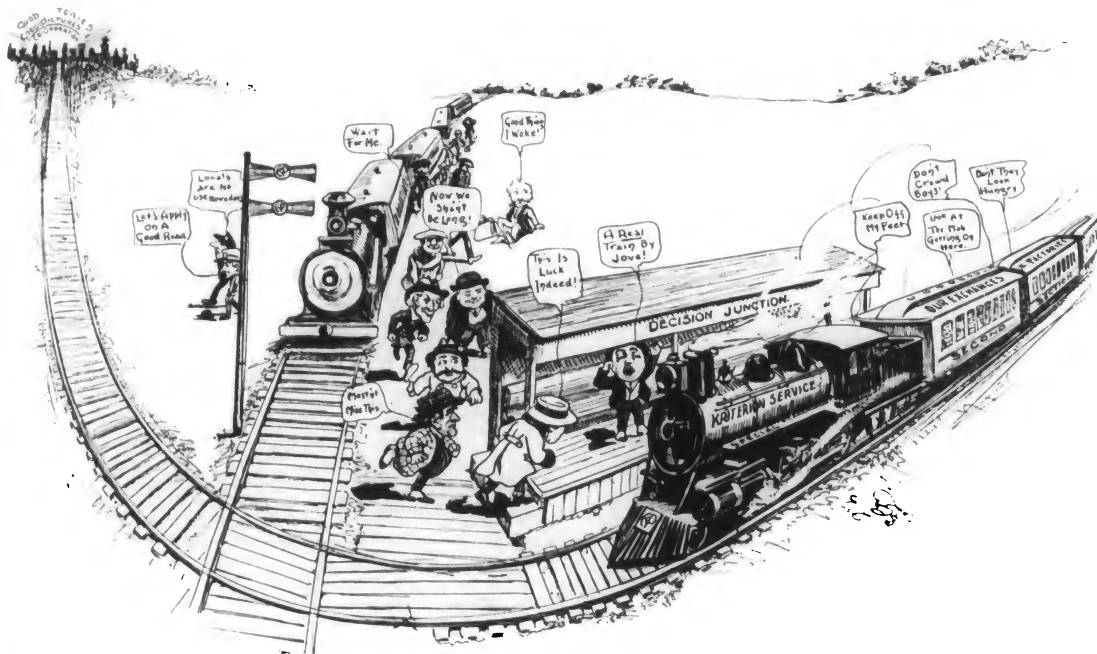
Dark and stormy Tuesday night held a fair Academy house. In addition to a big film the management has Theodore Friebus back. Friebus is the young man who for a long time was the leading man of the old Academy stock and he sure got applause when he appeared in a sketch of a comedy nature entitled "The Ether Cure." (New Acts).

Arno and Stickney opened the show with piano and violin music. These boys were in summer attire, but that didn't matter as long as they reeled off the popular stuff. Their affected stage mannerisms are not helping the average. The violin boy does a bad job of stepping to his violin music. Thornton and Curlew got along nicely with their songs and patter.

The Hearst-Selig pictures overlooked the subway catastrophe. After the Friebus act came Rena Santos whose voice fairly filled the big house.

The "Everybody" offering isn't cast as well as it was on the big time, but that doesn't hinder it looking like class in the smaller houses. The company is strong enough to put the turn over and that's all that could be asked. At the Academy it gave big satisfaction. Frank Bush told his stories in his inimitable way.

Laypo and Benjamin closed the vaudeville section, scoring with acrobatics, but their comedy came a cropper.



TRUE to scheduled time, the second section of the **Kriterion Special** has arrived at "Decision Junction," crowded with those people who were sent out with our ship and returned laden with public favor. It is time for you to hop on and join this crowd on their trip to "Co-Operative Land." Those people who have been held up on that local at this **Junction** have their objective point in common, that is, good **stories**, good **photography** and **co-operation**. They have come to the conclusion that there is only one thing to do to **accomplish** their ends and that one thing is to get on the "Special" with the rest of the real crowd and go by the most direct and surest way:—**via KRITERION ROUTE**.

Do not linger or hesitate, get on **now**. You will go to the land of **no regrets**.

Let us forget pictures for a moment and go back to the old days of '49. Great tales came from the West that gold had been found. People were crazed with the idea that all they had to do was to go into the "wild and woolly" and get their fortune. They found out to their sorrow (many of them) that this was not the case. They began to plan and scheme to accomplish their end by some means or other. This led to all sorts of complications. **There were some men** who had brains and tact and they decided that they must band together with the right kind of men, secure the right kind of implements, work with and share among each and every one the spoils. We see today in our great mining districts these same men, who laid this great foundation, still there; the machinery in good working order, and all those concerned receiving their just remunerations.

Now, let us take the moving picture business. When pictures first came into vogue, people were led to believe that all one had to do was to hang out their shingle as a manufacturer of films and produce some kind of film and their fortune was assured. This was not the case however, and they in turn began to plan and scheme to get the "big stuff" without laying their foundations. This great industry has reached the point where a solid foundation must be laid. Each and every one concerned to receive his share.

Kriterion has built its policies along these lines. We have constructed our organization on sound business principles; organized our producing companies with men who can produce film; secured the services of talent that is the best in the country. Put on a service of film that has good stories, good photography, able talent and is directed by the best producing men in the business.

This service is put out at the right price, and you will receive your share of the returns along with the rest.

The organization is here; the time is ripe; the people are craving for it, and you as an exhibitor want it. Now, do not delay—you can't afford it. We have the goods and you want them. Get in touch at once with our nearest exchange and secure the service **now** because it is the one you will eventually use.

YOUR DEMAND HAS BEEN GRANTED.

KRITERION SERVICE

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Releases

Week of Jan. 18th

Dramas, 2 Reels; Comedies, 1 Reel

"The Crystal Globe"

PARAGON

Featuring Dorothy Davenport and Lee Hill

Directed by Donald Macdonald

A two-reel drama in which the mystic globe tells a beautiful story full of love and life.

"And Percy Got Married"

SANTA BARBARA

Featuring Mary Ruby, Harry Fisher and Sidney De Gray

Directed by Bert Angeles

The first release of a series of delightful comedies.

"Birth of Emotion"

ALHAMBRA

Featuring Miss Marty Martin

Directed by Henry Otto

A beautiful picturization of primitive life with its settings in nature's beauty spots.

"The Boob's Racing Career"

THISTLE

Featuring Rena Valdez and Frank Moore

Directed by Bruce Mitchell

A funny story of a boob who buys an automobile and is induced to enter the big race. You will enjoy seeing him "win."

"Goaded by Jealousy"

SANTA BARBARA

Featuring Fritz Brunette

Edward Alexander

Little Margaret Sheppling

Directed by Bob Daly

A true to life drama in which a husband's unfounded jealousy nearly wrecks the life of a happy home.

"The Tattooed Man"

MONTY

Featuring Tom Ward

Directed by Alex Frank

A comedy which purports the wanderings of a tattooed maniac which causes all ends of trouble.

"The Call of the Sea"

MONTY

Featuring Rena Valdez and Roy Bennington

Directed by Henry Otto

A beautiful story of fishermen's love in a human life drama taken on the Pacific Coast.

"Blown Upon"

PUNCH

Featuring Robert Roberts

Directed by Alex Frank

"Rigida" is a patent medicine which petrifies those upon whom the fumes are blown. The inventor uses it in an amusing way in this side-splitting comedy.

"Eliza's Fairy Prince"

TRUMP

Featuring Justina Wayne and Craufurd Kent

Directed by Alex Frank

A household slave inherits a fortune with a proviso that she must marry. The meeting of her prince and their tribulations is told in a beautiful drama.

"Accidents Will Happen"

PYRAMID

A comedy in which a suffragette shows her worth.

"Joe's Partner, Bill"

NAVAJO

Featuring Lucille Young and Wallace Macdonald

Directed by Charles K. French

A truly western story without the embellishments of Indians. Full of love and character. You will love Joe's Partner—Bill.

"Beating Father to It"

ALHAMBRA

Featuring Rena Valdez

Directed by Sidney De Gray

A good, clean comedy full of excitement and funny situations in which the old man has one put over on him.

"Zoological"

NOLEGE

An educational subject, picturing the lives and habits of various animals.

Drama Specials Ones, Threes and Sixes

Comedies Two Styles of Ones

Heralds and Photographs

Yes, it's a program of regular film service.





Say you, Mr. Skeptical, these are productions that are on film and not on paper. Made by hard labor, real money and brains of experienced men, whose ability and training are ample proofs that they know what the patrons of theatres want.

Coming Releases

NOW ON HAND.

"Prejudice Conquered"
(Paragon Drama)

"Billy Studies Music"
(Santa Barbara Comedy)

"Curse of the Black Pearl"
(Alhambra Drama)

"Won by a Mustache"
(Thistle Comedy)

"Arm of the Law"
(Santa Barbara Drama)

"His Double Did It"
(C K Comedy)

"Falsely Accused"
(Monty Drama)

"Domestic Revolutions"
(Punchinello Comedy)

"The New Sheriff"
(Trump Drama)

"A Disappointed Suitor"
(Thistle Comedy)

"Environment"
(Navajo Drama)

"Syd's Masterpiece"
(C K Comedy)

"Keeper of the Flock"
(Santa Barbara Drama)

"Billy Put One Over"
(Santa Barbara Comedy)

"When is a Cousin"
(Alhambra Comedy)

"Beating Father's Time"
(Alhambra Comedy)

"Sherlock, the Boob Detective"
(Thistle Comedy)

"Gratitude"
(Paragon Drama)

"A Man for A' That"
(Punchinello Comedy)

"The Cure"
(Trump Drama)

"A Wonderful Lamp"
(Pyramid Comedy)

All Dramas in Two Reels; Comedies One Reel.

These are not merely names of subjects, but films that are **completed** and being shipped daily for your use.

"Cotton Industry"
(Nolege Educational)

"Thoughts of Tonight"
(Navajo Drama)

"Paris Hat"
(Alhambra Comedy)

"Adventurer"
(Paragon Drama)

"Billy Now a Medico"
(Santa Barbara Comedy)

"Syd's Love Affair"
(C K Comedy)

"One Night"
(Pyramid Comedy)

"Winter Resorts"
(Nolege Educational)

"Nevada"
(Navajo Drama)

"Poor Little Rich Man"
(Alhambra Comedy)

"\$500 Reward"
(Paragon Drama)

"Billy Made Good"
(Santa Barbara Comedy)

"Boob's Elopement"
(Thistle Comedy)

"Back of the Shadow"
(Santa Barbara Drama)

"Capturing Stella"
(C K Comedy)

"The Witness"
(Paragon Drama)

"Billy Gets Tangled"
(Santa Barbara Comedy)

"The Bigot"
(Paragon Drama)

"She's a Cousin of Mine"
(Thistle Comedy)

"Billy Cops a Speeder"
(Santa Barbara Comedy)

"Frank's Nightmare"
(Thistle Comedy)

"Skein of Life"
(Paragon Drama)

You Know Them

A. M. KENNEDY,
General Manager of Productions.

Santa Barbara Motion Picture Co.

Santa Barbara, Calif.

Dramatic Company

(SANTA BARBARA BRAND)

William Robert Daily, Director
Fritzi Brunette
Edward Alexander
John Dillon
Jack Prescott
Florine Garland

Alhambra Film Mfg. Co.

Santa Barbara, Calif.

Dramatic Company

(ALHAMBRA BRAND)

A. M. Kennedy, Director
Rena Valdez
Roy Bennington

All Comedy Films, Inc.

New York City, N. Y.

Dramatic Company

(TRUMP BRAND)

Alex Frank, Director
Justina Wayne
Craufurd Kent
William Cowper

Santa Barbara Motion Picture Co.

Santa Barbara, Calif.

Comedy Company

(SANTA BARBARA BRAND)

Bert Angeles, Director
Mary Ruby
Harry Fisher, Jr.

All Comedy Films, Inc.

New York City, N. Y.

Comedy Company

(PUNCHINELLO BRAND)

Alex Frank, Director
Tom Ward
William Thorne
Katherine Sheldon

CK Film Company

Santa Barbara, Calif.

Comedy Company

(C. K. BRAND)

Robert Burns and Walter Stull, Co-Directors and Co-Leads
Peggy Paige

Crown City Film Mfg. Co.

Pasadena, Calif.

Dramatic Company

(PARAGON BRAND)

Donald Macdonald, Director
Dorothy Davenport
Jack Livingston
Benj. Horning
Dixie Stuart
Lee Hill
Rupert Julian

Crown City Film Mfg. Co.

Pasadena, Calif.

Comedy Company

(THISTLE BRAND)

Bruce Mitchell, Director
Allen Fralick
Rena Rogers
Frank Moore

Navajo Film Mfg. Co.

Los Angeles, Calif.

Dramatic Company

(NAVAJO BRAND)

Charles K. French, Director
Lucille Younge
Wallace MacDonald
Helen K. French

Alhambra Film Mfg. Co.

Santa Barbara, Calif.

Comedy Company

(ALHAMBRA BRAND)

Sidney De Gray, Director
Lead, Sidney De Gray
Marty Martin
Smythe Addison

Monty Film Company

Los Angeles, Calif.

Dramatic Company

(MONTY BRAND)

Frank Montgomery, Director
Mona Darkfeather
Frederick Bartlett

Pyramid Film Co.

Flushing, N. Y.

Pyramid Comedy Company

(PYRAMID BRAND)

Arthur Hill, Director
Elizabeth Baker
Philip Ware

(NOLEGE BRAND)

Educational
H. D. Blauvelt, Director

KRITERION SERVICE

1600 Broadway

Sixth Floor

New York City



KRITERION PROGRAM SERVICE CELEBRATES INITIAL SHIPMENT

**Nineteen Exchanges Throughout the Country Receive Their
First Films From New Service. Second Largest
Producers On Coast.**

The Kriterion Program Service got under way with a grand hurrah Monday of this week when shipments of film subjects were made to 19 exchanges throughout the country. The occasion was made more or less a gala event in the New York office of the company, practically all of the heads of departments connected with the Kriterion Company and the Mica Film Company coming to New York from various parts of the country. A. M. Kennedy, the general production director of the company, came across the continent from California to be present when the first shipment was sent out.

The Kriterion company has been under way and preparing for this shipment since September and at present has eight different manufacturers with 14 acting companies preparing the company's output. Among the companies is the Santa Barbara Film Co., located in Santa Barbara, Cal., turning out one two-reel drama and one one-reel comedy weekly. The dramatic organization of this company is under the direction of Robert Daly. Fritz Brunette is the leading woman, and Edward Alexander, leading man. The comedy company is under the direction of Bert Angeles. Mary Ruby is the leading ingenue and Harry Fisher, Jr., leading comedian. The Alhambra Film Company, a Kriterion sprig, is also located in Santa Barbara. It is turning out a two-reel drama and a one-reel comedy each week. A. M. Kennedy is the director and John Prescott and Jack Dillon his principal players. (Miss) Marty Martin, a new face to the screen, will be the leading lady. The comedy company will have Sidney De Gray as its star and director. Peggy Page, who played comedy leads opposite Chas. Chaplin in Keystone comedies, will be the leading woman.

In Los Angeles there are two manufacturers whose product will bear the Kriterion trade mark. They are the Navajo Film Co. and the Monty Brand. The former will turn out a two-reel drama each week, which will be directed by Charles K. French. Lucille Young will be the leading lady and Wallace MacDonald her principal support. The Monty Brand will also turn out one two-reel drama week. Frank Montgomery will direct. Mona Darkfeather will play leads with Frederick Bartlett supporting.

The K-C Comedies will be made in Santa Barbara. There will be one one-reel subject turned out weekly with Burns and Stul as the principal directors and players.

In Pasadena the Crown City Film Co. will make one two-reel drama and one-reel comedy. Donald MacDonald

will direct the dramas, with Benjamin Hornung and Dorothy Davenport in the leads. The comedies will be directed by Bruce Mitchell and Rena Watson will do leads.

In New York the Gaumont Co. will deliver one one-reel comedy a week to the Kriterion and the All Comedy Co. will turn out one two-reel drama and a single reel comedy.

The Kriterion Service has at present the second largest number of manufacturers on the coast turning out film subjects for them.

Mr. Kennedy has organized all of the companies now on the coast acting in films that will eventually bear the Kriterion brand. He has accomplished this in less than four months. When he originally organized the coast companies for the Universal Co. several years ago, it was a work of a twelve months before completed.

MILLION-DOLLAR CONCERN.

The Equitable Film Co. will be formed this week with a capitalization of \$1,000,000. It will have John A. McDonald, the former counsel to the Motion Patents Picture Co., as the chief figure in its directorate.

Many wealthy men are interested in the Equitable, which, it is understood, will work in harmony if not affiliation with the World Film. The province of the Equitable will be to encourage manufacturers, even manufacturing feature films itself.

In connection with the report of the Equitable formation comes another, saying that one larger feature film service corporation will shortly add several manufacturers to its list, and possibly take in one or two other service corporations that have shown no signs of excessive prosperity of late, without prospects of securing an immediate large volume of new business.

It is also related that a large service corporation very recently enlisted the capital of a multi-millionaire group, and that the connection may develop into a large capitalized concern capable of handling almost any proposition that may come before it from the picture field.

DRAWING IN THE COUNTRY.

Two theatre managers of New England were in New York last week getting a line on new features. While here they commented upon the "draw" the film stars were upon the road.

Up in New England where Crane Wilbur and Paul Panzer are playing the business has been unusual and there is a big demand for other film stars to be seen up that way.

The success of these men will no doubt lead to the booking of others for short road tours.

LOWE'S OWN FILM CO.

Albert E. Lowe, well known in the Metropolitan film market and connected with Kinemacolor, is now president of the Charles K. Harris Feature Film Co., organized this week, to produce features of not less than five reels each. Distribution will be made through the World Film service.

Louis Baron of London is vice-president. The company will be financed by a coterie of wealthy and influential men from commercial lines, among them George Lester and George F. Westfelder.

The studio director will be Pierre M. Verkoff, who produced the "Three Weeks" feature.

Mr. Lowe, who is the active and guiding spirit of the new concern, will retain his connection with Kinemacolor. Hitherto acting in an advisory capacity to some of the largest feature film makers, and with a thorough knowledge of the business from every angle, Mr. Lowe has at last listened to one of the many propositions submitted to him for his personal attention to be directed in channels in



ALBERT E. LOWE.

which he will be directly concerned and may benefit financially.

Hardly anything of moment has occurred in recent organizations and promotions of picture people that Mr. Lowe has not been cognizant of, and few there were that did not call upon him for advice or information. In his capacity as general sales agent of Kinemacolor, his suggestions were deemed valuable, and he meantime is said to have brought a big revenue to Kin through having that concern make several features for other manufacturers.

Mr. Lowe's post as president of the Harris Co. equips it thoroughly on the operating end, and will attract immediate attention to it among the larger New York firms.

"PITTSBURGH GIRL" SERIAL.

Pittsburgh, Jan. 13.

The Colonial Film Co. has begun a series known as "The Pittsburgh Girl." Stores, hotels, streets, the mills, etc., will be visited by the "girl" and a plot will be woven with the city as the background. Edna La Moree is the "girl" and Mark Scott, the director, will also play the fiancee and the heavy. This will necessitate a double exposure. The film brand is "S. & S."

COAST PICTURE NEWS.

By GUY PRICE.

Mrs. Jesse L. Lasky and Mrs. Samuel Goldfish have taken a bungalow at Hollywood.

Walter Edwards has taken his company to San Diego to catch Exposition scenes.

Thomas H. Ince has a concession at the San Diego exposition in which the making of movies is shown.

Howard Hickman is back in the film acting business after a brief illness.

Edward Abeles is en route to New York. Eddie hesitated just 13 times, or rather set the date for his departure that often, before he really got away.

Tom Chatterton has been promoted to a directorship at the Broncho camp.

Raymond B. West, the director, is laid up with rheumatism.

Elizabeth Burbridge has the real estate bee. She is hunting for a bungalow "to settle down" in Santa Monica.

Martin Aguerre, former warden at San Quentin prison, was secured to personally superintend the construction of the scaffold and the hanging in D. W. Griffith's "The Mother and the Law." Aguerre has officiated at numerous "noose festivals" and with his assistance much realism is given the film.

It would seem that the pictures have given birth to another specie of "stage door Johnny," only the particular brand is female instead of male. Coast picture stars, especially the feminine stars, receive large quantities of letters daily from young girls setting forth their admiration.

W. H. Clune is negotiating for the purchase of the Alhambra in Los Angeles.

Sheila Clark is now guiding the affairs of the Arrow in Los Angeles.

Mary Pickford will be the guest of honor at the California Exhibitors' Ball, Jan. 18.

Max Figman, Lolita Robertson, Helen Marlborough and others of Figman's company have gone to Santa Cruz.

Frank Blackwell is doing personal photographic publicity for D. W. Griffith. Blackwell is a graduate of the L. A. newspaper school.

Elmer Harris is writing scenarios in his spare moments stolen when not reading (or writing) plays for O. Morosco.

Queenie King is now playing leads with the Lasky western company.

The Navajo Film Co. has organized with the following officers: President, R. M. Houser; vice-president, Jack Fresno; treasurer and general manager, W. H. Blissell; secretary, B. L. Blissell.

The Photoplayers of Los Angeles have set St. Valentine's Day for the annual ball.

Universal City is to be formally opened March 1.

The Selig (Western) company goes shortly to Panama to stage several photoplays.

Inceville, the home of the New York Motion Picture Co., is soon to be a real reel city. The government has given its sanction to the establishment of a postoffice. Inceville is located in Santa Monica Canyon, on the shores of the Pacific, 24 miles from Los Angeles.

Edward J. Connelly is in Los Angeles for picture duty.

George Slegman, "heavy man," is now directing for the Majestic.

George E. Beranger has been elevated to a directorship by D. W. Griffith.

Fred Granville is back on the coast looking as fat and sassy as ever. He recently returned from Labrador.

Webster Campbell is now with the 101 Ranch Company.

Scott Sidney has been engaged to direct for the N. Y. Motion Picture Co.

Olga Gray is playing lead for the Majestic at the Coast Studios.

Dilwyn Daniels, producer and director, has purchased a ranch near Corona, Cal.

Frances Cameron will return to Los Angeles to play "Pretty Mrs. Smith" for the Morosco Film Co.

Harry Gribbon has gone to Los Angeles to join the Keystone.

Bud Duncan is taking a vacation, but will soon return to picture work.

Barney Sherry recently was presented with a baby elephant by a circus wintering at Venice. The actor doesn't know what to do with the animal.

The Majestic-Reliance is adding to its western plant at Hollywood. A mammoth rehearsal building has just been completed.

INDEPENDENT FILM MAKERS ARE CALLED LAW VIOLATORS

Gustavus A. Rogers, Attorney for William Fox in "Triple Damage" Suit Against "Trust," Declares Mutual and Universal Are Breaking Anti-Trust Laws.

"The vicious feature of the Universal and Mutual companies is that a large number of manufacturers have agreed together to market their commodity through a common medium (i.e., their distributing agency), to the exclusion of any other person, firm or corporation, the result being that, instead of having one 'trust,' we have three, the General Film Co., the Mutual Film Co. and the Universal Co., each one powerful and arbitrary in its own field, dictating who may use its program and who may not.

"A fair illustration is: The licensed manufacturers (those making and marketing films under franchise from the Motion Picture Patents Co.) will not permit any but their own selling agency to market their combined output.

"Likewise the Universal and Mutual companies restrict the opportunity of anyone to engage in the rental business.

"In the case of the licensed manufacturers, they, at least, have the pretext of a reliance upon the so-called Motion Picture Patents Co.'s agreement, or license arrangement. The Universal and Mutual companies have not even this to offer as a pretext.

"It is my opinion that if the court holds that the licensed manufacturers could not, through the instrumentality of the General Film Co., accomplish the object sought, the Universal and Mutual companies will come under the same condemnation.

"I do not wish to be understood as saying that under no circumstances has the manufacturer a right to select his selling agency, but what I do say is this: The present arrangement of the General Film Co., the Universal Co. and the Mutual Co. is within the condemnation of the Sherman anti-trust law and is certainly violative of the new Clayton anti-trust law, signed by President Wilson Oct. 15, 1914."

This is the carefully considered statement made a few days ago to a VARIETY representative by Gustavus A. Rogers, of the law firm of Rogers & Rogers, 160 Broadway, who has made a profound study of moving picture trade conditions, as attorney for William Fox in his \$1,800,000 "triple damage" suit against the Patents Co., the General Film Co. and the individuals who make up those two concerns.

VARIETY also approached Edwin P. Grosvenor, special attorney for the United States Department of Justice, former government agent, now a member of the law firm of Cadwalader,

Wickersham & Taft, 40 Wall street, New York, for an expression of opinion on the points covered in Mr. Rogers' statement quoted above.

Mr. Grosvenor, who is conducting the government's dissolution suit against the alleged trust, declined to commit himself as to the legal standing of the Universal and Mutual companies, on the ground that such a statement on his part would be against lawyer's ethics on the part of a prosecutor.

To his expression of opinion as to the legality of the Universal's and Mutual's system of conducting business, Mr. Rogers added the declaration that whether or not the courts ordered the dissolution of the "trust," the William Fox suit would go to trial.

From other sources of information it was learned this week that Judge Dickinson, in the United States District Court in Philadelphia, will probably not hand down a decision in the government's suit before the late spring. Judge Dickinson must read over an immense volume of testimony. The documents in the case reached an enormous bulk at the argument early in December. To this total Judge R. O. Moon, ex-Congressman of Philadelphia, who represents Siegmund Lubin, one of the defendants, Saturday last filed a brief of about 200 pages. J. F. Kingsley, attorney for the Patents Co., filed another brief of similar proportions. Mr. Grosvenor will probably file a third brief in answer to the other two.

Judge Dickinson's ruling, however, will not in all probability put an end to the case. Should either the Department of Justice or the Patents Co. be victorious, there is little doubt but that the decision will be appealed to the United States Supreme court for final adjudication.

However, it is likely that Judge Dickinson's opinion will decide the exchange men whose businesses were absorbed by the General Film Co. either to bring "triple damage" suits or to forego that resort to the courts. It has been pointed out that there is a probability that a majority of the merged exchange men will bring suits, whether they were "benevolently digested" by the process of money payments, or merely "eliminated" by the cancellation of license. Those who accepted payment for their business, it is said, may contend that they agreed to this arrangement under coercion. In any event one of the considerations that is just now disturbing the Patents company's licensees is that a decision by Judge Dickinson ordering the dissolution of the "trust" will probably be followed by an avalanche of damage suits by the former exchange men who handled "trust" films before the formation of the General Film Co. eliminated them from the field.

ALCO IN COURT AGAIN.

James B. Clark, Hunt B. Miller, Albert S. Davis, James Steete and Richard A. Rowland, of Pittsburgh, brought action in the Federal Court of the Southern New York District Jan. 7 for an injunction and a receivership against the Alco Corporation.

The Pittsburgh contingent say that relying upon the contract it established offices in Pittsburgh and in Chicago and built up a business to a point where its weekly rentals approximated \$5,000. The plaintiffs charge failure of the Alco concern in making prompt releases has threatened to destroy their business.

The Alco's capital stock is listed as \$1,500,000 and its offices are at 218 West 42nd street.

The Pittsburgh men allege having loaned the Alco \$10,000.

Pittsburgh, Jan. 13.

James B. Clark and Richard A. Rowland, who figure prominently in the injunction and receivership proceedings instituted against the Alco Film Corporation, form the picture firm of Rowland & Clark, operating the finest picture theatres in Pennsylvania, the Rowland, Wilkensburg, for instance being a marble building of Greek temple design.

The Alco heads spent the greater part of the week in an effort to extricate the corporation from its latest predicament. A meeting of the directors was held Wednesday afternoon, at which time they expected to make some important announcements regarding the Alco's stand in the matter.

On top of the Pittsburgh men proceeding against the Alco, the New York firm of Ludwig-Baumann Co., furniture dealers, got out a writ of execution Wednesday against the All-Star Film Co., which markets its films with the Alco, and placed a deputy sheriff on guard at the All-Star's office, 220 West 42nd street, claiming the All-Star was in arrears \$1,036.30 for furniture, rugs, pictures and office furniture supplied by the L.-B. store.



BEATRIZ MICHELENA.

The leading player of the California Picture Corporation, appearing in "Mignon."

ASSOCIATES COLLECT \$100,000.

The members of the corporation known as the Syndicate Film Corporation which marketed the "The Million Dollar Mystery" for the Thanhouser Company, collected \$100,000 insurance that they held on the life of Charles J. Hite, who at the time of his death was president of the Thanhouser concern.

There was a meeting of the directors of the Syndicate Film Corporation held this week at which a dividend of 32 per cent. was declared. When C. J. Hite originally conceived the idea of issuing a serial a number of his associates in the Thanhouser Company refused to become associated with the scheme and Mr. Hite formed the Syndicate Film Corporation which guaranteed to take 50 copies of each installment of the "Mystery." The company was capitalized at \$10,000 cash, with a like amount in preferred stock and \$200,000 in common stock. With each share of preferred stock purchased a share of common stock was given as a bonus. The additional \$100,000 in common stock was presented to those that promoted the company and floated it. One of those who was heavily interested in the corporation was John Burnham of Chicago.

The profits to the Syndicate Film Corporation on "The Million Dollar Mystery" are in the neighborhood of \$800,000. Last October a dividend of 7 per cent. was declared, in November another dividend of 25 per cent. was declared and in December another dividend for a like amount was voted. The company still has \$300,000 in its treasury and a like amount outstanding on contracts that still have to run.

PLAYING UP TWO-REELERS.

Some of the smaller photoplay houses are saving money by taking melodramatic two-reelers and playing them up as features. In Brooklyn last week a picture theatre programed a two-reeler as a "three-part feature" and got away with it, because the manufacturer had blended the two parts in such a manner it looked like a three-part feature.

REORGANIZATION LIKELY.

Philadelphia, Jan. 13.

It is likely the affairs of the Liberty Motion Picture Co. will be reorganized in a way as to permit the company to continue business. The concern is now in the hands of William S. Lloyd, appointed receiver by Judge Thompson in the United States District Court.

The action resulting in the receivership was begun by John Axford, president of the company, and Walter C. Neely, a stockholder, whose petition to the court declared that a point had been reached in the affairs of the company when it was necessary either to make a liquidation of the assets for the benefit of creditors or else formulate and adopt a plan of reorganization involving the contribution of new capital.

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

MOVING PICTURES

FILM FLASHES

The report Ford Sterling, the picture comedian, was taking up an Orpheum tour within the near future, was denied in the New York Orpheum offices Wednesday afternoon. The Frisco Orpheum offices may have opened negotiations, but no official O. K. has yet been announced. Fred Balhofer, who fopped from the Keystone with Sterling to the Universal and has been one of the heads of the Sterling Co., is now a free lance, although he is understood to be on his way to New York to arrange for the making of a new series of comedies at the old Sterling studios on the Pacific Coast.

Lotta Linthicum has gone to Los Angeles to go into pictures.

Charles Goettler was in New York this week laying out a route for his six-reel feature, "Soiling New York With the Camera Man." The film has been showing in the Middle West and has shown surprising box office drawing power.

James McEnnery, head of the James McEnnery Syndicate, has left for the front with the English army. Mr. McEnnery is an old soldier, having served throughout the Boer war.

Margaret Turnbull, the writer, has joined the Jesse Lasky Co. to write scenarios.

Edith Wynne Mathison will appear in the Lasky-Belasco production of "The Governor's Lady."

The following officers were elected at the first annual meeting of the stockholders of the Life Photo Co.: Edward H. Roekam, president; Bernard Loewenthal, treasurer; Jesse L. Goldberg, secretary; Francis H. Tobias, first vice-president, and L. Abrahams, second vice-president.

Claude Patin and Mons. Chautaut arrived in New York from France this week.

Augustus Carney is now on the roster of the United Film Service, appearing with the Albuquerque Film Co.

"Alice in Wonderland," with Viola Savoy, will be shown at a private exhibition Tuesday morning, Jan. 19, at 10.15, at the Strand. It is the Nonpareil's feature picture.

"The Hypocrites," the Bosworth release that has been held back so long, will be given as a show at the Longacre theatre, commencing next week.

Andrew Robson, now a star with the California, is returning to camera work after spending nine weeks in a Chicago hospital, where he had his eyes treated under the Major Black system. Robson's eyes began to fail him last September when working in the "Salome Jane" feature. Fearing permanent blindness he left California for Chicago to try the East Indian operation for cataracts so successful with Major Black. Robson will shortly start work with Beatriz Michelena at the San Rafael studio in the Bret Harte feature, "The Lily of Poverty Row."

Benjamin Cohen, formerly with the World, has joined the Alliance forces, taking charge of the auditing department.

A film company has filed incorporation papers in California under the name of The Beating Back Film Company, with a capital of \$20,000. The incorporation results from a recent visit here of Al Jennings, ex-bandit and author of the Saturday Evening Post Serial, "Beating Back."

Fire Wednesday morning damaged the Casino and Strand theatres in Washington, Pa., and for several days the students of the now famous "W. & J." college had no place to find amusement. The fire started in a cigar store separating the theatres. The Casino damage is \$5,000 and the Strand, \$1,000.

Suspension of the license of the Gayety, Elizabeth, N. J., was announced by Mayor Victor Mvaylag, Sunday, following a conference with the Fire Board. Failure to comply with fire regulations was given as the cause.

The Stithon Motion Picture Co. has been organized at Stithon, Ky., and articles of incorporation will be filed in a short time. The company plans to erect a new picture theatre.

Feb. 1 is set as the release date of "Miss Nell," by the Famous Players, with Mary Pickford, the first time since her association with the Famous Players she has been cast for an early romantic English role, also her first appearance as a "boy."

Charles Dupuis, confidential secretary and lieutenant of Charles Pathé in the French headquarters of Pathe Freres, has been elected to the board of directors of the American Pathe Co., with headquarters in Jersey City.

Carl H. Pierce, special representative of Bosworth, is in Richmond this week, attending the opening of the new Strand there which holds the local franchise of the Paramount program. The enterprise is backed by a coterie of Norfolk capitalists.

Bosworth's "The Hypocrites" will have its first public showing at the Knickerbocker Hotel ballroom under the auspices of Mayor Mitchell of New York, Norman Hagood and other New York notables next week.

Has Ralph Ince signed with the New York M. P. Corporation? One report had it he signed with the Kessel-Baumann people Dec. 29 and would be located at the Fort Lee studios. The Vitagraph has denied the report. The Vita also denies Anita Stewart is leaving.

Frederick Lewis, formerly of the Sothern-Marlowe company, has reported to the California Motion Picture Corporation. Lewis has been engaged to play leads with Beatriz Michelena.

Herbert Rawlinson has not left the Rex company.

Joseph Girard, for many years with Corse Payton's stock companies, is playing heavies with the Rex.

"ASS'N'S" FILM DEPT.

Chicago, Jan. 13.

The Western Vaudeville Managers' Association has installed a film department on the eleventh floor, with George Hoffman in charge. The "Association" will act as an exchange, selecting and viewing pictures for its clients, supplying paper, etc., at a nominal figure.

EVELYN'S OWN FILM.

Evelyn Nesbit is to again engage in feature picture work at the completion of her present vaudeville tour with Jack Clifford. She will play the role of an American girl in a five-part picture Clifford is writing of the Chinese and an opium atmosphere.

Miss Nesbit will probably organize her own company to produce the features.

Miss Nesbit and Mr. Clifford will play a return engagement at the Orpheum, Brooklyn, next week. They were but recently there.

NEW CORPORATIONS.

Albany, Jan. 13.

Escomar Film Co., Buffalo, N. Y. Capital \$5,000. Jos. A. Schuchert, Chas. R. Rogers, Emil Rubenstein, Buffalo, N. Y.

Latin-American Film Co., New York. Capital \$10,000. Carlos Lescale, Harry S. Goldman, New York; Emilio Sarno, Brooklyn.

Consumers' Film Service, New York. Capital \$3,000. David Kelerstein, Nathan Drapkin, Brooklyn; Pauline Ettinger, Bronx, N. Y.

Elk Theater Co., Buffalo, N. Y. Capital \$1,000. Photoplays. Wm. J. Holmes, Geo. F. Stregal, Annie Rosenkrantz, Buffalo, N. Y.

New York Theatre Co. Increases capital stock from \$1,000,000 to \$1,200,000.

Greater New York Slide Co., New York. Capital \$5,000. Incorporators, Anna E. Rosenberg, Hyman Rosenberg, Fannie Cohen, Bronx, New York.

Crescent Music Co., New York. Capital \$10,000. Incorporators, Harold S. Wittmark, Yonkers; Philip Shorlash, Rebecca Silman, Brooklyn.

Efficiency Exposition Co., New York. Capital \$12,000. Incorporators, Theodore Weicker, Fred Hawley, Robert T. Walker, New York.

Atlas Motion Picture Corporation, New York. Capital \$125,000. John M. Welch, New York; Wm. F. J. Sigg, Richard M. Sansade, Jersey City.

Meyerhoff - Levitt - Taxler Inc., New York. Capital \$5,000. Booking. Morris Taxler, Henry Meyerhoff, Victor D. Levitt, New York.

North Star Photo Play Co., New York. Capital \$500. Solomon Friedenberg, Martin Goldfarb, Jacob Alexander, New York.

Federal Screen Corporation, New York. Capital \$200,000. Manufacturing moving pictures. Wm. R. Baird, Orange, N. J.; Clarence G. Campbell, Stephen S. Newton, New York.

Famous Players-Mary Pickford Co., New York. Capital \$20,000. Incorporators, Adolph Zucker, Benjamin B. Schulberg, Ralph A. Kohn, New York.

Shotwell Dancing Academy, Brooklyn. Capital \$500. Carolyn Shotwell, Carolyn S. Stearns, Edwin E. Stearns, Brooklyn.

Daily Theatre Co., New York. Capital \$5,000. Pictures. Benj. A. Levine, Louis E. Felix, New York; David J. Richman, Brooklyn.

Cameocope Corporation, New York. Capital \$700,000. Produce, sell and operate Kinetoscope devices. John G. Pearce, Foughkeepsie, N. Y.; Jacob A. Mitnacht, Monroe, N. Y.; Harry Meyer, Jr., Brooklyn.

Rockaway Motion Picture Co., Inc., Brooklyn. Capital \$3,000. Incorporators, Isidore Levy, Morris Sukoff, Louis Watnick, Brooklyn.

Exhibition Feature Co., Buffalo, N. Y. Capital \$25,000. Moving pictures. Henry Lewis, Thos. Steinberg, Harry Rash, Buffalo.

SUING UNIVERSAL.

Alfred P. Hamberg has started a suit against the Universal through O'Brien, Malevinsky & Driscoll to recover three weeks' salary which he alleges that is due him. Mr. Hamberg was employed by the Universal to direct comedy films at the Victor studios.

BIBLICAL FILM CENSORED.

Cincinnati, Jan. 13.

Exhibitors say that the Ohio Board of Censors reached the limit last week when they cut out 700 feet of the Biblical play, "The Life of Our Saviour." This is the first time a religious picture has been tampered with, and enemies of the State Board say the act is their best argument for city censors.

It is alleged that the incident illustrates that the three members of the board have allowed their personal prejudice to run away with them.

SPOOR'S DAUGHTER ILL.

Los Angeles, Jan. 13.

Mrs. Thornhill Broome, daughter of J. A. Spoor, of Spoor & Anderson (Esanay Co.) is critically ill here. She was rushed to this city from Santa Barbara by special train. Physicians say she may die.

RELEASED NEXT WEEK (Jan. 18 to Jan. 23, inc.)

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ:

| GENERAL | UNIVERSAL | MUTUAL | UNITED | KRITERION |
|-------------------|---------------------|-------------------|-----------------------|-------------------|
| Vitagraph V | Imp I | American A | Albuquerque Alb | Paragon Par |
| Biograph B | Bison B101 | Keystone Key | Gaumont Gau | Santa Barbara SB |
| Kalem K | Nestor N | Reliance Rel | Crystal C | Alhambra Al |
| Lubin L | Powers P | Majestic Maj | Tams Tams | Thistle Thse |
| Pathe Pthe | Reclair Eclr | Thanhouser T | Gauntier Gau | Monty Mt |
| Selig Selig | Rex Rx | Kay-Bee K B | Superba Sup | Punch Pch |
| Edison E | Frontier Frnt | Domino Dom | Empress Emp | Trump Trp |
| Essanay S-A | Victor Vic | Mutual M | St. Louis St L | Pyramid Pyrd |
| Kleine Kl | Gold Seal G S | Princess Pr | Nelson Nel | Nolege Nol |
| Melies Mel | Joker J | Komic Ko | Minusa M N A | Nayajo Nav |
| Ambrosio Amb | Universal Ike U I | Beauty Be | United States U S | C. K. C K |
| Columbus Col | Sterling Ster | Apollo Apo | Lariat Lar | |
| Mina Mi | Big U B U | Royal R | Humanology H | |
| | L. K. O. L K O | Lion Ln | Luna Luna | |
| | | Hepworth H | Grandin Grand | |
| | | | Ramo Ramo | |
| | | | Features Ideal FI | |
| | | | Starlight Star | |
| | | | Regent Reg | |
| | | | Juno Juno | |
| | | | Mars Mars | |
| | | | Magnet Mag | |
| | | | Miller Bros. M B | |
| | | | Premier Prem | |
| | | | Beacon Ben | |
| | | | Jupiter Jup | |

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

JANUARY 18—MONDAY.

MUTUAL—Refining Fires, 2-reel dr, A; Keystone title not announced; Mutual Monographs, No. 1, Rel.

GENERAL F.—The Undying Fire, dr, B; The Leach, 2-reel dr, K; Patay's Vacation (4th of the Patay Bolivar series), com, L; His Floating Blood, 2-reel dr, and Hearst-Selig News Pictorial, No. 5, S; The Fates and Flora Fourflush ("A Race for Life"), com, V; To Make the Nation Prosper, dr, E; Sweedie and Her Dog, com, S-A.

UNIVERSAL—A Dangerous Ground, com, dr, I; The Hicktown Rivals, com, J; Father's Three, 2-reel com-dr, Vic.

JANUARY 19—TUESDAY.

MUTUAL—Craft vs. Love, 2-reel dr, T; On the Table Top, dr, Maj; A Girl and Two Boys, dr, He.

GENERAL F.—The Lady of Dreams, 2-reel dr, B; Cornelius and the Wild Man, and A Night in New Jersey, split-reel, com, K; Gus and the Anarchists, and Cupid's Target, split-reel, com, L; Cactus Jim's Shop Girl, com, S; The Evil Men Do, 3-reel dr, V; The Misjudged Mr. Hartley, com, dr, S-A.

UNIVERSAL—The Dear Old Hypocrite, dr, B U; When Cupid Caught a Thief, com, N; Smugglers' Island, 2-reel dr, G S.

JANUARY 20—WEDNESDAY.

MUTUAL—The Crucifixion of Al Brady, dr, A; A Lucky Blowout, 2-reel dr, Br; The Sea Brat, dr, Rel.

GENERAL F.—The Cabaret Singer, 2-reel dr, K; Her Weakening Brother, 2-reel dr, L; Between Matinee and Night, dr, S; The Right Girl, com, V; The Wonders of Maknetism, and A Weighty Matter for a Detective, split-reel, E; The Fable of "Hifaluting Tittle and Her Plain Parents," com, S-A.

UNIVERSAL—Every Inch a Hero, com, LKO; The Lone Game, 2-reel dr, Eclr; Universal Animated Weekly, No. 150, I.

JANUARY 21—THURSDAY.

MUTUAL—The Still on Sunset Mountain, 2-reel dr, Dom; Keystone title not announced; Mutual Weekly, No. 3, M.

GENERAL F.—The Gang's New Member, dr, B; The Shanghaied Baby, 3-reel dr, L; Hearst-

Selig News Pictorial, No. 6, S; The Navajo Ring, dr, V; Sentimental Sophie, w-com, S-A; Dare-Devil Harry, com, M.

UNIVERSAL—The Island of Happiness, 2-reel dr, B U; Six Months to Live, dr, Rx; Dude Raffles, com, Ster.

JANUARY 22—FRIDAY.

MUTUAL—Sergeant Jim's Horse, and The Man Who Died, split-reel dr, K B; An Innocent Burglar, dr, Pr; After Twenty Years, dr, Rel.

GENERAL F.—Heart's Hunger, dr, B; Cooky's Adventure, com, K; A Question of Conscience, dr, L; Who Wants to Be a Hero, com, S; Wanted a Nurse, com, V; Tracked by the Hounds, 2-reel dr, E; The Lieutenant Governor, 2-reel dr, S-A.

UNIVERSAL—The House of Fear, 3-reel mel-dr, I; When the Deacon Swore, com, N.

JANUARY 23—SATURDAY.

MUTUAL—The Craven, 2-reel dr, Rel; Keystone title not announced; Her Hero, com, R.

GENERAL F.—His Night Out, and In the Boarding House, split-reel, com, S; The Fast Mail's Danger, dr (An Episode of the "Hazardous of Helen" series), K; Shoddy, the Tailor, com, L; The Primitive Way, dr, S; War, 2-reel com, V; Mr. Daly's Wedding Day, dr, E; Broncho Billy and the Baby, w-dr, S-A.

UNIVERSAL—Fools and Pajamas, com, J; Uncle Sam's Phenomenal Achievement, educ, P; Old Peg-Leg's Will, 2-reel dr, B101.

Following are the releases next week of the United and Kriterion programs, both new arrivals in the cinema field.

UNITED—Jan. 18, Doll Wife, com-dr, Grand, Jan. 19, The Other Woman, 3-reel dr, F I; Jan. 20, Henpecked Smith, com, Star; Jan. 21, Such a Business, com, Luna; Jan. 22, The Greater Barrier, 2-reel dr, Lar; Jan. 23, Married in Disguise, com-dr, St L.

KRITERION—The Crystal Globe, dr, Par; And Percy Got Married, com, S B; Birth of Emotion, dr, Al; The Boob's Racing Career, com, Th; Goaded by Jealousy, dr, S B; The Tattooed Man, com, and The Call of the Sea, dr, Mt; Blown Up, com, Pch; Eliza's Fairy Prince, dr, Trp; Accidents Will Happen, com, Pyrd; Zoological, Educ, Nol; Joe's Partner, Bill, dr, Nav; Beating Father to It, com, Al.

THE STRIKERS.

"The Strikers" is a very good four-reel feature (Apex) for the smaller houses, especially if they are located in manufacturing localities. The story, as the title indicates, deals with the labor question. The picture is of foreign make and has evidently been turned out in Germany. Its story is consistent, well told and the picture has been exceedingly well produced. The casting was done with an eye to detail and the characters even to the last member of the mob, which numbers several hundred, was selected to keep the standard of the production up to a certain mark. Prior to the opening of the story proper is a prolog that runs for several hundred feet. In it a workman, his dying wife and child are seen in extreme poverty. Driven to desperation the father goes out and steals an arm full of kindling from a wood huckster, is detected and arrested. He is sentenced to 18 months' imprisonment. The child, a boy, is adopted by a mechanic and at the opening of the story 18 years later he is a skilled workman in a large iron works. He has invented a blasting machine the company is willing to pay \$50,000 for. At the same time

the men in the works made a demand for a higher wage and the directorate of the company knowing that the young inventor is exceedingly popular with his fellow workers, in offering to purchase his invention make a condition he shall persuade the men not to strike. The young inventor, however, turns down the offer and the men go on strike. As they are walking out of the works the daughter of the president drives past in her pony cart. The horse becomes unmanageable and runs away. The young inventor speeds after the runaway and clambering into the cart from the rear grasps the reins, stops the horse and saves the girl. The strike having been declared the men meet with the directors, but their demands are refused and the works close down. Later scab labor is employed. Riots and police interference follow. The young inventor again has an opportunity to save the girl and her father from the mob. After the workmen have been out for several weeks and starvation is starting, they become desperate. One steals into the young inventor's room and takes his model of the blasting machine and is about to use it to blow up the works. The inventor misses the model, follows his fellow workman into the

DAILY RELEASE KEY.

VARIETY has inaugurated a simple tabulated form of reviews for the Daily Film Releases. Herewith there is printed a copy of the code rating. Nothing will be noted regarding photography unless particularly poor. The service releasing is indicated by an initial.

CODE.

| | |
|-----------------|------------|
| 1.....Excellent | 3.....Fair |
| 2.....Good | 4.....Bad |

RELEASE DATES.

| Release Date | Title | Prog. Reels | Sub. Story | Act: Ing. Prod. | Remarks |
|--------------|------------------------------|-------------|------------|-----------------|-------------------------------|
| 1/7 | The Scrub | M | 2 | D 1 2 | 2 Well directed |
| 1/7 | A Man's Temptation | U | 1 | D 3 2 | 2 Neglectful husband. |
| 1/7 | Olive's Love Affair | U | 1 | C 3 3 | 3 Juvenile lead |
| 1/7 | Playthings of Fate | G | 1 | D 1 1 | 1 Delicate story well handled |
| 1/7 | A War Baby | G | 2 | D 2 1 | 2 Civil war story |
| 1/7 | The Battle of Snakeville | G | 1 | C 1 1 | 1 Best of series |
| 1/7 | The Man, the Mission and the | | | | |
| 1/7 | Maid | G | 1 | CD 1 1 | 1 G. R. Chester story |
| 1/7 | Giddy, Gay and Ticklish | M | 1 | C 1 1 | 1 Great Keystone |
| 1/8 | The Magnates of Paradise | G | 2 | D 2 2 | 2 Love and duty |
| 1/8 | The Strenuous Life | G | 1 | C 1 2 | 1 Travesty |
| 1/8 | The Palace of Fontaine Bleau | G | 1 | S | 2 Scenic |
| 1/8 | Love's Savage Hate | G | 1 | D 2 3 | 2 Mexican |
| 1/8 | The Smoking Out of Bella | | | | |
| 1/8 | Butts | G | 1 | C 2 2 | 2 Flora Finch comedy |
| 1/8 | Check No. 130 | M | 1 | D 2 2 | 2 Odd story |
| 1/8 | Midas of the Desert | M | 2 | D 3 3 | 3 Western |
| 1/8 | When His Lordship Proposed | U | 1 | C 3 3 | 3 Unusually old idea |
| 1/9 | A Daughter of Israel | G | 2 | D 1 1 | 1 Remarkable story |
| 1/9 | Only a Farmer's Daughter | M | 1 | C 3 3 | 3 One new idea |
| 1/9 | The Girl at the Key | G | 1 | D 2 2 | 2 Railroad drama |
| 1/9 | A Safe Adventure | G | 1 | C 3 3 | 3 Strong box comedy. |
| 1/9 | The Lost Receipt | M | 1 | D 3 3 | 3 An old story |
| 1/9 | A Girl of the Pines | U | 1 | D 2 2 | 2 Very ordinary love tale |
| 1/9 | Custer's Last Scout | U | 2 | D 2 2 | 2 The Indian massacre |
| 1/9 | Zuza, the Band Leader | M | 2 | C 2 2 | 2 Keystone. Long chase |
| 1/9 | A Leap from the Water Tower | G | 1 | D 1 1 | 1 Serial |
| 1/9 | The Fashion Shop | G | 1/4 | C 4 4 | 4 Slapstick "classy" comedy |
| 1/9 | Further Adventures of Sammy | G | 1 | C 3 3 | 3 Childish |
| 1/9 | Vengeance in Mine | M | 2 | D 2 2 | 2 Uncommon |
| 1/9 | Broncho Billy and Claim | | | | |
| 1/10 | Jumpers | G | 1 | D 3 3 | 3 Serial |
| 1/10 | The Barrier Between | G | 1 | D 1 2 | 2 Love and sacrifice. |
| 1/10 | The Scorpion Sting | G | 2 | D 1 2 | 2 Ingenious but unpopular. |
| 1/10 | Through a Knothole | U | 1 | C 3 3 | 3 Horse play |
| 1/10 | Love and Business | M | 1 | C 3 3 | 3 Ordinary |
| 1/10 | Star of the Sea | U | 2 | D 2 2 | 2 Interesting |
| 1/10 | Three Brothers | M | 2 | D 1 1 | 2 Good sentiment |
| 1/10 | An Inside Tip | M | 1 | D 3 3 | 3 Old-fashioned meller. |
| 1/11 | Exploits of Elaine | G | 2 | D 1 1 | 1 Thrills |
| 1/11 | The Girl He Brought Home | G | 1 | D 3 3 | 3 Time-worn idea |
| 1/11 | A Superfluous Baby | G | 1 | C 2 2 | 2 Fair comedy |
| 1/11 | The Old Code | G | 2 | D 2 2 | 2 Story of the woods |
| 1/11 | Rum and Wall Paper | M | 1 | C 2 2 | 2 Messy |
| 1/11 | The Butler's Baby | U | 1 | C 3 3 | 3 Old stuff. |
| 1/11 | My Lady High and Mighty | U | 2 | D 2 2 | 1 Well directed |
| 1/11 | Restitution | M | 2 | D 2 2 | 2 Old, old story |
| 1/11 | Mutual Girl, No. 52 | M | 1 | W | 1 Last of series |
| 1/11 | Sweetie's Suicide | G | 1 | C 2 2 | 2 Police force |
| 1/12 | Harold's Bad Man | G | 1 | C 3 3 | 3 Western |
| 1/12 | A Mix-Up in Dress-suit | | | | |
| 1/12 | Cases | G | 1 | C 1 1 | 1 Likable |
| 1/12 | Olive's Other Self | G | 2 | D 2 2 | 2 Serial |
| 1/12 | Baseball and Trouble | G | 1 | C 2 2 | 2 Drawn out |
| 1/12 | The Third Act | G | 2 | D 2 2 | 2 Strong |
| 1/12 | Strange Animals | G | 1 | S | 2 Science and nature |
| 1/12 | By a Strange Road | G | 1 | D 3 2 | 2 Magazine story |
| 1/13 | Hesant at the Show | G | 1 | C 2 2 | 2 Novelty |
| 1/13 | Katsura River | G | 1 | E | 2 Beautiful |
| 1/13 | Richest Girl in the World | G | 1 | D 2 2 | 2 Touching |
| 1/13 | The Hair of Her Head | G | 1 | C 1 1 | 1 Strange idea |
| 1/13 | Curling the Cook | G | 1/4 | C 4 4 | 4 Skeleton used |
| 1/13 | McGinty and the Count | G | 1/2 | C 3 3 | 3 Burlesque idea |
| 1/13 | The Stolen Ruby | G | 2 | D 2 2 | 2 Fair jewel story |
| 1/13 | Mother Huldo | M | 2 | D 2 2 | 2 Fair fantasy |
| 1/13 | The Terror of the Mountains | M | 2 | D 2 2 | 2 Western |
| 1/13 | Thou Shalt Not Flirt | U | 1 | C 2 2 | 3 Falls and chases |
| 1/13 | Runaway June | M | 2 | D 2 1 | 2 New serial |

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works just in time to save the factory, although he is severely injured when the bomb explodes. Later the heads of the concern again refuse to treat with the men and the inventor in his final plea for his associates offers to take \$25,000 (half of the price originally offered) for his invention, providing the corporation will grant the demands of the men. Later, when the troubles have been adjusted the inventor is made superintendent of the works and finally wins the president's daughter for his wife. There is a slight comedy relief at the finish that leaves a pleasant memory. There could be a few additional titles employed in the make-up of future copies of the film, as they would help to clarify the story.

A DOUBLE HAUL.

In this three-part Eaco film which has a caption at the start indicating the Bennet Film Co. also has something to do with the picture, Edwin August is the featured player, as Edwin August, the Millionaire Detective, who has a love affair to make the plot thicker. The picture looks like a New York make and has characters not unlike some of our well described underworld denizens. August is engaged to Mabel (Etta Raynor). For some reason not explained Edwin kisses another woman, Sylvia Hale (Ann Dersen) the very first time he sees her. Then he goes to his fiancée's house and gives his prospective wife an affectionate greeting. Later the hero-sleuth is seen kissing Sylvia by Mabel and she takes him to task for it. Then there Edwin proposes to Sylvia and is accepted. At this juncture John Graham, a wealthy clubman, is murdered. Edwin is called in to investigate. He and his man, Watson, start to work. Meanwhile Sylvia endeavors to have Edwin give up his sleuthing and spend his money as a millionaire. August and his right hand bower run into a counterfeiting gang. A ruse is effectively put over. A woman member of the band returns and in a struggle with Edwin a wig comes off the former's head revealing Sylvia's brother. Then comes Sylvia, who points a gun at Edwin and helps her brother tie him up. Meanwhile Edwin's handy man is on the way back after phoning the police. He climbs a tall telephone pole and does a thrilling hand slide along a cable in midair to a fire escape, arriving in the nick of time. Sylvia and her brother are proven the murderers of Graham as well as leaders of the counterfeiters. Edwin's girl goes back to him and all ends well. It's typical melodrama, but pretty well done by the Strad Co. Edwin August, Edward Piel as his friend, Hastings, and Hal August as the brother, do some bulky good work. Charles B. Ross made a good type of low crook. Some of the photography could not be improved upon while some sections were off color. There are several big climaxes but they are not worked up to the best advantage. "A Double

Haul" should have no trouble in getting quick bookings in any of the houses where they crave that sort of photoplay. The Augusta are good looking and of the heroic type which the boys and girls have painted in their mind's eye. The feature is far ahead of many of the mellers made by some of the bigger companies with prominent legit features.

CHARLOTTE CORDAY.

"Charlotte Corday" is a four-part drama. The story of this woman of France is probably well known to all history readers. The French Revolution is always an interesting subject and the film makers took every advantage of this. The story while not told in very well connected manner turns out to be one of sufficient interest to make this picture a successful feature. The woman who takes Corday is good looking and acts the part in a very pleasing manner. Of course, the important bit of acting falls to the man playing the character of Danton and he does wonderfully well in playing the brute. There seem to be a few bad mistakes in the production of the picture, the most important of these being the fact that the actual killing of Danton by Charlotte Corday is not shown. The knife is seen in the air, then the picture is darkened and the announcement "later" is flashed after which the discovery of the murder is shown. There seems to be no real reason for breaking up the most important scene in the story. The mob work at all times is excellent, the part where they are caring the victims of Guillotine being most realistic.

ON DESERT SANDS.

"On Desert Sands" is a multiple western drama made by the Big U brand of the Universal. The picture may have been taken at Universal City. Settings and general surroundings lead to that conclusion. The story deals with a young child who loses her father and mother in a western desert. The child is found by the hero, but she wanders away from him one night when he is asleep and is found by a drunken teamster, who adopts her. The story jumps 15 years and the girl is a young woman. Her adopted father is still the same drunk he was before. He goes and gambles, goes broke and as a last resort offers the girl against the gambler's gold. The hero whom the child eluded sees the dastardly trick the old man is doing and so after the gambler has won the girl he wages his gold for her. He wins and the girl goes to his home, where she lives until the finish. The picture has some good scenes, especially those of the plains. Interiors are few and far between. The director in attempting some points went too far. This was particularly noticeable in the character of the drunken man. As a real western picture with something of an interesting story this one has a chance.

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BILLS NEXT WEEK.

(Continued from Page 16.)

- (Two to fill)
 Freddy James
 Moss & Fry
 Rose Troupe
 (Two to fill)
- Houston**
 MAJESTIC (inter)
 (Open Sun Mat)
 Julia & Emma Ray
 Allison Stanley
 Cantor & Lee
 Louise Galloway Co
 Zorbo's Novelty
 Rosdell Singers
 Gere & Delaney
- Indianapolis**
 KEITH'S (ubo)
 Dundead Duo
 Hope Vernon
 Farrell Taylor 3
 Ma Balle & Bal
 Willie Weston
 Tighe & Babbette
 Davies Family
 (One to fill)
 LYRIC (ubo)
 Rose & Ella
 Lawrence Johnston
 Ezra Kendall Jr Co
 Lynch & Zoeller
 2 Carlos
 2d half
 Cabili Sisters
 Louis Granaut
 Chas Wayne Co
 Hawley & Hawley
 La Graciosa
- Jackson, Mich.**
 BIJOU (ubo)
 Manolo
 Rose Garden
 Toots Pak Co
 Glines & Brown
 Herbert Lloyd
 2d half
 "Cinderella Girl"
Jacksonville, Fla.
 ORPHEUM (ubo)
 (Open Sun Mat)
 Sir Walter Weems
 Weston & Leon
 John P Wade Co
 Jewell Comedy 4
 Flying Henrys
- Johnstown, Pa.**
 MAJESTIC (ubo)
 1st half
 (Splits with Altoona)
 Dare Austin Co
 Smith Cook & B
 La Graciosa
 Francis & Ross
- Kalamazoo, Mich.**
 MAJESTIC (ubo)
 Pollard Tab Co
 2d half
 Margie Calvert
 Jones & Sylvester
 Lasky's "California"
 Bob Finley
 Lettice & Jeannette
- Kansas City**
 ORPHEUM
 McConnell & Simpson
 Hyams & McIntyre
 Bert Merrett
 Claude Golden
 Will Oakland Co
 Ben Decker Co
 EMPRESS (loew)
 Cannara & Cleo
 Bill Robinson
 Bobbe & Dale
 Sengvall
 Haydn Burton & M
 Black & White
- Kokomo, Ind.**
 SIPE (wva)
 Burns Sisters
 Ernest Rackett
 Dotson & Gordon
 Ching Ling Hee Tr
 2d half
 Karleton & Kilford
 Geo W Day Co
 Harry Gilbert
 Morris Bros
- Lafayette, Ind.**
 FAMILY (ubo)
 Zeno Jordan & Z
 Billy Clark
 Kumry Busch & Robin
 Hawley & Hawley
 Alpha Troupe
 2d half
 Jack & Jess Gibson
 3 Dufar Boys
 Majestic Musical 4
 Wood & Wyde
 The 2 Carlos
- Lansing, Mich.**
 BIJOU (ubo)
 Seymour & Dupree
 De Michle Bros
 Mattie Choate Co
 Eorden & Shannon
 Nick's Girls
 2d half
 Murre Lore 3
 Pierce & Burke
 Holer & Boggs
 Green McEl & Dean
 "Dance of Cities"
- Lansing, Mich.**
 ORPHEUM
 Elphie Snowden Co
 Lewis & Russell
 Elida Morris
 Travilla B & Seal
 Linn Abardanel
 Morris Cronin Co
 "Corbett Showband & D
 Harry Gilfill
 Little Rock, Ark.
 MAJESTIC (inter)
 Willard Simms Co
- LaVan & Martin**
 (One to fill)
Nashville, Tenn.
 PRINCESS (ubo)
 Singers Dogs
 Sylvester & Vance
 Carlisle & Romer
 Dumals & Floyd
 Welsh Mealy & Mon
Newark, N. J.
 LYRIC (pr)
 Lalla Seibin Co
 Lawrence & Harrington
 "After the Wedding"
 Palace Trio
 Elliott & West
 Ray Monde
 Two Solinas
 Therese Miller
 2d half
 Butterfly & Rose
 Mr & Mrs Morris
 Seymour & Howard
 Harrison Armstrong P
 Marie King Scott
 Eileen & Rutter
 Kola
MAJESTIC (loew)
 Herbert & Dennis
 Kitty Francis Co
 Murray Bennett
 Rose Troupe
 (Three to fill)
 2d half
 Richard Wally
 Coogan & Cox
 Mystic Bird
 Sidney Phillips
 Siddons
 (Two to fill)
Newburgh, N. Y.
 COHEN'S O H (loew)
 Simpson & Deane
 Herald Hendler
 Franklin Ardel Co
 Harry Cutler
 8 Tanglers
 2d half
 Ben Beyer & Bro
 McDermott & Wal-
 lace
 Frank Morrell
 Bert Melrose
 (One to fill)
New Haven, Conn.
 POLI'S (ubo)
 1st half
 Kellios
 Hong Fong
 Gerrard & West
 Whipple Huston Co
 Claudius & Scarlet
 Harden
 2d half
 Rialto Co
 Mr Quick
 John T Doyle Co
 Elizabeth & Von Kaufman
 Harden
 Blisset & Scott
- New Orleans**
 ORPHEUM
 Lasky's "Beauties"
 B W & Crocker
 Rudley & Fleming
 Ashley & Canfield
 Marie Fenton
 Ida Vivonoff
 Tauda
- New Rochelle, N. Y.**
 LOEW
 3 Loretas
 (Two to fill)
 2d half
 Arno & Stickney
 (Two to fill)
New York, Va.
 ACADEMY (ubo)
 (Splits with Rich-
 mond)
 1st half
 Chas Potter
 McCormick & Irving
 Kramer & Morton
 Ralph Bahl Co
Oakland
 ORPHEUM
 (Open Sun Mat)
 Bell Family
 Fred V Bowers Co
 Mr & Mrs J Barry
 Avon Comedy 4
 Australian McLeans
 Chas Semon
 Rebia
 Violinsky
PANTAGES (m)
 (Open Sun Mat)
 Imperial Opera Co
 Sherbourne & Mont-
 gomery
 Sheer & Herman
 Haley & Haley
 Four DeKocks
Ogden, Utah
 ORPHEUM (loew)
 Dixon & Dixon
 Mellors & DePaula
 Chas L Fletcher
 "Wife"
 Nicholas Sisters
 Wanda
- Omaha**
 ORPHEUM
 Stan Stanley 3
 Mechan's Dogs
 Miller & Vincent
 Gertrude Hoffman Co
 Ward & Cullen
 (Others to fill)
Ottawa
 DOMINION (ubo)
 Water Lillies
 Bert Fligbinton
 Boris Dogs
 Connolly & Webb
 McCloud & Carp
 Dupree & Dupree
 Oakland Sis
- Peoria, Ill.**
 WALLACE (wva)
 2d half
 Gordon & Kinley
 Lou Chiha
 Dotson & Gordon
 Montambo & Wells
Philadelphia
 KEITH'S (ubo)
 "Song Revue"
 Carus & Randall
 Joe Cook
 J & W Hennings
 Vinton & Buster
 Comfort & King
 Vandinoff & Louie
GRAND (ubo)
 Miller & Tempest
 Falke & Adams
 Potts Bros
 Joe Flynn
 Felix & Barry Girls
 Onalp
BROADWAY (ubo)
 Bristol's Ponies
 Cole Russell & D
 Brooks & Brown
 McMahon D & C
 Joe Cook
 (Two to fill)
WM PENN (ubo)
 Morrissey & Hackett
 Milton & DeLons
 Thanhouser Kid
 Cameron & O'Connor
 (Two to fill)
GLOBE (ubo)
 Cavanna Duo
 Roebor & Thomson
 Eckert & Berg
 Force & Williams
 Clark & McCullough
 McWaters & Tyson
 Nikko Troupe
ALHAMBRA (loew)
 Bud & Clare
 Tom Gillen
 "Rough House Kids"
 Carroll & Hickey
 Mercereau Co
 2d half
 Grace Dixon
 McCarrigan & Robin-
 son
 Willard Music Temple
 Harry Cutler
 Gravotte Lavondre Co
PALACE (loew)
 Cliff Bailey
 Wilkens & Wilkens
 "Bungalow Girls"
 Geo Armstrong
 Johnny Singer Twins
 2d half
 2 Bryants
 Leo Beers
 Carroll & Hickey
 Mercereau Co
 (One to fill)
- Pittsburgh**
 GRAND (ubo)
 The Kramers
 Ruth Royce
 Leroy Lytton Co
 Dudley & Rugel
 Bessie Clayton
 Frank Fogarty
 Trevett's Dogs
 (Two to fill)
HARRIS (ubo)
 Phasma
 Blake's Circus
 Alex & Scott
 Dixon & Ramblers
 Hild & Cameron
 Lasere & Lasere
 Jere Sanford
SHERIDAN SQ (ubo)
 Somoyas
 Paula & Boyne
 Ed Marshall
 R De Seris Co
 The Cronwells
 (One to fill)
- Plainfield, N. J.**
 PROCTOR'S
 "The Shoplifter"
 LaVan & Martin
 Mary Ambrose
 Knox Wilson Co
 (One to fill)
 Frank Whitman
 Gorman & West
 Sinclair & Griffith
 "After the Wedding"
 John Kramer Co
- Portchester, N. Y.**
 PROCTOR'S
 Gorman & West
 Jimmy Edge
 Edna Cook
 Geo Cole Co
 (One to fill)
Mastro Co
 Hearn & Rutter
 Doty King
 "Cat Came Back"
 (One to fill)
- Portland, Ore.**
 ORPHEUM
 Mr & Mrs D Crane
 Stone & Hughes
 "Woman Proposes"
 Brenner & Wheeler
 Newhouse Snyder Co
 Mill Collins
 Clara Eleanor Ball
EMPRESS (loew)
 Purcella Bros
 Holmes & Holliston
 Joe Kelsey
 LaVier
 Brown & Jackson
 "Love in Sanitarium"
PANTAGES (m)
 Jiu Jitsu Tr
 Wright & Lane
 Danny Simmons
- Ted & Uno Bradley**
 Jules Maccouso
Foughkeeps, N. Y.
 COHEN'S (loew)
 Arno & Stickney
 "Way Out"
 VonHampton & Jocelyn
 Bert Melrose
 Aash Quartet
 Cartmel & Harris
 Dainty English 3
 Princess Rajah
 Barry & Wolford
 Johnny Johnston Co
EMPRESS (loew)
 (Open Sun Mat)
 Clark & Rose
 3 Donalds
Previdence
 KEITH'S (ubo)
 "Songs from Opera"
 Ryan & Lee
 Mr & Mrs J McGreevy
 Will Ward Girls
 Lady Alice's Pets
 C & F Usher
 Seven Bracchi
 Frank Mullane
EMERY (loew)
 Madge Caldwell
 Harvey DeVora 3
 Lida McMillan Co
 Brady & Mahoney
 Ishikawa Japs
 2d half
 Ed & Jack Smith
 Whitney's Dolls
 VonHampton & Jocelyn
 Wm Weston Co
 (One to fill)
- Peoria, Ill.**
 ORPHEUM (wva)
 Fenner & Tailman
 Ed Hall
 Hopkins & Artelle
 Hines & Fox
 3 Mori Bros
 2d half
 Ward & Cullen
 Newkirk & Evans Sis
 Kitter Hayes & Mont
 Chas Weber
PRINCESS (wva)
 The Englands
 Gardner & Nicholai
 Weber Dolan & F
 Copeland Draper Co
 2d half
 Herbert's Dogs
 The Skatelles
 Grant Gardner
 Kenney Welch & M
EMPRESS (loew)
 (Open Sun Mat)
 Frevoli
 Anderson & Burt
 Glet Storts & L
 Elsie Gilbert Co
 Bessie LaCount
 Reddington & Grant
San Diego
PANTAGES (m)
 Dancing Nerids
 Strenuous Daisy Co
 Davis & Walker
 Laurie Ordway
 DeWitt Young & Sis
San Francisco
 ORPHEUM
 (Open Sun Mat)
 Elis & French
 Anna Chandler
 McKay & Ardine
 Costa Troupe
 Wallenstein & Freebey
 Leo Zarrell 3
 Joseph Stanley Co
 Cross & Josephine
EMPRESS (loew)
 (Open Sun Mat)
 Joyce & West
 Valentine Vox
 Bush & Shapiro
 "When It Strikes"
 Home
 Sophie Tucker
 Six Olivers
PANTAGES (m)
 (Open Sun Mat)
 James J Corbett
 5 DeLuxe Girls
 3 Baltus
 Skipper Kennedy & R
 Transfield Sisters
San Jose, Cal.
VICTORY (orph)
 (22-23)
 (Same bill as at Sacra-
 mento this issue)
Savannah, Ga.
 BIJOU (ubo)
 (Splits with Charle-
 ton)
 1st half
 Mr. & Mrs. M. Murphy
 Adler & Arline
 Willis & Hassan
 (Two to fill)
Schenectady, N. Y.
 PROCTOR'S
 Frank & Jordan
 Sinclair & Griffith
 Jewell Sisters
 Willich & Anita
 Empire Comedy 3
 Dalton & Lovera
 2d half
 DeBourge Sisters
 "Honeyless Honey-
 moon"
 Miller & Kent
 Johnson & Wells
 Guy Baldwin 3
 Dolly South
- Seranton**
 POLI'S (ubo)
 Fred J Adair
 Eddie Ross
 Lightner & Jordan
 Exposition 4
 Kennedy & Kramer
 Skating Bear
- Terre Haute, Ind.**
 VARIETIES (ubo)
 Beatrice McKinzie Co
- Seattle**
 ORPHEUM
 (Open Sun Mat)
 Horolik Family
 Chas Grapevine Co
 Santly & Norton
 Haviland & Thornton
 Wharry Lewis 5
 Lawrence & Hurstalls
EMPRESS (loew)
 (Open Sun Mat)
 Roy & Arthur
 Ogden Quartet
 Smith & Farmer
 J K Emmett Co
 Clark & Rose
 3 Donalds
PANTAGES (m)
 Golden Russian Tr
 Bertie Fowler
 "War of Tonga"
 Dunlay & Virldin
 Gordon Bros
- St. Paul, Minn.**
 ORPHEUM
 (Open Sun Mat)
 Kitchner & Esher
 The Sharrocks
 Frank North Co
 5 Metsettle
 Bendix Players
 Burnham & Irwin
 Kramer & Pattison
- South Bend, Ind.**
 ORPHEUM (wva)
 Pope & Uno
 Lemaire & Dawson
 Four Seasons
 Those French Girls
 2d half
 Tyler St Claire 3
 Sullivan & Mason
 Cassidy & Longton
 Bob Hall
- South Chicago**
 GAIETY (wva)
 Geo Tarada
 Williams & Wales
 Harry Holman Co
 "Curse Jack Dalton"
 Neuss & Eldrid
 2d half
 "It's Up to You"
- Spokane**
 ORPHEUM (loew)
 (Open Sun Mat)
 Juggling Delia
 Stuart Black Co
 BRODERICK & Broderick
 "Ye Olde Halloween"
 Tom Mahoney
 Ergott's Lilliputians
PANTAGES (m)
 (Open Sun Mat)
 Allen's Minstrels
 Linder Stevens Co
 Knapp & Corolla
 Leona Guernsey
 Gilmore & Raminoff
 Corr Thomas 3
- Springfield, Ill.**
 MAJESTIC (wva)
 Wyatt's Lads & Lassies
 Melville & Higgins
 Mulahy Plingree Co
 Rooney & Bowman
 Vittorio & Gerogetto
 2d half
 Four Solis Bros
 Gallagher & Carlin
 "Young America"
 Baron Lichter
- Springfield, Mass.**
 1st half
 POLI'S (ubo)
 Rialto Co
 Grace Twins
 John T Doyle Co
 Cardo & Noli
 Remple Sisters Co
 Palsion & Goldie
 Salambo
 2d half
 Kellios
 Brown & Brown
 Leed & Loselle
 Hong Fong
 "Dairy Maids"
 Claudius & Scarlet
 Spissell B & Mack
 Zenda Troupe
- Stoughton, Cal.**
 YOSEMITE (orph)
 (20-21)
 (Same bill as at Sacra-
 mento this issue)
Syracuse
 TEMPLE (ubo)
 (Splits with Utica)
 1st half
 Samoyoa
 Lear & Fields
 Ameta
 Rocher Animals
 GRAND (ubo)
 Bill Puritt
 Harry Boreford Co
 Connolly & Wenrich
 Marks Bros Co
 Loretta Twins
 (Two to fill)
- Tacoma**
PANTAGES (m)
 Taisler Chasler
 Guy Woodward Co
 Pains & Nesbitt
 Fred Duprez
 Gualoupe
- Tampa, Fla.**
 TAMPA (ubo)
 (Open Sun Night)
 Eddie J Adair
 Lightner & Jordan
 Exposition 4
 Kennedy & Kramer
 Skating Bear
- Terre Haute, Ind.**
 VARIETIES (ubo)
 Beatrice McKinzie Co
- Duffy & Lorens**
 Gordon Bros
 Dow & Dow
 The Bimbos
 2d half
 Dr Cook
 Wm Morrow Co
 McCormick & Wallace
 Dale & Boyle
 Merril Troupe
- Teledo, O.**
 KEITH'S (ubo)
 Drawee
 Frisco & Hanlon
 Miller & Lyle
 Salom Singers
 Webb & Burns
 Krenka Bros
 Brunelle Sis Co
 (Two to fill)
- Toronto**
 SHEA'S (ubo)
 Walter C Kelly
 Homer Miles Co
 Lorraine & Burks
 Aubrey & Rich
 Monher Hayes & M
 Liddle Cliff
 Nat Nazarro Tr
 FONGE ST (loew)
 Von Cello
 Karl
 Johnson & Deane
 Bryan Sumner Co
 Joe Welch
 Love & Wilbur
 (Two to fill)
- Troy, N. Y.**
 PROCTOR'S
 De Hour Sisters
 Sabine & Bronner
 "Honeyless Honey-
 moon"
 Miller & Kent
 Bouton & Parker
 Mayo & Eddies
 Dreano & Goodwin
 (One to fill)
 2d half
 Chas Goff
 Jewell Sisters
 5 Frolicers
 Morris James Co
 Ward & Delmore
 Julia Edwards
 Camille Personi Co
 LaBelle & Harry
 Union Hill, N. J.
 BRODERICK (ubo)
 "Aurora Light"
 Ernest Ball
 Harcourt Co
 Norton & Paine
 M Montgomery
 Lady Alice's Pets
 (One to fill)
- SHUBERT (ubo)**
 (Splits with Temple,
 Syracuse)
 1st half
 P George
 Crouch & Welch
 "Don't Do That"
 Hazel Kirke 3
 Those French Girls
Vancouver, B. C.
 LOEW'S
 Parise
 Trovillo
 Andrew Mack
 Corbo & Elliott
 Bob Trio
 Gash Sisters
PANTAGES (m)
 "Wrong Bird"
 "Justice of Peace"
 Nevins & Erwood
 Argo
 Cummin & Seeham
 "Victorian B. C."
PANTAGES (m)
 Vivian Marsh
 Harry Girard Co
 Hamilton & Barnes
 Quinn B & Marion
 Hilliar
- Washington**
 KEITH'S (ubo)
 Rosie Lloyd
 Lillian Shaw
 "School Playground"
 Arthur Prince
 Mack & Orie
 Gardiner Trio
 Haveman's Animals
 (One to fill)
- Waterloo, In.**
 MAJESTIC (wva)
 Swan's Dogs & Ponies
 Jean Chalou
 Carter
 Jarvis & Harrison
 2d half
 King & Brown
 Libonati
 Nefsky Troupe
 Fields Winehall & G
 Emerson & Baldwin
- Winnipeg**
PANTAGES (m)
 Tasmanian Vandiem's
 Grant Lester
 White & Ryck
 Bernivict Bros
 Juggling Barretts
 ORPHEUM
 "Edge of World"
 Hussey & Boyle
 Ernie & Ernie
 Herb Herbert Co
 "The Walk Between"
 Whiting & Burt
 (One to fill)
STRAND (wva)
 3 Millards
 Dawson L & Covert
 4 Prevosts
 (One to fill)

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ADDRESS DEPARTMENT

Where Players May Be Located
Next Week (January 18)

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

A
Abelos Edward Variety N Y
Adams Rex & Co Variety N Y
Adelaide & Hughes Temple Rochester
Adler & Arline Victoria Charlestown
Alexander Kids Colonial Erie
Alexander & Scott Columbia St Louis
Asahi 5 Orpheum Salt Lake City
Avon Comedy 4 Orpheum Oakland

B
Barnes & Crawford Variety N Y
Barnum Duchess Variety N Y
Bowers Fred V & Co Variety N Y
Bowers Walters & Crocker Orpheum Circuit
Bracks Seven care Tausig 104 E 14th St N Y C
Brady & Mahoney Variety N Y
Brooks Wallie Variety N Y
Buck Bros Variety N Y
Busse Miss care Cooper 1416 Bway N Y C
Byron & Langdon 174 E 71st St N Y C

**Ethel
Barrymore**
IN VAUDEVILLE

C
Carr Nat 10 Wellington Sq London Eng
Cartmell & Harris Orpheum Salt Lake
Carus & Randall Keith's Philadelphia
Cervo Orpheum Minneapolis
Chandler Anna Orpheum San Francisco

**SAM
CHIP and MARY
MARBLE**
In "THE LAND OF DYKES"
JOHN W. DUNNE, Mgr.

Claudius & Scarlet Variety N Y
Cliff Laddie Shea's Toronto
Conroy & Lemaire Variety N Y
Conlin Ray Variety N Y
Colvin Walter Burbank Los Angeles
Cook Joe Variety N Y
Cerradini F care Tausig 104 E 14th St N Y C

DAVIS and MATHEWS
Touring Loew Circuit
Next Week (Jan. 18), Empress, Denver

DeCoe Harry Orpheum Memphis
De Felice Carlotta Variety N Y
De Haven & Nice Orpheum Los Angeles
De Long Maide Variety N Y
Devine & Williams Bushwick Bklyn

**JIM SYBIL
DIAMOND and BRENNAN**
"Nifty nonsense"

Dooley & Rugel Grand Pittsburgh
Doyle & Dixon Maryland Baltimore
Dupree & Dupree Dominion Ottawa

Eis & French Orpheum San Francisco
Elizabeth Mary Variety N Y
El Rey Sisters Orpheum Denver
Emmett Mr & Mrs Hugh 227 W 46th St N Y
Ernie & Ernie Orpheum Winnipeg

F
Fagan & Byron care Cooper 1416 Bway N Y C

EDDIE FOY
AND SEVEN LITTLE FOYS
IN VAUDEVILLE

Frank J Herbert Vitagraph Studio Bklyn

G
Gallagher & Carlin Grand Pittsburgh
JACK E. GARDNER
In "CURSE YOU, JACK DALTON"
Direction, HARRY WEBER.

George Edwin Majestic Milwaukee
Gibson Hardy Variety N Y
Gilfoil Harry Orpheum Lincoln
Glenn Carrie Variety N Y
Golden Claude Orpheum Kansas City
Gordon & Elgin Variety N Y
Gordon Kitty Co Keith's Cleveland

JOHN R. GORDON
In "KNIGHT AND DAY"
Next Week (Jan. 18), Keith's, Boston.

Gray Trio Variety N Y
Greco Karl 3 Mariabhl Str Bingen-Rhein Germ
Guertis Laura Variety London
Gygi Ota Variety N Y

H
Hague 4 Australian Variety N Y
Hamilton Jean Touring England
Harrah Great Variety N Y
Hart Marie & Billy Variety N Y
Heather Josie Variety N Y
Hayward Stafford & Co Variety N Y
Hermann Adelaide Hotel Pierpont N Y
Howland & Leach Variety New York

Irwin May Co Columbia St Louis
Ismed Columbia St Louis

J
Jack & Foris Orpheum Minneapolis
Jahns 3 Columbia St Louis
Johnston Johnny Co Orpheum Salt Lake
Johnstone Musical Empire Hartlepool Eng
Jordan & Doherty Variety N Y
Josefssohn John Iceland Glisma Co Pantages
Vancouver

K
Kalmar & Brown Orpheum St Paul
Kelly Walter C Shea's Toronto
Kelo & Leighton 167 W 145th St N Y C
Keuling Edgar Louis Variety N Y
Kimberly & Mohr Temple Detroit

**Charles Virginia
King — Thornton Co.**
Vaudeville Stock Sketch Artists
Care VARIETY, San Francisco

Kingston & Edner Orpheum Sioux City
Kramers The Grand Pittsburgh

L
Langdons The Keith's Toledo

FRANK LE DENT
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Leslie Bert & Co Variety N Y

Blanche Leslie
Next Week (Jan. 18), Hippodrome, St. Louis

AL LEWIS
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Care VARIETY, New York

Littlejohns The Variety N Y
Lowes Two Variety N Y

M
Manny & Roberts Variety N Y
Mardo & Hunter 25 N Newstead Ave St Louis

**BOB AL
MATTHEWS SHAYNE**
And Company, in "Dreamland"

Maye & Addie Variety N Y
Maye Louise Variety N Y
McGinn Francis Lamba Club N Y
Meredith Sisters 330 W 51st St N Y C
Middleton & Spellmeyer Freeport L I
Morris & Beasley Loew Circuit
Morrisey & Hackett Variety N Y

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O
Oakland Sisters Dominion Ottawa
Oakland Will Co Orpheum Kansas City

WM. O'CLARE
And His
"SHAMROCK GIRLS"
Next Week (Jan. 18) Hippodrome, Baltimore.

Okabe Japs Shea's Buffalo

P
Parillo & Frabito Orpheum Portland Ore
Pauline Orpheum St Paul
Pippifax & Panlo Temple Detroit

**Harry Weber Presents
MILTON POLLOCK**
In Geo. Ade's Comedy
"SPEAKING TO FATHER"

Primrose 4 Palace Chicago

R
Reeves Billy Variety N Y
Reilly Charlie Variety San Francisco
Renards 3 Variety N Y
Reynolds Carrie Variety N Y
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Gardens Malden Eng

S
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SHOW GIRL AND THE JOHNNIE
VARIETY, New York

Skatelle Bert & Hazel Variety N Y
Stafford & Stone Echo Farm Nauriet N Y
Stanley Alleen Variety N Y
Stanley Forrest Burbank Los Angeles
St. Elmo Carlotta Variety N Y
Stephens Leona 1213 Elder Ave N Y
Sutton McIntyre & Sutton 904 Palace Bldg N Y

T
Tighe & Babette Keith's Indianapolis
Timberg Herman Keith's Columbus
Trovato Orpheum Denver

V
Valli Muriel & Arthur Variety N Y

HOPE VERNON
U. B. O. and Orpheum Time
Direction, FRANK EVANS

Violinsky Orpheum Oakland
Von Hoff George Variety N Y
**ALBERT DOROTHY
VON TILZER and NORD**
Direction, MAX HART

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(Weeks Jan. 18 and 25.)

Al Reeves 18 L O 25 Gayety Kansas City.
American Beauties 18 Star Cleveland 25
Olympic Cincinnati.
Auto Girls 18 Temple Ft Wayne.
Beauty Parade 18 Gayety Omaha 25 L O 1
Gayety Minneapolis.
Beauty Youth & Folly 18-20 Grand New Haven
21-23 Park Bridgeport.
Behman Show 18-20 Grand Hartford 21-23
Empire Albany 25 Miner's Bronx New York.
Ben Welch Show 18 Gayety Montreal 25-27
Empire Albany 28-30 Grand Hartford
Big Jubilee 18 Gayety Buffalo 25-27 Bastable
Syracuse 28-30 Lumberg Ulen.
Big Revue 18 Haymarket Chicago.
Big Sensation 18-20 New Nixon Atlantic City
21-23 Grand Trenton.
Bohemians 18 Gayety Philadelphia.
Bon Tons 18 Westminster Providence 25 Cas-
sio Boston.
Bowery Burlesques 18-20 Bastable Syracuse
21-23 Lumberg Ulen 25 Gayety Montreal.
Broadway Girls 18 Columbia Indianapolis.
Morning Widows 21-23 Gilmore Springfield.
Cherry Blossoms 18 Savoy Hamilton Ont.
City Folies 18-20 Park O H Man hester 21-23
Empire Holyoke.
City Sports 18 Standard St. Louis.

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falo.
Fay Foster Co 18 Gayety Chicago.
Follies of Day 18-20 Empire Albany 21-23
Grand Hartford 25 Gayety Boston.
Follies of 1920 18 Star Brooklyn.
Follies of Pleasure 18 Olympic New York.
French Models 18 Penn Circuit.
Gayety Girls 18 Empire Brooklyn 25 L O 1
Westminster Providence.
Garden of Girls 18 Cadillac Detroit.
Gay Morning Glories 18 Trocadero Philadel-
phia.
Gay New Yorkers 18 Empire Toledo 25 Colum-
bia Chicago.
Gay White Way 18 Miner's Bronx New York
25 L O 1 Empire Newark.
Gay Widows 18 Howard Boston.
Ginger Girls 18 L O 25 Westminster Provi-
dence.
Girls from Happyland 18 Casino Brooklyn 25
Music Hall New York.
Girl from Joyland 18 Grand Boston.
Girls from the Follies 18 Corinthian Roches-
ter.
Girls of Moulin Rouge 18 Gayety Boston 25
Columbia New York.
Globe Trotters 18 Star & Garter Chicago 25
L O 1 Gayety Kansas City.
Golden Crook 18 Gayety Kansas City 25 Gay-
ety Omaha.
Gypsy Maids 18 Star St Paul 25 Gayety Mil-
waukee.
Happy Widows 18 Columbia Chicago 25 Engle-
wood Chicago.
Hasting's Big Show 18 L O 25 Casino Brook-
lyn.
Hello Paris 18 L O 25 Gayety Chicago.
Heart Changers 18 Standard Cincinnati.
High Life Girls 18-20 Majestic Perth Amboy
21 So Bethlehem 22 Easton.
Homesymoon Girls 18 Columbia New York 25
Orpheum Paterson.
Liberty Girls 18 Gayety Milwaukee 25 Star &
Garter Chicago.
Lovermakers 18 Casino Boston 25-27 Grand
Hartford 28-30 Empire Albany.
Marion's Own Show 18 Palace Baltimore 25
Gayety Washington.
Million Dollar Dolls 18 Casino Philadelphia
25 Empire Hoboken.
Mischief Makers 18-20 Stone O H Binghamton
21-23 Van Culler O H Schenectady.
Monte Carlo Girls 18 Murray Hill New York.
Orientals 18 Gayety Brooklyn.
Passing Review of 1914 18 L O 25-27 Stone O
H Binghamton 28-30 Van Culler O H Sche-
nectady.
Prize Winners 18 Empire Philadelphia 25 Pal-
ace Baltimore.
Robinson's Carnation Beauties 18 Empire Ho-
boken 25 Empire Brooklyn.
Roseland Girls 18 Gayety Detroit 25 Gayety
Toronto.
Rosey Posey Girls 18 Englewood Chicago 25
Gayety Detroit.
September Morning Glories 18 Empress Co-
lumbus.
Social Maids 18 Music Hall New York 25
Empire Philadelphia.

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Star & Garter 18 Olympic Cincinnati 25 Empire Toledo.
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Tango Queens 18 Victoria Pittsburgh.
Taxi Girls 18 Empire Cleveland.
Tempters 18 Star Toronto.
Transatlantiques 18 Academy Jersey City.
Trocadero 18 Gayety Washington 25 Gayety Pittsburgh.
Watson Sisters' Show 18 L O 25 Gayety Minneapolis.
Watson's Big Show 18 Gayety Pittsburgh 25 Star Cleveland.
Winning Widows 18 Gayety Minneapolis 25 Star St Paul.
Zillah's Own Show 18-20 L O 21-23 Worcester Worcester.

LETTERS

Where C follows name, letter is in Variety's Chicago office.
Where S F follows name, letter is in Variety's San Francisco office.
Advertising or circular letters will not be listed.
P following name indicates postal, advertised once only.

A
Adams Eugene
Adler Hyman
Alger Maudie
Allman & McFarland
Alvin Rexie
Ardagh Susan R
Armento Angelo (C)
Armin Walter W
Armond Grace (C)
Ashley Ethel

B
Bailey Billy
Baldwin Ada
Bamberg Hettie
Bankoff Ivan
Baraban & Grohs
Barrett Harry (C)
Barry Katherine
Barton Jack (C)
Bates Louie Co (C)
Beaumont Frank

Beck Nina
Belmont Ed
Belmont Ed (C)
Benard Julia
Benedict W J
Bennet Chas
Bennett Mrs C (C)
Benton & Clark
Berger Edgar (P)
Bernard Miss V
Bernard Wm
Bernardo M (C)
Bernie Ben
Berwick & Hart
Berry & Berry (P)
Berry Virginia
Bimbo Chas Seth (C)
Bohneleim V G
Bonell Julia
Boyle & Brazil
Brady Judd
Brilco Emmet (C)
Brooks Shelton
Brooks Wallie (C)
Brown Ada
Brown Fred R
Brown Joe
Brown Russell J
Brown Samuel
Brown Wm (C)
Bryner Walter (C)
Brutenback Ed (C)
Bulger Harry
Burke & Rosa (P)
Burnham Harry
Burton Richard

C
Caldwell A E
Cameron Hazel
Cannan F B
Carlton Eleanor
Carter Ada
Carter Mrs Keth (C)
Champlin Chas R
Chao W K
Chieu Han Ping
Chester Billie
Christy Dixie (C)
Church Grace E (C)
Claire Arthur
Claire Dottie
Clark Bert & Mabel
Clemons Cameron
Clifford Violet (C)
Collins Dorothy
Collins Mrs Slim (P)
Connelly Jane Co
Coogan Mrs Jack (P)
Cowell Jack
Crandall Harry
Creighton F (C)
Curzon J W

D
Daley Johnny
Dakota Jack (C)
DeForest Sherman (C)
Delmore Arthur
DeLong L & Bros (C)

E
Edenberg Chas (C)
Egamar Emelle
El Cota (C)
Ellis Geo W R (C)
Ellis W I (C)
Eno Jack (C)
Excellas (C)

F
Fawton Mr & Mrs (C)
Fennel Mrs Ed
Fiske & McDougough
Fitzgerald Mabel
Fitzgibbons Marie
Florence Mabel
Foley Eddie M
Foredale Marguerite
Forest Edgar
Forkins Mr M L
Fox & Evans (C)
Fox Geo Willis (C)
Franklin & Violette (C)
Freeman & Fiske (C)
Fuller Mart

G
Galloway Gilbert (C)
Galvin Mr J A
Gardner Jack
Gardner & Revere (C)
Garrow Tubby
Gates Earl & Mary (C)
Gershan Mrs E
Gettings J Francis
Gibson Marion
Gilbert Ruth
Gillroy Chas
Glasberg Sol
Glonsakis Charley
Girard Harry (C)
Golet Mr J D
Golnes Mrs Jay H
Goodman Mrs J T
Goodwin Walter (C)
Gordon Billy C (P)
Gouldings The
Goyt Mrs E L
Graham Golda

Grant & Hoag
Grant Sidney
Grace May & Flo
Grayce Helen
Green Mr A E
Greene G Fred
Greer Mr G W
Gregory Frank L
Grey Marion
Gunter H Jennie

H
Hagan Jack
Hager Clyde (C)
Hager & Goodwin (C)
Halfner Walter
Hall Cora (C)
Hallingsworth Chas
Halsey F Spencer
Handy Hap (P)
Hanson Alice
Harris Bros (C)
Harris Kitty
Harris & Manyon
Harris Tommy Jr
Hart Mark
Harty Alice
Harwood Alice
Hatfield Kathryn
Hawley Fred

Hawley Mr T J
Hayes Gene & Millie (C)
Hayward Harry R
Healy Dan
Hearn & Ely
Hearn Julia (C)
Hebert Wm F
Heints F (C)
Hennings Lewis & Co
Henry & Adelaide (C)
Herman Al
Herman Sam J
Herr Noodle
Heuman Frank (C)
Heydenreich Jas H
Higgins Mark
Hildreth Helen
Hill Sadie
Hillar Wm J
Hines Harry
Hixon May
Hobbes Al F (C)
Hogan John
Hogue & Hardy
Holden Max (C)
Holland Joe
Holley G (C)
Holt Victoria
Howard Joe

Hoyt Hall
Hughes Geo
Hunting Lew & Mollie
Huxley Dorcas E

I
Ino Peldo
Irwin Robert Easton

J
Jackson Alf
Jackson Harry
Jacquett & Foley
Jarvis & Harrison
Jessica Duo
Jewel Vivian
Johnston Frank M
Johnston Mr J
Jolly Ed
Jordan Josephine (C)
Joussat Mr
Judd Japple

K
Kayne Agnes (C)
Keely Thos E
Keeme Chas (C)
Keeney & Mack
Kelly Frank & Grace (C)

Kelly Pstel (C)
Kenall Julius (C)
Keno & Mack
Kern Georgia
Kilman Mr
King Gus
King & Millard (C)
Kington Violet
Kleis Mrs Anna
Kleislet Blanche
Knowles R G
Kori Mr H

L
Lait Jack
LaMarre Dolly (C)
Lambert Frank E
Lambert Geo
Lampe Billy
Lane & O'Donnell
Lang & Coulter (C)
Langford Howard (C)
LaRose Ned (C)
Latell Mrs Alfred
Laurenze Bert
LaVan Harry V
Lawrence Dorothy
Lawrence Dorothy (C)
Lee Geo (C)
Lee Janet (C)

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 Levy Elias G
 Lewis Caprice R
 Lindholm Chas
 Linton & Lawrence
 (C)
 Lisle Frank
 Livingston Murry
 Livingston Murry (C)
 Livingstone Pearl (P)
 Long Emily (C)
 Lorimer May
 Lorraine Fred S
 Lowe Walter

M
 Mach Mrs H J
 Mack John (C)
 Maddock Chas (C)
 Magalin Eddie & Roy
 Mandige Mrs Elmer
 (C)
 Marconi Bros (C)
 Marcus Henry
 Marks Abe
 Markwordt Karl
 Marshall Fay
 Martine Fred
 Martines Nita (C)
 Martyn & Florence (C)
 Maston Will
 Maxwell Mrs James
 McBride Carl
 McCarthy Joe
 McCart Wm
 McComman Mrs J F
 McDonald Chas L
 McDonald Mr R (P)
 McGinnis Frank
 McKenna Thos
 McIntyre J C (C)
 McIntyre & Heath (C)
 McNally Edw B
 Melrose Mr E J
 Melvern Babe (C)
 Mendall Grace
 Mendosa Edith
 Merrifield M E
 Meuther Dorothy
 Meyers Charlotte
 Milham Lamont E
 Miller Chas H
 Miller Elsie Faye
 Millikan Bob
 Mills Robt
 Milton Frank
 Milton Virginia
 Moe Mr
 Monsour Ruby
 Mora Tom (C)
 Morlimer Geo S
 Morrell C N
 Morris Corbett
 Morrissey & Hackett
 Morrissey Will (P)
 Morton & Hart

Morton Sam & Kitty
 (C)
 Moyer Daniel
 Mumford Mrs Eddie
 Murphy Francis
 Myers Wm
 N
 Nashman Theo
 Nawn Tom (C)
 Neffsky Max
 Newhof & Phelps (C)
 Nicholson John
 Nick's Skating Girls
 (C)
 Norman & Clair
 Norman Marie
 Northrops Louise
 Norton & Lee (C)
 O
 Oakland Vivien
 O'Donnell Chas
 O'Donnell James H
 O'Neill Faye
 Ottinger Ollie
 Owen A Mae

P
 Page Helen
 Paris Lionel (C)
 Parisian A A
 Park Hamilton (C)
 Parry Bertram
 Paschalis John
 Patricola Sig
 Pelham Mrs
 Percival Walter C
 Perez Ricardo
 Perry Chas H
 Petronella Miss
 Phelps Mrs Vern (C)
 Pierce Helene
 Pistel Lew (C)
 Potter Marion
 Powers Shaun
 Pressler Dolly
 Prevail (C)
 Putnam Oliver

Q
 Quirk Billy
 R
 Ragland Oscar
 Ranahan Jack
 Ranes The
 Reddington & Grant
 (C)
 Redford & Winchester
 Redway Eddie
 Reese Lois (C)
 Regan Hazel (C)
 Reid Virginia
 Reid Willard P
 Remy & Baker (C)
 Reynolds Rita
 Reynolds Sidney
 Rice C Blanche
 Rice Elmer & Tom
 Rice True (C)
 Richards Harry
 Riegler Mr M E
 Rigby Arthur
 Riley Mr C H
 Riley Joe
 Rinaldo Clyde

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 Rosaire Bob
 Roseby Miss (C)
 Rose & Moon (C)
 Roth Laura
 Royal Jack (C)
 Royal Victor
 Roy & Francis (C)
 Roy Walter S
 Rudolph & Lena (P)
 Rudwick Jos
 Russell Robt Hall
 Russell Robt Hall (C)
 Ryan Dorothy
 Ryan Joe

S
 Salambos Marvelous
 Santaro Mr & Mrs N
 (C)
 Scanton Mrs Geo B
 Scarth Florence
 Schaeffer Jessie
 Scheer Mr E G
 Schoeder J T
 Schuster Mrs M (C)
 Seitz Herman
 Seymour Harry & Anna Mae
 Shaner Sandy (C)
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 Shannon Irene
 Shaw Sammie
 Shaw Sandy
 Shields Sera
 Sheldrick Mr R
 Sherman Dan
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 Sigel Mr H
 Silber & North

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 Simpson Clara (C)
 Simpson Fanny
 Simpson Floyd
 Sinner Helene
 Sira Jim (C)
 Slavin Joe
 Slavin Thos Vickers
 Small Sisters
 Smiletta Trio (C)
 Smith John E
 Smithy (C)
 Solomon Bernard
 Stan Sylvia
 Stanton Walter
 Startup Harry (C)
 Stagner Geo I
 Stewart Arthur
 Stewart Cal (C)
 Stewart Margaret
 Stoddard Geo (C)
 Stoeffler Isabelle
 Stoeffler Louis
 Stone & Hayes (C)
 Stone Joe (C)

Stone Marie
 Stremel Hank (C)
 Stuart Mr J E
 Sully Estelle
 Summers Allen (C)
 Summers & Gonzales (C)
 Sumner Ray
 Sweeney Beatrice

T
 Tabor Monroe
 Tague Jack
 Tally Mrs Harry (P)
 Taylor Eva
 Te Hsn Ping
 Terry Walter (C)
 Terry Willard
 Tetsurwari Kame (C)
 Thomas Dike
 Thorn Olive
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Jan. 10—Bijou, Bay City, Mich.; Jeffers, Saginaw, Mich.
Jan. 18—Bijou, Flint, Mich.; Bijou, Lansing, Mich.
Jan. 25—Bijou, Jackson, Mich.; Majestic, Ann Arbor, Mich.
Feb. 1—Avenue, East St. Louis, Ill.; last half open.
Feb. 8—Grand, St. Louis (full week)
Feb. 15—Wilson-Kedzie, Chicago.
Feb. 25—Davenport, Ia.; Feb. 28, Dubuque-Cedar Rapids.

Direction, JAS. B. McKOWEN

Travilla Ford
Trowbridge Chas
Troy Ravie
Tuchman Mr M
Turner Grace (C)

Verser Goldie
Vincent Mr G
Volman Sue

Wells Betty (C)
Weston Cecelia
Weston Hazel

Willson Geo L
Wilson Babe
Wilson John Ben
Wilson Viola
Woods Albert
Worthington Harriett

Vale Betsy (C)
Van Charlie (C)
Van Frank
Van Bergen Martin
Van Norman F A
Vaughn Dorothy (C)
Vaughn Eleanor

W
Waiman Harry
Wakefield Frank L
Waldman Eduard
Wallace & Brooks
Ward Herbert
Ward & Ronsir
Warren & Brockway
Warren & Conly
Webb Mrs Wm

Whitebeck Miss F
Whitehead Ralph E
Whitman Florence
Whittle W E
Wilbur Juggling (C)
Wilhelm Richard
Wilks Mrs J
Williams Gertrude

Yeomans Geo (C)
Yilians E F (C)

Z
Zarrow Zeb
Zeno & Mandell

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CORRESPONDENCE

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

JOHN J. O'CONNOR CHICAGO
In charge

VARIETY'S CHICAGO OFFICE:
MAJESTIC THEATRE BUILDING

Maude Cooper and Robert Eshell have separated.

Joe Cates of the Cates Brothers, was married to May Coyle in Salt Lake City, Nov. 27.

Vera Peters has been engaged as secretary to F. M. Barnes in the North American building.

Blanche Mack, wife of Clifford Mack, of "Bought and Paid For," is ill at 16 West Chicago avenue.

Hugh O'Donnell began a series of travel talks at the Fine Arts theatre Sunday night, talking on "South American Ports."

Elizabeth Dumont, of Almont and Dumont, is

seriously ill in a local hospital. Almont will team up with another partner meanwhile.

"The Passing Show" opened to a capacity house at the Garrick Sunday night, booked there for an indefinite run.

William Tower (Tower and Darrell) is ill with typhoid fever in St. Vincent hospital, Billings, Mont., according to reports received here.

Lawrence A. Shean, the 18-year-old son of Al Shean, is a member of the Grace Hayward stock company playing at the Willard.

H. D. Koffman, who operates the Garden and Liberty theatres, has taken over the lease of the Alhambra, and will use George H. Webster bookings.

The Jones, Linick & Schaefer people have found the profit sharing coupon business unprofitable and have eliminated it from their houses.

Nowlin and St. Claire dropped out of the Loew Road show playing McVicker's this week because of illness. The team will continue on the time next week.

Fred Lincoln, of the Affiliated Booking Co., returned to Chicago Tuesday morning after an extended trip through the northwest in search of new houses for his agency.

Mrs. Walter Meakin, wife of the Chicago agent, is being treated for tumor in the German hospital. Dr. Zimmerman performed an operation on Mrs. Meakin this week.

"The Ghost Breakers" is being played at the Warrington in Oak Park this week. The bill at the Willard is "Get-Rich-Quick Wallingford," and at the Logan Square the company is playing "Hello Bill."

Tom Bourke, publisher, author, writer, press agent, theatrical manager and former vaudeville editor of the Chicago "American" is suffering from a nervous breakdown, being confined in the American hospital. Bourke's condition is not considered serious.

Mittie Louise Butterfield, daughter of W. S. Butterfield of the Bijou theatre circuit through Michigan, is announced as engaged to Earl Rathbun of New York. The wedding will take place in April.

The Chicago Local of the I. A. T. S. E. will hold their annual ball and dance at the Coliseum Feb. 11. Prizes have been offered by the executive committee for the members who sell the largest amount of tickets.

Edward Hayman, the former Chicago agent who recently disposed of his theatrical agency to Joe Sullivan, left for California this week

to spend the winter in Pasadena. Hayman will not embark in any theatrical ventures in the west.

Mort Singer proposes to rearrange the offices of the Western Vaudeville Manager's Association immediately after the present season has passed. It is expected the 11th floor will be divided off into private offices with corridors.

Charles McCall, general manager of the Wm. Brady enterprises, is in Chicago looking after the several Brady shows around this section of the country. Mr. McCall will remain here through the DeWolf Hopper run at the Auditorium, commencing Monday.

The Cort theatre has a unique advertising scheme in action, a cycle car being driven through the city with the name of the attraction, "The New Henrietta," being inscribed all over it. The car is so small, it reminds one of a Regal shoe with a motor inside.

Bessie Kaplan who worked for several seasons with Patricola, will leave Chicago next month to invade the east, having had a route arranged through Joe Sullivan and Harry Weber. Miss Kaplan is at present topping the attraction list at the North American Cafe.

Dawson and Le Maire have left the Loew road show they were traveling with and opened last Monday in Evansville for the Western Vaudeville Managers' Association, having been handed a 22-week route, arranged through the Simons Agency.

Halton Powell has decided to discontinue producing tabloid productions and has joined his own company of "Henpecked Henry," playing the one-night stands in the middle west. Powell opened his producing office last season, headquartered with the Butterfield organization.

Edward W. Rowland has resigned as president of the Old Friends Club of America and has been succeeded by Robert E. Rickson. The new house committee announced consists of Fred Sorenson, chairman, Harry Sheldon and James S. Hutton. A stag social will be given at the rooms, Jan. 19.

Among those confined in the American Theatrical Hospital at present are Flo Wall who will undergo an operation for tumor, Lidle Mayer, who is suffering from blood poisoning, Sid Vincent, of Vincent and Lorne, who will also be operated upon, and Lew Butler of the Ted Snyder office who has had his tonsils removed.

"The Whirl of Mirth," a new tabloid show produced by Dwight Peppie, opens at La Salle, Ill., Jan. 24. The cast includes the Five

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Alice Lloyd

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O'Connor Sisters, Morette Sisters, Hilton and Hughes and the Metropole Quartet. There will be no chorus, the 18 members all coming under the classification of principals. Ensemble singing will feature the musical event "Nobody Home," a Doyle Woolfolk production, opened at Gary, this week, featuring Harry Shannon.

The local theatrical colony, principally those interested in the legitimate branch of the business, are taking much interest in the reelection of Carter Harrison, Chicago's present Mayor. Harrison, during his present administration, has protected the theatres from foolish legislation that might have affected them, particularly in the case of projecting electric signs which were threatened with abolition by the Springfield lawmakers.

Sylvester Schaffer, the European phenom, did better than an average week at the Majestic last week, where he headlined the bill without any of the sensational advance work that marked his New York opening. The weather was against Schaffer and while the theatre increased its newspaper advertising, no outside paper was distributed. Schaffer is at the Palace this week.

According to the very latest, Chicago is going to get another taste of opera this season, and it will probably come in March. The present plan is headed by local men and clubs, and calls for the revival of light operas. Wil-

liam Rufus Northway, former choir master and baritone singer, is at the head of the new project. W. K. Ziegfeld of the Chicago Musical college and several prominent clubs are backing the project. Among the singers mentioned as having been engaged are: Harry Davies, leading tenor with the Castle Square opera company, and John Miller, the Chicago tenor. Harrison Wild, leader of the Apollo club, will be the director of the company. Subscriptions are now being obtained. Mrs. James A. Patten and Mrs. Rufus Dawes head the list of patronesses.

Business has been good in spots and poor in others, the past week. At the Illinois "The Follies" cleaned up in its final week, and capacity business was done at all performances. At the Garrick "The Whirl of the World" did well, but not capacity. The holiday week brought the receipts up considerably. The fact that the show had been seen at Cohan's nearly all last summer may be the reason this big show did not draw capacity houses for its fortnight's stay. "Our Children," at the Princess caught on nicely and looks as though it might run there for ten weeks. Henry Kolker has made a personal hit in the part of an old German, assuming a character role of the genre type for the first time since he has been on the stage. "On Trial" has made one of the soundest hits seen here for some time at Cohan's. The box office draw has been very strong. "The New Henrietta"

at the Cort has enjoyed considerable prosperity, the five stars in the cast being magnets of strong drawing power. "Potash & Perlmutter" is still getting very good box office returns. "My Lady's Dress," at the Blackstone, has not found much favor and the end of the engagement is in sight. Vaudeville has done very well, especially in the larger houses. The outlying theatres have had a fair share of prosperity with attractions of some merit.

BLACKSTONE (Edwin Wappler, mgr.).—"My Lady's Dress," moderate business.
COHAN'S (Harry Riddings, mgr.).—"On Trial," big success.

COLUMBIA (William Roche, mgr.).—"Al Reeves' Beauty Show."
CORT (U. J. Herrmann, mgr.).—"The New Henrietta," with five stars, attracting attention.

GARRICK (John J. Garrity, mgr.).—"Passing Show of 1914," opened Sunday with indications of long run.
ILLINOIS (Augustus Pitou, mgr.).—"Rose Stabi in 'The Perfect Lady,'" opened Sunday night for two weeks.

LA SALLE (Joseph Bransky, mgr.).—"Hanky Panky" opened Monday night fresh from the road.

OLYMPIC (George C. Warren, mgr.).—"Potash & Perlmutter," still getting big returns after long run.

POWERS (Harry J. Powers, mgr.).—"The Dummy," fair returns.

PRINCESS (Sam P. Gerson, mgr.).—"Our Children," with Henry Kolker, successful business.

CROWN (A. J. Kaufman, mgr.).—"While the City Sleeps."

FINE ARTS (Albert Perry, mgr.).—"Films."

IMPERIAL (Joe Pilgrim, mgr.).—"In Old Kentucky."

LITTLE (Maurice Browne, mgr.).—"Misses Fuller in folk songs."

NATIONAL (John Barrett, mgr.).—"Way Down East."

VICTORIA (Howard Broalski, mgr.).—"Rebecca of Sunnybrook Farm."

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—"The two prominent features of this week's program at the Majestic are the return to Chicago of Irene Franklin and Burton (not Burt) Green and the reunion as a vaudeville combination of Al Shean and Chas. L. Warren. Miss Franklin included a few new numbers in her former repertoire, the usual Franklin type of song with the usual results, an artistic success from start to finish. Miss Franklin still retains every essential feature required for her work and runs beyond reach of any of her American competitors. In next to closing position she walked away with the applause honors and was forced to her limit in encores. Repeated requests for old favorites kept the couple busy until the

Vadis Upside Down" was always considered one of vaudeville's best laughing vehicles and it looks better than ever in present form. The billing brings Warren as an assistant, Shean's musical comedy successes adding some vaudeville value to his name. The turn was a laugh from beginning to end and in this particular was easily the evening's success. A reception at the Imperial stated that both members were remembered despite their long absence. The bill opened with The Act Beautiful offering a series of particularly fine posed hunting scenes. It made a good silent opener for the Majestic where the audience trail in gradually all through the first hour. Band and Hots had a rather nifty little song and dance turn, although the male member seems to unconsciously affect a Harry Fox style at times and the "She Speaks Jewish" line sounded exceptionally familiar as a Fox sentence. Nevertheless this couple have a splendid little offering, one that deserved a better spot than second and probably would have held it. The next act was a rather good construction of the bill. Jack Kennedy and Co. in "The Flare Back" were one of the big hits of the bill, some fine character work falling to W. T. Clark. Kennedy in a light comedy role was excellent throughout. The skit has a number of good comedy points, carries an interesting theme and breaks with a good climax. Alexander and Scott were welcomed a large majority of those present remembering the pair from former visits. Bankoff and Grille have one of the best of the modern dancing acts seen around here in some time. Bankoff's Russian dancing interpolated with the modern steps giving the turn a good finish and bringing him individual honors. Locket and Waldron had a rather important position on the program for a two men dancing act, although they both show some speed and originality in their work. They were well liked. After Franklin and Green came Ma Belle and her Ballet that held the mass in for the final curtain.

PALACE (Harry Singer, mgr.; agent, Orpheum).—"At 2.10 it appeared doubtful if Sylvester Schaffer would prove a strong drawing card in his second consecutive week in Chicago, but at 2.25 the house was well filled. Schaffer was seen to better advantage this week, although at the Monday matinee his act did not run smoothly, as several "preps" seem to have been overlooked, particularly the "running board" that extends over the orchestra from which he does sharpshooting, this necessitating him doing his entire act on the stage, which was equally as well appreciated. Schaffer accomplished the unusual here by holding "them in" in the closing position, receiving considerable applause at the finish. The Grazers opened the show and the "toe dance" finish by the man, who does a woman's routine throughout, put the act over the top. The "please faster" to the orchestra should have had a muffer on, as it was plainly audible in all parts of the house. Reisner and Gores in No. 2 got them from the start. "Chucks, it's only a show" made the act one of the laughing bits of the bill. Miss Jones displayed some nice gowns and looked dainty, scoring individually with her "drummer number." They were entitled to a better position. Gallagher and Carlin, No. 3 (programmed fifth), won laughs. Hans Kronold, cellist, assisted by a man at the piano, offered a classical repertoire and was fully appreciated by the music patrons of the house. George White and Isabelle Jason, carded for No. 3, appeared fifth. Their routine consists mostly of society dancing wherein Miss Jason makes a change for each dance. The "Ballin' the Jack" (fox trot) number was especially well received. They went big. Webb and Burns, whose chatter savors of Clark and Verdi, were the hit of the bill. Their finish singing "Home, Sweet Home" and the other, "Silvery Bells," at the same time and in perfect harmony, was a riot of applause, and although both got away from the Italian characterization when singing, they nevertheless stopped the show Monday afternoon.

GREAT NORTHERN HIP (Fred Eberts, mgr.; agent, W. V. M. A.).—"Of the seven acts on the day shift this week, three are musical, and coming so close together it has a tendency of slowing up the show. A sketch in the place of one of the musical acts would have been an improvement. The Six Abdallahs, acrobats, and Pisano and Bingham divided the honors. Booth and Leander opened on bicycles, the comedian getting many laughs. The Bonnie Sextet, a pretentious musical offering by six women, who play string and horn instruments was the best of the musical acts, scenically. Zelaya offered piano solos. He displays technique and is a man. Shuman, Shuman and Richards, with talk and songs, were well received, although the talk is not entirely new. Louis Granat, whistler was moderately successful.

McVICKER'S (J. G. Burch, mgr.; agent, Loew).—"A good show aided by weather resulted in a big house Monday night. Ethel White and picks the rough program, did not appear. Dave Nowlin and Gertrude St. Clair were also out of the bill, owing to throat trouble of Miss St. Clair's. Owen McGivney is featured this week, and lived up to expectations with his quick change character sketch, "Bill Sykes." Neil McKinley did not need the boy plant as he got laughs throughout and went big. The Coyote Troupe, a men and three women in a double wire walking act, showed cleverness and many novel feats, well received. Rockwell and Wood were a laughing hit. The "nut" comedian is exceptionally good. Wilson and Wilson, colored, entertained successfully. The Olympic Trio a splendidly physical specimens of manhood and have a nice routine. The Coney Island A new pair of trunks and tights might improve the heavyweight's appearance. Cora Greve, a singing comedienne, depends upon a boy with a good voice, who sings from a box in her last number, to put her over. The boy's voice, appearance and manner did well. The Bennett Sisters with their athletic offering were well liked. Van Dyck and Brother also appeared.

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ORPHEUM.—Joseph Santley, late star of "When Dreams Come True," jumped back into vaudeville here and scored a hit. Fredrick V. Bowers and Co., entertaining. Mr. and Mrs. Jimmy Barry did not appear, and in their stead were Hal and Francis, who got over nicely. McKay and Ardine did well. Charles Semon had the opening spot and gave the show a great start. In the closing position was Reblis, and his juggling held everybody in until the finish.

EMPIRE.—Melnette Twins made dandy impression and the show was splendidly received. "Bower of Melody," most entertaining. Princeton and Yale, good. Warner and Corbett, opening, gave satisfaction. Nip and Tuck, pleased. Aerial LaValls, closing, excellent. "The Redlight Abatement Law," a sketch, revealed possibilities, the ingredients being such that the favorable impression was created. A little girl in character songs also appeared on the program and offered some dances in the bargain.

CORT (Homer F. Curran, mgr.).—"Belgian war pictures (this week only).

COLUMBIA (Gottlieb, Marx & Co., mgrs.).—"Henry Miller in 'Daddy Longlegs' (second week).

ALCAZAR (Belasco & Mayer, mgrs.).—"Bevanti Opera Co. (second week).

GALEITY (Thos. O'Day, mgr.).—"Tillie's Punctured Romance" picture (first week).

WIGWAM (Jos. Bauer, mgr.).—"Musical comedies and pictures."

PRINCESS (Bert Levey, lessee and mgr.; agent, Levey).—"Vaudeville."

REPUBLIC (Ward Morris, mgr.; agent, W. S. V. A.).—"Vaudeville."

William Gould has joined the Ye Liberty Players in Oakland.

Charles King and Virginia Thornton are preparing to go east.

A count reveals that 16 magicians looking for bookings at the Exposition are in town.

The Bevanti Opera company's stay at the Alcazar will be limited to three weeks.

George A. Myers, recently injured in an automobile accident, has recovered sufficiently to leave the hospital.

Ruth St. Denis and her company of dancers will play a return engagement for a week at the Alcazar during Feb.

While playing at the Orpheum Alice Lloyd was the guest of many special affairs given in her honor.

Irene Moore, formerly of Emerson and Moore, will rejoin Miss Emerson, and with a third member play vaudeville.

The National Grand Opera company, under the direction of Mario Lombardi, with the Italian tenor Constantino as the star, will appear at the Cort during February. Prices from 50 cents to \$2.

Mrs. Sutton, of Salem, Ore., has requested the Chief of Police to try and locate her son who left home with a dog and pony show supposed to be "wild catting" through the interior of this state. The youth, Curtis Sutton, has not been heard of for some time.

The management of the Republic presented Francis Young, principal comedian of the Bothwell Brown musical comedy "tab" company, a silver loving cup on the closing night of the company's engagement.

Frederick Belasco, identified with the management of the Alcazar theatre for years, suffered a slight stroke of paralysis of the vocal organs last week. Mr. Belasco is up and around but finds conversation a little difficult.

The Wigwam is offering the most mixed program of entertainment in town. Recently the management eliminated the vaudeville replacing it with 30-minute condensed melodramas. Now the patrons see a musical comedy, "tab," a thrilling playlet and a feature film, for one admission.

James Devereaux, an actor, was arrested Jan. 7, on a statutory charge brought against him by Beatie Scone, 16 years old, of Stockton. The girl disappeared from her home and was later found in a hotel. She claims that the actor had seduced her and is a prisoner of her. A man named Franck is said to be implicated but no warrant has been issued for him.

Through her attorney, John L. McNab, Viola Katherine Gould, divorced wife of Howard Gould, filed suit in the Superior Court at San Jose against her stepfather, J. W. Dayan, for a partition of the money and property left him by her mother, the late Martha Dayan.

In the complaint she alleges her stepfather used undue influence to get Martha Dayan to deed him \$30,000 worth of Palo Alto realty.

Immediately after concluding his last performance of Shaw's satire, "Caesar and Cleopatra," at the Cort last week, Forbes-Robertson burned the scenery used in the production under the supervision of the custom house officials and got a document to the effect he had destroyed it. Having decided not to use the Shaw play during the rest of his farewell tour, and being unable to "give away or sell the settings," according to the rules of the customs department without forfeiting his bond

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Five, Harry Mayo, Adler & Arline, Weston &
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expiration of their allotted time, although another half dozen numbers could have been rendered without reaching the monotonous point. The Shean and Warren turn "Quo

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4 FEET OF MISCHIEF

Principal Comedian in

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he destroyed it to save the needless expense of transporting on the rest of the tour.

Recently a rumor was published that one Eddie Condon, supposed to be a partner of Jack Magee, whose musical comedy company failed to pay full salaries while playing an engagement in Honolulu last fall, side-stepped his obligations in effecting a settlement with the stranded players leaving Magee to straighten out the matter as best he could. In a letter Mr. Condon avers he can prove that he did the right thing and that the rumor was put in circulation by his enemies. In seeking to arrive at the truth of the matter the players seem divided in their opinions; some blame one and some blame the other.

ATLANTA.

By R. H. McCaw.

FORSYTH (Hugh Cardozo, mgr.; agent, U. B. O.)—Splendid bill drawing heavily. "Colonial Days," highly pleasing; Claire Rochester, big reception; Will Rogers, scores; Comfort & King, nicely; Beaumont & Arnold, entertaining; Hyemack, laughs; DeLassio, good.

ATLANTA (Homer George, mgr.)—"Today," return, fair business; Raymond Hitchcock, heavy advance.

GRAND (Arthur Hyman, mgr.)—Feature Films.

ATLANTIC CITY.

By LOUIS WILLIAMS.

APOLLO.—12, Ethel Barrymore in Dairo Nicodemai and Michael Morton's adaptation of "L'ombre," "The Shadow," produced by Chas. Frohman. Dark Monday night. Pope film latter half of week. Promoters of other amusements promise that they will dig out the dusty blue laws if such a contingency arises and stop everything. It is not likely that the Fraters will continue with their crusade. This is the fourth time in a year that Sunday amusements have been up for censure.

NIXON.—10-13, Watson's "Orientals." Vaudeville latter half.

The Fraters, a church organization of the city, are attempting to close the Sunday theatricals of this city. Promoters of other amusements promise that they will dig out the dusty blue laws if such a contingency arises and stop everything. It is not likely that the Fraters will continue with their crusade. This is the fourth time in a year that Sunday amusements have been up for censure.

The Million Dollar Pier has added basketball.

A special runway is being built on the Boardwalk for rolling chairs. It is six feet wide, the planks of two inch width being laid parallel with the walk. The balance of the planks are laid crosswise.

BALTIMORE.

By J. E. DOOLEY.

MARYLAND (F. C. Schanberger, mgr.; U. B. O.)—Bessie Clayton with Lester Sheehan and Sextette, score heavily; Donahue and Stewart, please immensely; Nugent and York, quite funny; Bickel and Watson, old stuff; Sallie Fields, well received; Warner-Amoros Co., novelty; Ford and "Truly," well-trained canine; La Graciosa, gorgeous spectacle; Vandinoff and Louie, clever.

HIPPOTRONE (Charles E. Lewis, mgr.; Leew),—Adgie and Lions, hold attention; Raymond Sisters, make good; Bush Brothers, favorable; Jeanette Adair, pretty; Gwynn and Gossette, pleasing; Phillips and White, good.

VICTORIA (Pearce & Scheck, mgrs.; agents, N.N.)—"When Women Rule," real funny; Miss Nardini, well-chosen selections; Thomas Potter Dunn, entertaining; Cowan's Dogs, human intelligence; George Nagel and Co., laughs.

NEW (George Schneider, mgr.; agents, Ind.)—"Girls of Japan," big hit; "The Titanic Disaster," only here first three days of second week; Lunnette Sisters, daring and unusual feats; Rathskeller Trio, harmony; Orville Reeder, did well; Evans and Arken, plenty of fun; Apollo and Polo, win out.

FORD'S O. H. (Charles E. Ford, mgr.)—"Inside the Lines," has its premiere here but does not draw so well.

ACADEMY OF MUSIC (Tunis F. Dean, mgr.)—"The Little Cafe," Large houses throughout week.

AUDITORIUM (Edward Renton, mgr.)—"Nobody's Widow," by the Poli Players is given with spirit. Beth Franklyn and A. H. Van Buren, in leading roles, are effective. Usual fair attendances.

COLONIAL (O. F. Lawrence, mgr.)—Rose Melville in "Sis Hopkins." Business about best this season.

GAYETY (J. C. Sutherland, mgr.)—"Bohemian Burlesquers," Business good.

PALACE (W. L. Ballauf, mgr.)—"Trocaadero Burlesquers." Average-sized crowds.

Leonard B. McLaughlin, who for a number of years has been treasurer at the Maryland was host last Wednesday night to a number of his friends in and out of the theatrical business at his home, 217 West Centre street.

Edmund Elton, who recently resigned as leading man of the Poli Players in Baltimore, left last Saturday with Mrs. Elton for New York.

Charles Murray, youngest son of the Reverend and Mrs. G. Moseley Murray of this

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AUGUSTA LANG

PRIMA DONNA BEAUTIFUL
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city, has signed a contract with "Sari" which left this city Saturday night for Pittsburgh. At first he will sing in the chorus, but he is expected rapidly to forge ahead into an individual part and begin his career as a musical comedy star.

Another theatre will be soon added to the list of this city's amusement houses when the Garden theatre, on Lexington street near Park avenue, is opened Jan. 25. The playhouse will seat over 6,000 in the various departments. In addition to the theatre proper, where vaudeville and pictures will be given, there will be a roof garden with which a dancing pavilion will be connected, and a Japanese tea room.

BOSTON.

By J. GOOLTZ.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.)—Although Emma Carus, assisted by Carl Randall, shared advertising headline

honors with Hughie Jennings, who is assisted by Ben Smith this week's bill brought a surprise in the form of The Imperial All-Star Opera Company headed by Mme. Doree, which used scenes from the favorite operas and went over with a big bang, although having nothing beyond excellent singing. Correll and Gillette as the jesting tumblers were given a prominent place in the bill and went big, and the Aerial Buds, closing, held half a capacity house Monday night solely by speed and perspiration. Connolly and Wendrich went well, and Alan Brooks in his revamped act based on the spiral staircase did better than before. Dancing LaVare opened and were followed by Frank Mullane, neither going especially well.

BIJOU (Harry Gustin, mgr.; agent, U. B. O.)—Acts at small prices doing well for this house.

ROWDOIN (Al Somerbee, mgr.; agent, U. B. O.)—Cleverly featured small time acts

extensively advertised bringing big crowds and fair profit.

PARK (Joseph Roth, mgr.)—Paramount Service going well in this large remodeled house in an over-theated neighborhood.

LOEW'S ST. JAMES (Frank Meagher, mgr.)—Pop vaudeville. Packed.

LOEW'S ORPHEUM (V. J. Morris, mgr.)—Vaudeville. Capacity.

LOEW'S GLOBE (William Lovey, mgr.)—Hard fight being waged to swing this house to the normal Loew standard in Boston.

BOSTON (Frank Ferguson, mgr.; agent, U. B. O.)—"Ben Hur" at \$1 top, indefinite run. Outcome doubtful.

BOSTON O. H. (Henry Jewett, mgr.)—"Romeo and Juliet" in stock with English players at 50 cent top being tried out for second week of venture.

CASTLE SQUARE (John Craig, mgr.)—Stock. "Common Clay," the annual Harvard prize play going surprisingly well. (Reviewed elsewhere in this issue.)

PLYMOUTH (Fred Wright, mgr.)—Cyril Maude in "Grumpy" on tenth week. Business holding up well but production goes on road Jan. 25. Mrs. Pat Campbell tentative underline.

CORT (John "Eddy" Cort, mgr.)—"Peg" in 19th week closing so strong 20th week has been added to booking. "What's Going On?" due to open Jan. 25 after a week on road for try-out. May try to hold "Peg" yet another week. It is doing around \$4,000.

COLONIAL (Charles J. Rich, mgr.)—"The Girl from Utah," last week to fair business, with Hazel Dawn in "The Debutante" underlined.

HOLLIS (Charles J. Rich, mgr.)—"Diplomacy," with 3-star, on second week of good business.

WILBUR (E. D. Smith, mgr.)—"A Pair

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of Sizes," third week, apparently in for a run.

MAJESTIC (E. D. Smith, mgr.).—"Susie" opening Monday night for indefinite engagement. Favorably received.

SHUBERT (E. D. Smith, mgr.).—Last week of "The Midnight Girl" to poor business. Trentini in "The Peasant Girl" underlined, but may disappoint through Trentini's illness.

TREMONT (John B. Schoeffel, mgr.).—"Seven Keys," third week to satisfactory business. Booked for six and may stay seven.

CASINO (Charles Waldron, mgr.).—"Honey-moon Girls." Excellent.

GAITY (George Batcheller, mgr.).—"Beham Show." Excellent.

GRAND OPERA (George E. Lothrop, mgr.).—"City Belles." Good.

HOWARD (George E. Lothrop, mgr.).—"Girls from Joyland," with house bill headed by "Rabbit" Maranville, Braves' shortstop in return booking.

NATIONAL (Nat Burgess, mgr.; agent, U. B. O.).—Pop vaudeville with a 15 cent top in 3,800 house. Burgess gave up advertising for a single week and it was thought the house had closed by many.

With Gov. Walsh and Mayor Curley of Boston as invited guests, the new Empire theatre at Winston opened Monday night under the ownership of ex-Representative Dennis A. O'Neill, a well known political leader and a member of about every fraternal organization in the state. O'Neill has installed as manager Charley Winston, formerly press agent for the big Keith's National, and will use United Booking Office and the American Feature Film service, playing split weeks with acts. The theatre is classed as one of the prettiest of its size in the state. Winston is rated as the youngest manager in the country and is the man who pulled off the stunt two weeks ago in North Adams of going on the Empire which he was managing to replace a black face singing act held up by a train schedule. It was his first time on the stage and he secured three encores.

An attempt to break down the Sunday afternoon entertainment barriers which Mayor Curley has maintained failed this week, although it was the Toy theatre which made the request. This house is managed by A. Washington Pezet, the son of the Peruvian ambassador, who is a personal friend of the mayor's, and through the fact that the Toy theatre is backed by Boston's 400, the other houses waited anxiously to see if the new Toy could get away with it, thus innocently establishing a precedent for the dozens of houses who want to show Sunday afternoons. Religious opposition has been the cause of the enforcement of the rule which was established in 1908. Sunday nights many of the houses are doing business but are hampered by the change of costume, scenery and anti-dancing state prohibitory rules. One act at Keith's recently, a dancing violinist refused to go on Sunday night because he said that his violin playing alone would not make a decent act, and if he couldn't dance he wouldn't go on.

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BUFFALO.

By CLYDE F. REX.

TECK (John R. Osher, mgr.)—"Omar," with Guy Bates Post, opened to capacity. Should do big business. First time here. Next, "The Things that Count."

STAR (P. C. Cornell, mgr.)—"New York Evening Sun's pictures of 'The War in Europe' opened 10 to packed house. Statements in widely distributed announcements pertaining to the pictures far exceed what is to be seen. A bigger picture fake never reached Buffalo. 18, "The Shadow."

GAYETY (J. M. Ward, mgr.)—"Bowery Burlesquers," doing big.

MAJESTIC (John Laughlin, mgr.)—"Freckles," first time at pop prices, opened big. Next, "The Christian."

SHEA'S (Henry J. Carr, mgr.; U. B. O.).—Walter C. Kelly, always a favorite, headlines; Homer Miles & Helen Ray in "An Innocent Bystander," score; Aubrey & Riche, exclusive novelty; Laddie Cliff, brings laughs; "The Volunteers," get over; Lorraine & Burke, fair; Nat Nazario & Co., good; Mosher, Hayes & Mosher, comedy cyclists. Well balanced bill. Business fair.

LYRIC (Joe Payton, mgr.)—"Lyric stock opens third week with 'Human Hearts.'" Doing fair. 18, "The Girl from Rector's."

REGENT (G. S. Schlesinger, mgr.)—"Showing pictures exclusively. Downtown theatres draw heavily from locality. Rumor of change in policy.

HIPPODROME (Henry Marcus, mgr.)—"Films drawing.

ACADEMY (Jules Michaels, mgr.; Loew).

The much-heralded song singers contest opened the Academy bill this week with a big hit. Fifteen entertainers from practically every local cabaret shop participate in the act, which runs fully an hour. The biggest singing sensation Buffalo has seen in vaudeville. Patrons are given a ballot upon entering and asked to vote for their favorite singer. Prizes

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will be awarded at end of week, popular opinion in this way deciding how the purse shall be divided. Ten acts besides are showing. James Kerney & Co., in a laugh-provoking sketch, features; Charles Ruffy, gets over big; Petite Ada Weber, classy; Bunn, Hunter & Lunn, good; Bernard & Feilds, clever; Burke & Burke, laughs; Bush & Engle, sensation. Biggest bill offered this season. Capacity business, three times daily.

STRAND (Harold Edel, mgr.)—"Pictures, playing to usual good business.

FAMILY (A. R. Sherry, mgr.; Ind.)—"Opened with five acts and pictures, showing four times daily, at 10-20. House seats 800. Good location and should do business with good acts, as competition is keen. Smiley & Hutton, open bill, applause; Taylor-Watts-Trio, fair; American Minstrel Maids, amateurish; Restivo, musically good; Ad Carlisle's Animals, entertaining.

OLYMPIC (Charles Denzinger, mgr.; agent, Gus Sun).—"Rivalry in the small time field prompted management of this theatre to gather under title of New York Cabaret Review 11 individual acts covering every brand of entertainment from ventriloquism to modern dancing. In addition, the Eulalie Quartet, female singers, feature. Among those appearing in the review are Arthur Longbrake, The De Oviatts, Fred Reeb, Edith Earl, Clayton Crouch, Relf & Murray, Dolly Vardina, Howard Martelle and the Umbolt Bros. Big improvement over usual five-act show. Business good.

PLAZA (Jacob Rosing, mgr.)—"In Dreamland," clever musical comedy featured; Leo & Chapman, scream; McGarry & Revere, pleased; May Fair Trio, scored.

Hugh Morton is directing the orchestra at the Family, the new C. B. Keith vaudeville house. Inquiry into who "C. B. Keith" might be, it was learned that the individual in question was at the time of incorporation a resident of Rochester. For some small consideration, it is said, and a share in the concern's profits, Keith allowed his name to be used first when the old Keith's Colonial was constructed, now a Main street picture house, long since sold, but still known as "Keith's theatre." The Family, Rochester, it is understood, is owned and operated by the same people, and independent acts are expected to appear at both houses. The name "Keith" has proven a drawing card for them, but the standard of productions cannot favorably compare.

James S. Savage, proprietor of the Como theatre, has leased and in the future will manage the Abbott, a picture house at Triangle street and Abbott road.

Eugene Brieux, French dramatist, author of "Damaged Goods," "Maternity" and "The Three Daughters of M. Dupont," was the week's guest of Mr. and Mrs. Walter H. Schoellkopf, of Delaware avenue.

Sunday concerts inaugurated 10 at the Lyric were a big success. Two of the main draws were torn off by the throng which crowded into the corridors at the opening. Police were called to establish order, the line of patrons when straightened out covering two blocks. Sunday concerts in Buffalo, providing there is no further protests from city officials, should mean real money. Pictures and special music is all that will be allowed. No vaudeville.

This is anniversary week at the Gayety, now Buffalo's only burlesque house. The Columbia opened to the public just a year ago, and has enjoyed the greatest success of any burlesque house in Buffalo. The Garden, its only competitor, was forced to close. The old Lafayette house has been remodeled and is now known as the Olympic, playing Sun acts and pictures.

CINCINNATI.

By HARRY V. MARTIN.

GRAND (John Havlin and Theodore Aylward, mgrs.)—"Under Cover."

LYRIC (Hubert Heuck, mgr.)—"Peg."

KEITH'S (John F. Royal, mgr.; agent, U. B. O.).—"Brothers Maxine, Moran & Wisner, Ruthe Royce, Bill Pruitt, Fields & Lewis, Blanche Ring (featured) & Co., Jane Connolly & Co., Sylvia Loyal and pigeons.

EMPRESS (George A. Boyver, mgr.; Loew).—"McClure & Dolly, Fred & Bessie Lucier, Rose & Moon, Clarice Vance (featured), Sandy Shaw, Morton-Jewell Troupe.

WALNUT (George F. Fish, mgr.; S.H.).—"The Rosary"; 10, "Mutt and Jeff in Mexico."

GERMAN (Otto Ernst Schmid, mgr.; stock).—"Somerspuik," Sunday night only. First performance under new management.

OLYMPIC (Willis Jackson, mgr.)—"Gay New Yorkers."

STANDARD (Harry Hart, mgr.)—"September Morning Glories."

Keith's new 3,000 light electric sign was christened by Blanche Ring, Monday night. Manager Royal thought of having her break a bottle of wine or water over the sign, but as this city is in the throes of a liquor fight, he told her to use "electric juice." The sign cost about \$5,000 and is 60 feet high.

Sandy Shaw, who could not appear at Keith the Empress last week, owing to illness, is on the bill this week.

Manager Hubert Heuck, of the Lyric, from New York denied that the Lyric was to be closed under the new anti-friction booking arrangement of Klaw & Erlanger and the Shuberts.

CLEVELAND.

By CLYDE E. ELLIOTT.

COLONIAL (Robert McLaughlin, mgr.)—"A Pair of Sixes," return, good houses.

OPERA HOUSE (George Gardiner, mgr.)—"Follies," Capacity.

HIPPODROME (Harry Daniels, mgr.)—"Eddie Foy, headline, drawing big houses; Pipifax & Panio, good; O'Brien, Havel & Co., much applause; Marie Dorri, interesting; Fritz & Lucy Bruch, applause; Milton Pollock & Co., good; Chung Wai Comedy Four, very good; Loretta Twins, entertaining.

MILES (G. J. Gallagher, mgr.)—"Frey Twins & Frey," good; Karl, applause; Marie Russell, much applause; Miller, Moore & Gardner, applause; Montrose & Sydel, entertaining; Chas. Daland, good.

PRISCILLA (Proctor Sons)—Handy-Pandy Kids, good headline act; Four Aerial Stars, fair; Kellermann pictures, fair; White Models, fair; "Fire from Yale," fair; Livingstone & Van, funny; Drew Avery, fair.

PROSPECT (George Lyons, mgr.)—"Within the Law," drawing well.

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METROPOLITAN (Fred Johnson, mgr.)—"Buckley-Halliday players in 'Big Jim Garrity,'" creditable performance.

GRAND (C. J. Kitz, mgr.)—"St. Elmo," good attendance.

CLEVELAND (Harry Zucker, mgr.)—"A Woman of Mystery," fair performance.

EMPIRE (Bert McPhail, mgr.)—"Tango Queens," good business.

STAR (C. J. Kitz, mgr.)—"The Star and Garter Show," large houses.

GORDON SQUARE (Harry Durocher, mgr.).—"Passing Review," real good; Dancing Lubius, fair; Don Romine, good; Bessie Rolland, good; Cahili & Terrill, fair; Elsie Marie, fair; Jones & Howard, good.

DETROIT.

By JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; U. B. O.).—"Adelaide & Hughes, good; Willa Holt Wakefield, big reception; Charley Case, well liked; Mrs. Gene Hughes, good; Romy LaRoca, very good; Alpine Troupe, good; Shannon & Annis, pleased; Hawthorne & Inglis, good.

MILES (Dr. Paul C. Dullitz, mgr.; agent, Loew).—"Senator Francis Murphy, good; 'The Japanese Princess,' good tabloid; Murphy & Foley, pleasing; Eva Prout, good; Mario & Travette, well liked; Schreiner & Smith, good sketch.

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HELD OVER (Full Week) THIS WEEK (January 11) LEXINGTON OPERA HOUSE, New York

FAMILY (Frank J. O'Donnell, mgr.; U. B. O.)—Moore & Barrett, fair; Genevieve Victoria, good; Long, Chapron & Gren, good; De Rosa's Cats, pleased; Libby & Trayer, very good; Stone & King, fair; Park & Hall, fair; Bolliger & Reynolds, hit.

COLUMBIA (M. W. Schoenherr, mgr.; agent, Sun).—DeHaide & Edwards, Merrick & Maydue, Bertram May & Co., Huckins Inn, Mason & Dixon, Rice Bros., Bluch Avery, Four Haley Girls, Earl Wright, Mons. Lory & Co., Margaret Haggerty, Jack Pine.

NATIONAL (C. R. Hagedorn, mgr.).—Musical tabloid, 20 companies. Four shows daily for each. Policy to continue until warm weather.

PALACE (Graham Hoffman, mgr.).—Happy Jack Hale, Massey & Bolton, Schubert, Paulyn Roff & Co., Ada Billabury, Ethel Vane, Tiebors Seale, Logan & Ferris, Newport, Bert & Co., Hisset & Wilson, LaGrange & Gordon, Four Silckers.

DETROIT (Harry Parent, mgr.).—Marie Cahill-Richard Carle in "90 in the Shade." Lacked speed opening night. Several promising song hits. Comedy just fair. Two acts. Cast includes Otis Harlan, Victor Morley, Ed Martindell, Pedro de Cordova, and small chorus. Next, Ziegfeld's "Follies."

GARRICK (Richard H. Lawrence, mgr.).—"The Story of the Rosary." Business fair. Next, "A Pair of Sixes."

LYCEUM (A. R. Warner, mgr.).—"Trail of Lonesome Pine." Next, "Within the Law."

GAYETY (George Chenet, mgr.).—"Dreamland Burlesquers."

CADILLAC (Sam Levey, mgr.).—"Auto Girls."

The Columbia, to meet the competition of the Palace, is now playing 12 acts, six to each show, instead of four as previously. The expense is no greater under the new plan, as most of the acts are singles and doubles.

Detroit Automobile Show opens Saturday night, Jan. 16. A feature will be dancing and cabaret entertainment every evening in an adjoining hall.

KANSAS CITY.

By RUSSELL M. CROUSE.

ORPHEUM (Martin Lehman, mgr.).—Gertrude Hoffman & Co., good; The Sharrocks, very big; Theodore Bendix & Plavers, wonderful music; Swor & Mack, laughs; Bertie Ford, fine.

EMPIRE (Cy Jacobs, mgr.).—"School Days," never gets old; Earl & Curtis, big; Patricola & Myers, did well; Plostin Bros., strong; George Wilson, roars; Gray & Graham, good; Blanch Leslie, fine.

HIPPODROME (A. E. Meyers, mgr.).—Lucille Mulhall & Co., real wild west; Mendelssohn Lad, Quaker, great; Bobby Boyle & Co., very good; The Greasers, did well; Dynes & Van Epps, hit; Chatham & Dan-cott, laughs; Beeman & Anderson, excellent.

GLOBE (W. V. Newkirk, mgr.).—Jungman Family, thrillers; Times Square Four, harmony; Casad, Irving & Casad, comedy; Baby Athlete, good; Gilbert Girard, imitations; The Darlings, closed.

SHUBERT (Earl Steward, mgr.).—"A Pair of Sixes." Second week and drawing well.

GRAND (A. Judah, mgr.).—"Bringing Up Father."

AUDITORIUM (Miss Meta Miller, mgr.).—Stock, "Old Heidelberg."

GAYETY (Matt Smith, mgr.).—"The Beauty Parade."

CENTURY (Joe Donegan, mgr.).—"Hello Paris."

"The Whirl of the World" will follow "A Pair of Sixes" into the Shubert.

Sam Major has joined the Eugene Emmet act.

William Ralstrick, an eastern magician, and Prof. Wilhelm, of Excelsior Springs, Mo., are framing an act for vaudeville.

Rex Wilson and wife have joined the Ferguson Stock at Emporia, Kan.

LOS ANGELES.

By GUY PRICE.

ORPHEUM (Clarence Drown, mgr.; U. B. O.).—Week 4. Montgomery and Moore, laugh; Johnny Johnston and Co., good; Minnie Allen, entertaining; Harry and Wolford, well re-

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Ninth Season

celved; Princes Rajah, good; Asahi and Co., pleasing; Genevieve Warner, fine; Cartmell and Harris, remarkably good.

EMPIRE (Harry Follette, mgr.; Loew).—Week 4, Henry B. Toomer Co., amusing; Amoros and Mulvey, scored; "Snoozer," passed nicely; Cabaret Trio, went big; Egry and Mundell, riot; Alvin and Kenny, enjoyable turn.

HIPPODROME (Lester Fountain, mgr.; Western States).—Week 4, "King Pharaoh," well trained horse; Royal Stock Co., big; Alfred Latell, scored; Gerald Griffin, hit; Light Opera Four, passed nicely.

TRINITY AUDITORIUM.—John McCormack, MASON—"Poor Little Rich Girl."

MOROSCO.—"Playing the Ponies."

MAJESTIC.—"Mutt and Jeff in Mexico."

BURBANK.—"Baby Mine."

Jack Lalt is en route to produce a new play under Morosco management. It is called "The Bohemian."

Elmer Harris is now scenario editor for the Morosco Photoplay Corporation.

Reed Heustis and Mannie Lowenstein have turned their musical comedy, "Daniel Cupid, R. V. D.," over to Kolb and Dill for production.

Sidle Lawrence, formerly a local dramatic critic, is now publisher for the Lombardi Grand Opera company.

Sparks Berry, one-time theatre manager here, is associated with Signor Lombardi in the coast grand opera tour.

Lester Fountain, Hippodrome manager, sponsored a rag party and feed on the "Hip" stage the other night. Many professionals were present.

J. A. Quinn is negotiating for a picture house in San Francisco to seat 3,000 people.

Local managers are banking their hopes on the two California fairs to make good their losses of this and last season.

Frank Egan contemplates inaugurating vaudeville at his Little theatre. This is Frank's last recourse, he says, as everything else has been a fliwer.

Frank Matthews, advance manager for "Seven Keys to Baldpate," put over a nice bit of work, landing the serial story of Cohan & Harris' play in Los Angeles papers. James G. Peede, of "Omar the Tentmaker," is the only other agent to successfully "slip over" this stunt in Los Angeles in several years.

Harry James, the musical director, will again tackle vaudeville about the middle of February.

Percy Bronson, now playing with Kolb and Dill, will return to big time vaudeville in six weeks.

Winnie Baldwin (Mrs. Percy Bronson) is ill at her home here.

Larry Bradley, of Luna Park fame, is personal representative for W. H. Cluna, the movie magnate. Larry has not been in the running since he promoted Los Angeles greatest amusement park, now defunct.

Kathryn Lyndbrook, the dramatic soprano, has been engaged by National Grand Opera Co.

Lola Meredith is appearing in "Help Wanted" at the Burbank.

Almost a ton of play manuscripts arrive daily at Morosco headquarters since the local manager announced his prize contest for the best plays.

Loewen Bros. will put burlesque into the Century early in February.

MILWAUKEE.

By P. G. MORGAN.

MAJESTIC (James A. Higler, mgr.; agent, Orph.).—Rigoletto Bros., big; Barnes & Crawford, immense; Hermine Shoes, excellent; Chick Sale, fine; Ethel Green, good; Mr. & Mrs. Gordon Wilde, entertaining; Harry & Eva Puck, pleased; Three Jahns, appreciated.

CRYSTAL (William Gray, mgr.).—James Morton, scored; Inez McCauley, excellent; Three Keltons, fine; Cook & Stevens, comedy hit; Charlie Ledegar, good.

ORPHEUM (William E. Mick, mgr.; agent, Loew).—Oodone, registered; Seven Simps, gets laughs; Billy Austin, entertaining; Williams & Davis, good; Franks & Addington, liked.

DAVIDSON (Sherman Brown, mgr.; agent, Ind.).—"High Jinks," last half. John Bunny next.

SHUBERT (C. A. Niggemeyer, mgr.).—Shubert Stock in "The Fortune Hunter."

PABST (Ludwig Kreiss, mgr.).—Pabst German Stock in "Emilia Galotti," with "Klein-Eva" next.

AUDITORIUM (Jos. C. Grieb, mgr.).—Auditorium Symphony Orchestra.

EMPIRE (James W. Kruse, mgr.).—Reopens Jan. 17 with melodrama.

GAYETY (J. W. Whitehead, mgr.).—"Happy Widows."

NEW ORLEANS.

By O. M. SAMUEL.

ORPHEUM (Arthur White, mgr.).—Ching Ling Foo, worthy headline. The Youngsters, neat opener. White and King, passed; Marie and Billy Hart, fair entertainers; Mary Ellsabeth, charming; Grace LaRue, suave and graceful; Natalie and Ferrari, surprisingly clever dancers. The acts arriving late Monday rehearsed before the matinee audience.

TULANE (T. C. Campbell, mgr.).—Evans' Minstrels.

CRESCENT (T. C. Campbell, mgr.).—Percy Haswell stock in "Our Wives."

DAUPHINE (Low Rose, mgr.).—Stock burlesque.

LYRIC (Robert Mansfield, mgr.).—Robert Mansfield Players in "Blue Grass."

FRENCH O. H. (Emile Durlieu, mgr.).—Sibaldi Opera Co.

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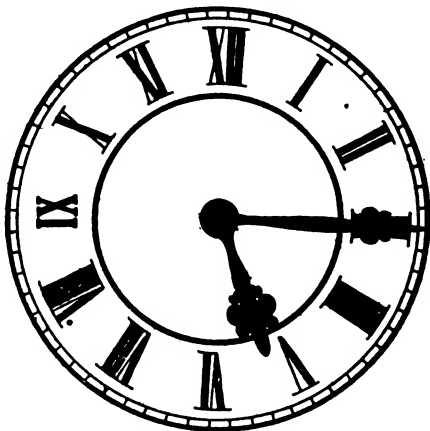
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The Comic Song Hit of the Day "ON THE 5.15"

NEXT TRAIN LEAVES



ANOTHER

"CASEY JONES"

BY

Stanley Murphy and Henry Marshall

CHORUS:

On the 5.15. Hear the whistles blowing.
On the 5.15. Your fingers are slow.
On the 5.15. Down the track she's going.
Bang! Goes the gate on the 5.15.

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906 Market St.

CHICAGO
Majestic Theatre Bldg.

LAFAYETTE (T. C. Campbell, mgr.)—
"Cabiria."
ALAMO (Will Gueringer, mgr.)—Vaudeville.

Duke Rogers as at the Alamo.

Eugene West has joined the Percy Haswell stock.

Unheralded and unknown before her local advent with the Sigaldi Opera Co. Ada Navarette has been "drafted" by the Metropolitan.

CHICAGO "DAILY NEWS"

Jan. 5, '14

BY AMY LESLIE

Willa Holt Wakefield, looking extremely handsome in beautiful clothes and singing extremely well some pretty and piquant new songs, was a welcome voyager on her return trip. Miss Wakefield's music is so thorough, her balladry so tastefully selected and sung in such an academic and eloquent way that no other singer or entertainer can approach her in charm unless possibly Cissie Loftus might be cited. Miss Wakefield has a sparkling witchery of her own and the way she sits at the piano and trifles gracefully, hums and puts glitter into her chic songs and prettiness in the more serious ones, makes her quite a delight always and one never likely to grow less or trite. She still carries the cane and carries it with pathetic indifference and grace.

RITTER AND WEIS

Presenting "THE COLLEGIAN AND THE GIRL"

JOHN and WINNIE HENNINGS

"The Kill Kare Kouple"

This Week (Jan. 11) Hammerstein's, New York. Next Week (Jan. 18) Keith's, Philadelphia.

Representative, JAMES PLUNKETT.

MENDEL and NAGEL

STREET MUSICIANS

THIS WEEK (Jan. 11) HAMMERSTEIN'S, NEW YORK

Direction PAT CASEY

"To-Day" returns to the Tulane next week. Raymond Hitchcock follows in "The Beauty Shop."

Vaudeville man committed suicide here Saturday with a 22 calibre revolver. He had just enough money to purchase a 32 but through sheer force of habit he figured that he had to give his agent ten.

PHILADELPHIA.

By JOHN J. BURNES.
KEITH'S (Harry T. Jordan, mgr.; agent, U. B. O.).—Headliners and acts not headlining

ran close together for top honors with the audience Monday night. The result was the audience saw an excellent show. The picture weekly opened, followed by Eduardo and Elisa Canino in dances out of the ordinary and were generously rewarded with applause. Turelly, billed as a "one man band," got some good music out of his harmonica and was also appreciated. "On the School Playgrounds," presented by H. Bart McHugh, started off the singing and comedy. Muriel Morgan and E. Brendel are featured, and the skit, while opening in small time fashion, is redeemed by the excellent work of Brendel, the comedian. Lillian Herlein next displayed

MANAGERS ARE INVITED TO SEE

ERNEST R. BALL

NEXT WEEK (Jan. 18) at the HUDSON, UNION HILL, N. J.
IN A SINGLE ACT

PERSONAL DIRECTION, JENIE JACOBS

a stunning series of gowns and passed. The marvelous Manchurians followed with a sensational exhibition of Chinese acrobatics, plate spinning and other familiar routine giving an unusual thrill in a series of poses in which one member of the troupe is supported by two others hanging by their queues. McMahon and Chapelle scored roundly in their repartee. Mr. and Mrs. Carter DeHaven were headlined and gave their usual performance, although their hit was not as pronounced as when they were here before. Rooney and Bent did well from the start. The Hanlon Brothers and Co., in a pantomime, "The Haunted Hotel," closed. The house was slightly below recent Monday nights.

GLOBE (Eugene L. Ferry, mgr.; agent, U. B. O.).—Comedy and singing predominate on the bill at the Globe this week, the last half of the show being especially crowded with these features. Moore, O'Brien and Carmack made good on their billing as "Speed Boys from Songland and Comedyville," their singing completely stopping the show. The speech thing was somewhat overworked Monday afternoon. Harry Jolson and one member of Lantoni, Lucier and Co. felt called upon to put their appreciation in words, as did also a member of the 3-act. The Salamons, with electrical experiments, opened, but the lack of comedy made their act somewhat lifeless, although the house seemed to be interested. Bernard and Scarth, No. 2, opening slowly

but getting around to some improvement in the comedy. Aside from the tendency on the part of the feminine member of the team to "act" and the use of the "Moxie" line they did well. Billy Tuttle's Collegians, in the next spot, gave complete satisfaction, their rough-house comedy gaining laughs. Following a two-reel dramatic film, Minola Hurst, assisted by a midget, went along nicely but they stayed too long. Several weeks ago this act appeared at the Broadway and since then they have improved it by replacing "Waiting for the Robert E. Lee" with something more modern. Harry Jolson was programmed for the next position, but was moved to just before closing, a spot in which he encountered difficulties, following Moore, O'Brien and Carmack and Lantoni, Lucier and Co. DeWitt, Burns and Torrence kept the audience seated at the close. The house was about two-thirds full Monday afternoon.

WILLIAM PENN.—Josie Flynn and Misses, Henry Lewis, Emily Smiley and Co., Raymond and Helder, Cole, Russell and Davis, Cavata Duo.

GRAND.—"The Song Doctors," Nikko Troupe, Clark and McCullough, Fitzsimmons and Cameron, Walter Walters, "The Road to Tomorrow."

NIXON.—Mercedes, Bock and Co., Kaufman Bros., George Schindler, Roeder's Intention, Fred and Adele Astaire, "Fun in a Telegraph Office."

KEYSTONE.—"Mother Goose in Switzerland," Brunelle Sisters and Stephens, French's Aeroplane Girls, Britt Wood, Ballo Bros., Gordon, Eldred and Co.

CROSS KEYS.—First half: Song and Dance Revue, Feltus Bros and Co., Burke and Burke, Fred Weber, Brooks and Harris, Fred Renelo and Sisters; second half: Morey's "Titanic," Georgia Campers, Scott and Wilson, Tom and Stacia Moore, Cy Bertollette and Co., Willie Hale and Brother.

COLONIAL.—First half: George Richards and Co., Frank Terry, Gene and Arthur, Warren and Brockway, Leon Sisters, feature film, "Mrs. Wiggs of the Cabbage Patch"; second half: Harrington Reynolds and Co., Pia Opera Trio, Riva Larson Troupe, Johnny Neff, Harold Brothers, Keystone Comedy film.

PALACE.—First half: Oberita and Girls, Planey and Dean, Aona and Co., Barry and Mildred, Baby Gladys; second half: Six Berlin Madcaps, Grannes and Grannes, Ferd and Lasell, Herman Stisel, Le Valdos, feature film, "Tillie's Punctured Romance," holdover.

GARRICK.—"The Miracle Man" opened Monday to slightly more than half a house; will stay two weeks.

FOREST.—"The Girl of Girls" opened Monday for the week, conducted Monday night; house was fair. Next, "The Girl from Utah."

BROAD.—Third and final week of Billy Burke in "Jerry" opened Monday. Next, Maude Adams.

LYRIC.—Dark. 18, Marie Tempest, one week.

ADELPHI.—"The Belle of Bond Street" opened Monday.

LITTLE.—First production of "Courage," a war play by H. M. Richardson. Well acted by the resident company. "Lonesome Like," curtain raiser.

WALNUT.—Hap Ward and Lucy Daly, supported by a good company, opened Monday in "A Fool, His Money and a Girl" for the week; capacity house.

ORPHEUM.—Cecil Spooner's "One Day" at popular prices for the week.

AMERICAN.—Stock in "Little Lost Sister." Next, "The Confession."

CASINO.—Dave Marion show.

EMPIRE.—"Carnation Beauties," GAYETY.—"The Big Sensation," with Zumara, dancer, and Branza Trio, singers.

TROCADERO.—"The Passing Review," with Princess Naylime, dancer.

DUMONT'S.—Stock minstrels.

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COMBINE BUSINESS WITH PLEASURE
 VACATE IN AUSTRALIA AND SHOW A PROFIT

The French Players, of New York, will appear at the Little theatre Jan. 20, afternoon and evening.

War pictures are shown at the Forrest afternoons.

A second benefit for the Red Cross work is being arranged to be given in the Academy of Music Jan. 21 under the auspices of the united managers.

Several theatre trains into the suburbs, recently taken off by the Pennsylvania Railroad, have been restored following protests by suburbanites.

The proceeds of a recent piano recital given by Olga Samaroff at the Academy of Music were given to start a pension fund for members of the Philadelphia Orchestra. Madame Samaroff is the wife of Leopold Stokowski, conductor of the orchestra.

The local opera season has been extended by three performances, which will be held Feb. 23, March 23 and April 6. The season was scheduled to end Feb. 9.

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PITTSBURGH.

By GEORGE H. SHELDES.

GRAND (Harry Davis, mgr.; agent, U. B. O.).—Fanny Brice, headline, missed fire, not using usual kind of stuff; "The Bride Shop," headline, excellent; Harry Tighe & Habbette, uproar; Tameo Kajiyama, sensation; Max & Mabel Ford, very good; Hope Vernon, good; Baptiste & Franconi, good; Dolan & Lenhart, amused moderately; Lucy Gillette, excellent; war pictures.

MILES (Harry Woods, mgr.; agent, Loew).—Mile. Besse's Cockatoos, clever; Irwin & Herzog, hit; Ray Snow, usual; "Honey Girls," scored; Pat Strombery, very good; Alice Hanson & Co., failed to get across; Edwards Brothers, scream.

HARRIS (C. R. Buchheit, mgr.; agent, U. B. O.).—"Onap," headline, mystified; Four Lukens, thrill; Dancing Mars, good; Bigelow, Campbell & Franconi, laugh hit; The Turpins, good; Port & DeLacey, pleased; Whitman & Davis, good.


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"THE MUSICAL BABIES"

Featured in Pepple & Shean's "THE WHIRL OF MIRTH"

"NEWS OF THE WORLD"

London, July 16, 1911

A most amazing individual is Marshal Montgomery, an American ventriloquist, at present gaining great applause at the Alhambra. To begin with, the appearance of his dummy, generally an inexplicable shortcoming in such turns, is far above the ordinary. Again, for a ventriloquist to make himself intelligible in such gigantic surroundings as the Leicester square house presents, is in itself no mean task. This cute Yankee does more than that—he does his work with as little face motion and exertion as Arthur Prince, and that is praise indeed. But his chief success lies in the fact that he introduces several novelties into his act. He gives a conversation over the 'phone, including replies and interruptions, with commendable skill, and even continues talking while drinking a glass of water. His singing is the most powerful one ever remembers having heard in such circumstances, and certainly the easiest delivered. It is his final trick, however, which brings down the house. The artist whistles with a large handkerchief in his mouth, and it is a whistle of which Frank Lawton, of "Belle of New York" fame, might well be proud. Montgomery comes to this country with a "star's" reputation, and he is going to sustain it.

Winning new laurels at both Hammerstein's and Palace Theatres This Week (Jan. 11).

Marshal Montgomery

Endorsed by Press, acknowledged by Managers and acclaimed by Public
America's Representative Ventriloquist
Direction, HARRY WEBER

IN LONDON, 1911.

Alfred Moul has captured a novelty. The States have again supplied it. Marshal Montgomery and his laddie—"George"—now at the London Alhambra, are as quaint a couple as ever stepped on these shores of ours. This venturesome ventriloquist is clever, and if half the vaudeville artists in this country were as smart as he, managers would have no reason to deplore the lack of novelty in their programs. Looking himself the quintessence of coolness, Marshal Montgomery sends his funny remarks across the footlights with a clearness of enunciation that many might emulate. His dummy is the smartest, sauciest, naughtiest thing in lay figures, and the repartee—well, go to the Alhambra and just hear the two in their cross talk! The American ventriloquist exponent is just as happy with his singing and his whistling—Oh! that is wonderful! and when he imitates a sweet girlish voice you never could believe that anyone excepting a member of the gentler sex could sing like that.

"MORNING TELEGRAPH"

Jan. 13, 1915

Perhaps the greatest individual success of the evening was gained by Marshal Montgomery, who has real claim to being America's greatest ventriloquist. Additionally, he is an actor who eats—something of a rarity these days—but the eating as well as the drinking is a part of the act, so he may be like the others—no work, no "eats."

"SATURDAY EVENING TELEGRAPH"

Chicago, Jan. 2, 1915

On the bill at the Majestic this week, is a par excellent ventriloquist whose front name is Marshal, doubtless named in honor of the Marshal of France, and whose rear name is Montgomery. It is safe to say that the phrase "Made in America" has received no greater boost than that given it this week by the said Marshal Montgomery, who, in following Arthur Prince this week at the Majestic, clearly demonstrates that "Made in America" goods are fully the equal, if not the superior of the foreign article. This fact is fully demonstrated by the great applause following each part of this admirable act.

"CLIPPER"

Jan. 16, 1915

Marshal Montgomery still gives ample proof that he is without question one of the best ventriloquists America has produced. His act was much applauded, as it deserves to be.

SHERIDAN SQUARE (Charles Dempsey, mgr.; agent, U. B. O.).—Last week of vaudeville. "The Fashion Shop," scored; Amoros Sisters, startling; Wibur, Sweatman, excellent; Joe Whitehead, laugh; Eckert & Berg, fair; Mumford & Thompson, pleased.

NIXON (Thos. Kirk, mgr.).—"Sar!" filled the house, despite rain, and audience voted show unusually good. 18, "The Yellow Ticket."

ALVIN (J. P. Reynolds, mgr.).—Elsa Ryan in "Teg o' My Heart," scored again; capacity; 18, "The Third Party."

LYCEUM (C. R. Wilson, mgr.).—"Little Lost Sister" drew big house. 18, "Damaged Goods."

SCHENLEY (Dennis Harris, mgr.).—Burton Holmes Travellette, drawing well.

GAYETY (Henry Kurtz, mgr.).—Low Hilton scored big hit with "American Beauties." Big house.

VICTORIA (George Gallagher, mgr.).—"French Models" drew big.

ACADEMY (Harry J. Smith, mgr.).—"Live Wire Girls" opened well.

Charles H. Miles announced Sunday the Miles will be open every Sunday afternoon for a series of free concerts, beginning Jan. 24. Concerts will be given on the \$30,000 pipe organ. The Miles tango contest is proving a success, this being the third week. Prizes are given.

The Davis-Harris enterprises expect to open their new downtown theatre Jan. 24. A stock company will be installed. The building will be named "The Davis."

A. J. Hanna, treasurer of the Pittsburgh Screen Club, reports that the silver lining is now visible over the picture business horizon.

PORTLAND, ORE.

By R. E. ANSON.

HEILIG (W. I. Pangel, mgr.).—10-16, "September Morn"; 18-21, Forbes-Robertson.

BAKER (Geo. L. Baker, mgr.).—10-16, "Or-ficer 666."

ORPHEUM (T. R. Conlon, mgr.).—Week 3: MacRae & Clegg, opened good bill; Elsa Ruger, scored; Eleanor Haber & Co., laughs; Jack B. Gardner, very good; Eis & French, good; Anna Chandler, hit; Danube Quartet, closed.

EMPRESS (W. H. Pierong, mgr.; agent, Loew).—Week 4: Joyce & West, classy; Valentine Vox, good; "When It Strikes Home," pleased; Bust & Shapiro, laughs; Sophie Tucker, applause hit; Six Olivers, closed fine; fine business.

Chehalls, Wash.—Manager G. B. Proffitt of the Bell theatre, was the victim of a murderous assault by a thug shortly after 11 P. M., and was robbed of a portion of the day's theatre receipts, about \$24 being taken. Mr. Proffitt was struck on the left side of the head above the ear with a piece of hardwood, the victim's skull being fractured by the blow.

Dixie Southern is back in the Northwest.

The Minstrel Man

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A letter from Omaha, from Johnnie Pringle, says he is ill at the Wise Memorial hospital in that city.

Val Howland closed his Western Amusement Co. at Stanwood. Poor business was encountered during the brief tour.

The Empire Theatre Co., under the management of Le Paige Barrow and Clyde Waddell, closed its road tour in Peck, Idaho, Dec. 12.

Harry L. Chanler, manager of the Weir theatre in Aberdeen, has taken over the Electric, that city.

W. L. Casey, formerly of Hillgard, Wash., has taken over the Colville (Wash.) Opera House.

The Empire, Edmonton, Alta., will play road shows. The Empire Players closed Jan. 2.

ST. PAUL, MINN.

By C. J. BENHAM.

ORPHEUM (E. C. Burroughs, res. mgr.).—Claude Gillingwater-Edith Lyle & Co., well appreciated; Mack and Walker, good; Alexander MacFayden, well liked; Bertish, well received; "The Edge of the World," interesting; Loughlin's Docs, fair; Ward and Cullen, liked.

EMPRESS (Gus S. Greening, res. mgr.).—Frank Stafford & Co., good; Morris & Allen, well liked; The Philippi Four, good; Wolgas & Girls, good; Schrepe & Chapelle, very good; photoplays close.

PRINCESS (Bert Goldman, mgr.).—Split

week; 1st half, Nick Santoro & Co.; Imperial Japs; Bensee & Baird; Wm. DeHollis & Co.; Anita Stewart & Earl Williams; 2d half: Hong Kong Mysteries Eldora & Co.; Kelly & Drake; Robert Hall.

METROPOLITAN (L. N. Scott, mgr.).—"Bird of Paradise," opening week's engagement, pleased good house. Next week, Stella Mayhew in "High Jinks."

SHUBERT (Frank Priest, res. mgr.).—Huntington Players in "The Squaw Man." Well acted and received, cordial reception.

STAR (John P. Kirk, mgr.).—"The Liberty Girls," extra attraction, Walter Miller, middle weight wrestling champion.

SPOKANE.

By JAMES B. ROYCE.

AUDITORIUM (Weaver & York, mgrs.; agent, N. W. T. A.).—Week 10, "The Silver Horde," except 11-12, "Mutt and Jeff

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LOEW'S (Joseph Muller, mgr.; agent, direct).—Week 3, Andrew Mack, popular; Elliott & Moore, likable sketch; Trovello, good; Gausch Sisters, creditable work; Paris, finished player; Bell Boy Trio, new songs.

AMERICAN (James McConahay, mgr.; agent, direct).—Week 3, Della Pringle & Co., "The Lion and the Mouse"; week 10, "Our Wives."

SPOKANE (Sam W. B. Cohn, mgr.; agent, Fisher).—Week 3, first half, Trau and Tama Sam, Rozalez, Richard & Lawrence; second half, Wray's mannikins, DeRossi duo.

"Uncle Dick" Sutton, owner of the Broadway, Butte, and secretary of the Northwest Theatrical association, was in Spokane last week to confer with other officers of the organization.

A contract for lighting and fixtures at the new Liberty has been let to the Inland Electric company. The house will open shortly with pictures.

TORONTO.

By HARTLEY.

ROYAL ALEXANDRA (L. Solman, mgr.).—"The Third Party," big laughing success. 18, "Omar."

GRAND (A. J. Small, mgr.).—"September Morn," highly pleased first night's audience. 18, Al H. Wilson.

PRINCESS (O. B. Sheppard, mgr.).—Feature film. 18, "The Misleading Lady."

SHEA'S (J. Shea, mgr.; agent, U. B. O.).—"Society Birds," with Gladys Clark & Henry Bergman, went big; Kelly & Cohn, good; Bert Fitzgibbons, scream; McMahon, Diamond & Chaplow, pleased; Schooler & Dickenson, clever; Splaisell Brothers & Mack, entertaining; Louise & Sterling, funny; Lorraine & Burke, good.

LOEW'S YONGE STREET (J. Bernstein, mgr.; agent, Loew).—Macart & Bradford, winner; Geo. B. Reno & Co., scream; Victoria Four, pleasing; Woods' Animals, well trained; John Delmore & Co., held interest; Three Loretas, clever; Lou Fitzgibbons, good; Clarence Wilbur, entertaining.

SHEA'S HIPPODROME (A. C. McArdie, mgr.; agent, U. B. O.).—Feature film. Arthur Sullivan & Co., excellent; McCormick & Irving, breezy; George N. Brown, novel; Held & Cameron, good; Oxford Quartet, anored; Lord's Pantomime Dogs, pleased.

GAYETY (T. R. Henry, mgr.).—Pat White's "Big Jubilee." Pat big favorite here.

STAR (Dan F. Pierce, mgr.).—"Cherry Blossoms."

MAJESTIC (Peter T. Griffin, mgr.; agent, Griffin).—Barton & Burton, John Nelson, Stewart & Desmond, Nellie Lynton, Scheffels & Mack, "The Recruiting Office" (extra added attraction).

Charles L. Stevens, formerly manager of Griffin's vaudeville office at Montreal, is now connected with the Allied Features, Inc., here as special representative.

HELD OVER FOR SECOND WEEK

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A Vaudeville Success of the Highest Class.

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Playing golf in the snow with red balls is not a real game, but it's a novelty.

Haven't been in London for four weeks, so don't know any of the regular news.

Mr. Montague Biggs, on arriving at the boat going to Ireland, was asked by the customs officers, "What is your nationality?" He replied: "Actress!!!" Whoops!! Customs officer, "Hold that over until the next boat and we will look into the matter." So he Whooped himself into a 5-hour delay.

How we envied you fellows in 'Frisco on New Year's Eve. We spent ours in Cork, Ireland. Blimy, what a dead one! Not even a cork opened in Cork, so we corked up and went to the cold and shivering sheets.

Having a corking time! Yours,

Vardon, Perry and Wilber
VARIETY, LONDON.



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I SPENT A VERY HAPPY NEW YEAR'S
WEEK IN ROCHESTER. HOUSE-MANAGER
FINN AND STAGE-MANAGER PALEY
AND THEIR STAFF ENTERTAINED US
AT A MIDNIGHT SUPPER ON THE
TENTH STAGE—ONE OF THOSE
AFFAIRS THAT MAKE THIS MONAD
LIFE WORTH WHILE.
THIS PICTURE SHOWS ME
NEXT DAY GOING TO THE THEATRE
IN TIME TO MISS MY TURN
EDWARD MARSHALL
(CHALKLOUST) DIRECTION
TRYING OUT REMEDIES BY SYMPHONY—ALERT WILSON

THE CONJURING COMIC
JUDSON COLE
Direction, McKewen Agency
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FRANCES CLARE
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"Their Little Girl Friends"
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A Delightful Story of Youth
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By June McCrea
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MARLETTE'S MANIKINS
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(COMEDY) YES, P.L.K.V.T.
ORIGINAL (JUICY) COMEDY
The kind that makes the audience scream.

HARRY GIRARD and CO., offer
"THE LUCK OF A TOTEM" with **AGNES CAIN-BROWN**
Ten Months of Consecutive Success. 31 Minutes. Eight People. Special Set
PLAYING PANTAGES CIRCUIT THIRD TIME IN A YEAR. OPEN FOR EASTERN
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Acrobatic Eccentric Novelty Dancing
Direction, **JOE PINCUS**



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AMERICA'S OWN PRODUCT
Little MARION WEEKS
THE MINIATURE PRIMA DONNA
Playing U. B. O. Personal Management, NICK HANLEY

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Touring in American Vaudeville.
NEXT WEEK (JAN. 18) KEITH'S, WASHINGTON.
Address all Communications Care VARIETY, New York.

ARTHUR PRINCE
With "JIM"
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THE SINGING FUNSTER—A SURE FIRE SINGLE
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| Aldo, Max | LeRoy, Walter |
| Baker, Bert | Lloyd, Herbert |
| Ballo, Gus | Lohse, Ralph |
| Barron, Paul | Lorella, Colle |
| Birch, John | Lynch, Dick |
| Busch, John L. | McDonald, Chas. M. |
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| Cale, Wm. | McPhee, Chas. |
| Carroll, Joe | Mack, Chas. |
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| Harrington, Dan J. | Spencer, Burt F. |
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| Hascall, Lon | Swan, Wm. |
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| Howe, Seymour W. | Thompson, M. H. |
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| Hume, Dick | Virden, Lew |
| Kella, Lew | Waldron, Billy |
| Kelly, Mike J. | Welch, Thomas |
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| Kilgus, Ernest | Weston, Harry |
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WHITE RATS BIG MASQUE BALL

Committees have been appointed
by President Fogarty to begin
work on the

MASQUE AND CIVIC BALL
OF THE WHITE RATS

To be held **TUESDAY**
EVENING, MARCH 16,
1915, at TERRACE
GARDEN, 58th Street,
between Third and Lexington Aves.

The first meeting of the committees
will take place in the Clubhouse,
(Room 205), on Thursday next,
January 21st at 12 o'clock noon
sharp, and all members are re-
spectfully requested to attend.

RECEPTION COMMITTEE (Continued)

Morton, Paul
Morton, Sam
Nawn, Tom
Otto, Arthur
Pauline, Dr.
Payton, Corse
Ray, Johnny
Reeves, Billie
Rogers, Will
Rooney, Pat

Ross, Ed.
Ryan, Thos. J.
Standish, Jos. W.
Stone, Fred
Van, Joe
Waters, Tom
Waters, W. W.
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Edmonds, Edward
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Herbert, Frank
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Joss, John W.
Jolly, Ed.
Manning, Frank

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Plott, Louis
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Reeves, Alf
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| Barrow, Edw. G. | Lowenthal, Fred |
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| Blaber, Louis M. | Lunch, Thos. D. |
| Black, Wm. T. | Mack, Eddie |
| Bonwit, Paul | Mackin, P. F. |
| Bremerman, Wm. | Madison, James |
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| Cacard, S. Snowden | McGuire, H. B. |
| Carpenter, Frank | Manson, Thos. M. |
| Caulfield, Thos. A. | May, Herbert M. |
| Chapin, Edwin S. | McCaffery, Jos. |
| Cherry, Wm. I. | McCarthy, John F. |
| Connolly, Thos. F. J. | McCarthy, Jos. T. |
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| Crowley, Jas. D. | McGraw, John J. |
| Cunningham, Alex. | McGuire, Jos. F. |
| Cushins, Palmer | McHugh, E. Bart |
| Dalton, Jas. F. | McKay, Frank |
| DeVore, Josh | McKay, Peter |
| Dolliver, Samuel | McMurray, Geo. T. |
| Donlan, John H. | Meehan, Ward G. |
| Eagan, Edw. F. | Meissner, E. E. |
| Eason, M. W. | Moore, W. H. |
| Emrich, Larry | Mowry, Clyde C. |
| Evans, Steve | Myers, B. A. |
| Evers, John J. | Nelson, Howard |
| Felbleman, Jos. L. | Nettle, Gustave |
| Fitzgerald, Harry J. | Norris, Jas. A. |
| Freeman, Harry | O'Brien, John F. |
| Gillick, Aloystus H. | O'Day, Jos. F. |
| Glavis, Geo. O. | Odee, Oscar |
| Govdy, Harry | Pantages, Alex |
| Greenhut, Leo | Pearshall, Alfred E. |
| Grimm, Arthur | Ram, Alfred |
| Hamill, Jos. J. | Randall, Edwin T. |
| Hamilton, Richard J. | Randell, Gottfrid J. |
| Hanlon, James | Riddle, H. G. |
| Hardenbrook, Frank | Rose, Norman |
| Hartcorn, A. E. | Rosenfield, Edw. E. |
| Hechinger, C. G. | Ruyer, Miss Celina M. |
| Herrity, Geo. F. | Schorley, G. C. |
| Hicks, Leonard | Stegel, Julian |
| Horn, Jack E. | Sonnenfeld, Simon B. |
| Hyman, Louis | Springer, Albert |
| Irwin, John W. | Stallings, G. T. |
| Justice, Ewon | Silvester, T. Harry |
| Kahn, Ben | Wall, Maurice A. |
| Kastel, P. F. | Walsh, Wm. H. |
| Kelly, Wm. E. | Weber, Harry |
| Kolber, Harry | Weissman, Adolph |
| Kraemer, Frederick | Whalen, John D. |
| Lally, Thos. | Williams, Geo. T. |
| Lamage, Geo. E., Jr. | Woodman, Wm. E. |

TEN CENTS

VARIETY

VOL. XXXVII. No. 8.

NEW YORK CITY.

PRICE TEN CENTS.

The cover features a central portrait of actress Mary Ruby, wearing a large hat and a necklace, framed by a decorative border of laurel leaves. Above her are two circular portraits: Lois Weber on the left and Virginia Milliman on the right. Below her are two more circular portraits: Ivan Martin on the left and Edith Lockett on the right. The word "Pictures" is in a shield-shaped frame above the top portraits, "Dramatic" is in a shield-shaped frame to the left of the bottom portraits, and "Variety" is in a shield-shaped frame to the right of the bottom portraits. The entire design is flanked by two ornate columns. At the bottom center, there is a small crest with the text "EDGAR M. MILLER N.Y." below it.

LOIS WEBER

Pictures

VIRGINIA MILLIMAN

Dramatic

MARY RUBY

IVAN MARTIN

Variety

EDITH LUCKETT

EDGAR M. MILLER N.Y.

AL. SHEAN

AND

CHAS. L. WARREN

The Men Who Made "Quo Vadis" Famous

**THE BIGGEST LAUGHING ACT
IN VAUDEVILLE**

WITH

"QUO VADIS UPSIDE DOWN"

A Tremendous Hit at the Maiestic, Chicago

Direction, **HARRY WEBER**

VARIETY

Vol. XXXVII. No. 8.

NEW YORK CITY, SATURDAY, JANUARY 23, 1915.

PRICE 10 CENTS

"OPPOSITION" CANCELLATIONS ADELE RITCHIE ONE OF THEM

Prima Donna's \$10,000 Worth of Contracts on Orpheum Circuit Taken Away Through Engagement at Keeney's, Brooklyn, This Week. Another "United" Act Loses Its Time by Playing for Clancy.

Ten thousand dollars' worth of Orpheum Circuit contracts was lost to Adele Ritchie this week, after she had opened as the headliner of the Frank A. Keeney new theatre, Brooklyn, last Monday.

Miss Ritchie, was to have started an Orpheum tour of 20 weeks, at \$500 weekly, commencing this coming Sunday at Minneapolis. Keeney's Brooklyn plays a pop vaudeville bill. It wanted a "name" for the feature position of its first program. After several big time acts had been approached Miss Ritchie was secured, and started a three days' engagement. Upon her presence in the Keeney theatre (considered "opposition" to Keith's Orpheum near-by) coming to the attention of the United Booking Offices and Orpheum Circuit in New York, Miss Ritchie's name was taken off the Orpheum route sheets.

The Orpheum Circuit and U. B. O. occupy the same suite in the Palace theatre building. They book co-jointly, and the principal officers of the Orpheum Circuit are financially interested in the B. F. Keith New York Theatres Co. It was said around the Palace building after the Ritchie cancellation that summary action would follow in all cases of turns playing "opposition."

Another act to suffer its loss of "United time" through playing in an opposition theatre was The Tierney Four. They appeared for a week in a theatre booked by James Clancy, and were at once bereft of 18 weeks in U. B. O. houses. The Tierney Four are now on the Loew Circuit.

Chicago, Jan. 21.

Bogart and Nelson refused to appear at McVicker's theatre this week, and has had its Loew Circuit route canceled in consequence. McVicker's is a Jones, Linick & Schaeffer theatre,

booked by Loew. Four vaudeville shows daily are given. It was the number of performances the act objected to.

K. & E. REVUE AT FORREST.

The Klaw & Erlanger revue, "Fads and Fancies," is expected to open at the Forrest, Philadelphia, Feb. 8 or 10. It will have the first public showing at Atlantic City during the week before.

Julian Mitchell, who has staged the numbers, is said to have received carte blanche scope, and his endeavors are expected to outshine all "number work" in the musical shows along Broadway.

PUBLISHERS HAPPIER.

The smiles are on tap in the music publishing houses of New York once again. The business of publishing and selling (particularly selling) has taken a spurt within the past 10 days, and the publishers say the outlook is very good.

SECRETLY MARRIED.

Cincinnati, Jan. 21.

Two former Cincinnatians were secretly married at Atlantic City Jan. 16. Irene Romaine, aged 25, and Joe Yeager, 57, were the couple.

Miss Romaine has appeared in William A. Brady's plays, and was Poly Cary in the "Sinners" company at Sing Sing. Mr. Yeager is in the amusement business at French Lick Springs. He was one of the biggest race track plungers in the palmy days.

"50-50" IS THE TITLE.

Early this week it was decided at the Frazee office the new title for the Fred Jackson farce "A Gripful of Trouble" was to be "50-50." The piece will be placed into rehearsal next week.

Jos. W. Stern & Co. lately issued a song with the "50-50" name.

G. O. H. BURLESQUE.

Burlesque will be tried at Klaw & Erlanger's Grand opera house for two weeks, at least, commencing Feb. 1. The Columbia Amusement Co. will place the shows at the 8th avenue and 23d street playhouse, that appears to be short of legit attractions for that length of time and dates.

The burlesque engagements will be in the nature of an experiment, it is understood, and possibly preliminary to some final disposition of the theatre. K. & E. for some time have been anxious to rid themselves of it.

The Grand opera house passed to K. & E. from Cohan & Harris. The Syndicate is in its second season of management there, with the receipts from the legit combination shows continually decreasing until lately they have reached a very small gross weekly.

The recent opening of Daly's with independent burlesque may have had considerable to do with inducing the Columbia people to test the lower 8th avenue neighborhood with its standard grade of burlesque shows. For several years Miner's 8th Avenue theatre (at 29th street) played the Western Wheel burlesque, eventually drawing a small and undesirable element, which caused the Miner house to suspend. The Daly burlesque opening seemed to attract many of the former Miner's theatre brand of patron.

McCUNE'S 3 STARS.

Vaudeville is going to see Emmett Corrigan again, in "The Red Hate," by John Willard, "penciled in" for the Palace, New York, Feb. 8. Mr. Corrigan is returning to vaudeville under the direction of Gus McCune, who placed Helen Ware at the Palace this week, and also has Martha Hedman preparing for a twice-daily entry.

Miss Hedman last supported John Drew in "The Prodigal Husband."

ACT FROM PANTHEA.

Olga Petrova and six others, all of the original cast of "Panthea," will be seen in New York vaudeville soon. The second act of the play has been chosen for the variety houses.

M. S. Benthman is booking the act.

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

ALCO CREDITORS MEET.

A meeting of creditors of the Alco Film Corporation was held Wednesday. Milton M. Goldsmith was the chairman. Thursday a notice was sent all creditors that an offer had been made by the Alco Exchanges to purchase claims against the Alco Corporation for 40 per cent. of the face amount, payment in cash to this amount to be made Jan. 25.

The liabilities of the Alco are said to be \$250,000, with paper assets of \$132,000.

Many reports and stories of the Alco corporation concerning its financial position have been spreading about for the past few weeks. It is a service for features, placing the output of three or four film manufacturing companies, one or two of which are said to be about making other service connections.

Recent legal matters in which the Pittsburgh exchange (Clark & Roland) of the Alco involved the parent company are said to be the direct cause of the creditors' meeting, the Pittsburgh men being the principals behind the 40 per cent. settlement offer, according to report.

Walger Hoff Seeley is the president of the Alco Corporation and promoted it. The offices are at 218 West 42d street.

\$2,000 FOR FRENCH ACTRESS.

Two thousand dollars is the price set by Lavalliere, a noted French actress, to appear in American vaudeville in an English-speaking sketch.

H. B. Marinelli received the cable this week giving the information. He cabled back asking how many people Lavalliere would bring over, believing the managers, for that price nowadays, would expect the French right wing.

PAID 2c. COMMISSION.

Lillian Watson, a vaudeville artiste with a sense of humor, sent her agent, Lew Goldberg, a check for two cents as his commission of 5 per cent. upon her net profit last week.

Billie Reeves on the Roof.

"The Original Drunk," otherwise known as Billie Reeves, will open on the Amsterdam Theatre Roof Monday night, as a part of the "Ziegfeld Mid-night Frolic."

ENGLAND'S CO-OPERATIVE PLAN TO BE ABOLISHED BY FEB. 1

Variety Artists' Federation Passes Resolution Calling for Full Salaries of Members After Jan. 30. Gulliver, First Manager Complaining, First to Agree. Old Contracts Must Stand.

London, Jan. 20.

At the meeting of the Variety Artists' Federation last Sunday, a resolution was passed calling for full salaries for acts in the halls at the expiration Jan. 30 of the present 12-week co-operative agreement between artists and managers.

Manager Gulliver, the first to complain of conditions when the war broke out, was the first to agree to the new arrangement.

The general opinion is that while old contracts must stand, all new bookings made for the halls will be at a reduced salary scale, as against the prices prevailing before the battle commenced.

Throughout the co-operative period when paying halls were taken over by individuals to evade the conditions of the co-operative agreement (this leaving the lightly attended places to "co-operate") not a word of such invasions by the managers was printed in the V. A. F. official organ as a warning to artists.

Had co-operation again been voted for by the Sunday meeting, a large number of Federation members stood ready to resign from the organization.

KNOBLAUCH'S LATEST VERSION.

London, Jan. 20.

Edward Knoblauch, author of "Kismet," has prepared another, but condensed, version of his big dramatic success, to be used by Oscar Asche and Lily Brayton in the music halls.

It is entitled "Another Night in the Life of Hadji the Beggar." It begins, as did "Kismet," with the wily mendicant asleep outside the mosque and finishes the same way.

TWICE NIGHTLY FAILS.

London, Jan. 20.

"A Daughter of England" closed at the Garrick Saturday. It had tried to establish in the West End a twice-nightly policy for dramatic productions. Arthur Bouchier says the public felt under this system of playing they were not seeing a full performance.

"The Girl in the Taxi" will be revived at the Garrick Jan. 23.

CONTINENTAL BILLS.

In Berlin, the Wintergarten bill, starting Jan. 15, included Else Berna, Ludwig Amann, Barnes and King, Paul Julich, Perzina, Grete Wiesenthal, Paul Beckers, Robert Steidl, Berat, Obersteirm Willuhm Trio, Lina Patzer.

In Hamburg the Hansa theatre has the following bill for January: Emil Merkel, Marguerite Gilton, Lilli Baratta, Margherita, Amatis Sisters, Katie Sandwina, Lorch Family, Lucie Renner,

Herman Klink, Klein Family and a sketch, "For Liberty and the Fatherland."

In Amsterdam (Flora theatre), Dortmund (Walhalla). Dresden (Tivoli Palace), Wiesbaden, Nurnberg (Apollo) and Frankfurt shows are being offered of a variety nature.

LIONEL MACKINDER KILLED.

London, Jan. 20.

Lionel Mackinder, a musical comedy player and husband of Gracie Leigh, was killed in battle last week.

JOE COYNE AT EMPIRE.

London, Jan. 20.

Joe Coyne has been added to the cast of the new Empire show, which can hardly be placed in readiness before April.

There is a likelihood the book will be by Harry Grattan, and the music by Herman Darewski.

DAN ROLYAT OPENING.

London, Jan. 20.

Dan Rolyat will open at the Coliseum Feb. 8 in a new song scene.

DANCE OUT OF GAIETY.

London, Jan. 20.

George Dance has withdrawn from the Board of Directors of the Gaiety.

REPORTED STOLL PURCHASE.

London, Jan. 20.

A report somewhat authentic, but which can not be confirmed, says that Oswald Stoll will shortly take over the River Tour and Syndicate halls.

This would be a most important music hall move, as Charles Gulliver operates about 16 halls in London, and the Syndicate has 10.

TIVOLI NO MORE.

London, Jan. 20.

The Tivoli has passed away, never to again reappear in the same place.

With the demolishment of the old Tivoli building, the site will be utilized for a large building containing flats and stores.

EDITOR OUT FOR RECRUITS.

London, Jan. 20.

Next week at the Empire Horatio Bottomley, editor of John Bull, will appear for 15 minutes during performances, making speeches for recruits to the colors.

PICTURE BUSINESS BETTER.

London, Jan. 20.

Business in the local picture houses has slightly increased since Christmas.

There is no current demand for war films and none is being made.

INCONSEQUENTIAL PLAY.

London, Jan. 20.

"Kings and Queens," by Rudolph Besier, produced at the St. James Jan. 16, is an inconsequential play. Marie Lohr and George Alexander personally scored in it.

de Courville Coming Over.

London, Jan. 20.

Albert de Courville, director of the London Hippodrome, sailed Jan. 16 for New York.

MARINELLI'S STATEMENT.

The following statement was issued this week in New York by H. B. Marinelli, the international booking agent:

In order to avoid further misunderstandings of any kind concerning H. B. Marinelli, Ltd., London, both regarding certain articles published in press and maliciously circulated statements done purposely to misrepresent facts, I want it to be known that,

Firstly. H. B. Marinelli, Ltd., London, is a Limited Company with an English staff headed by most honorable and capable business gentlemen, and not "dummies." Together with their Solicitor they are taking care of the legal proceedings still pending on appeal from the refusal of the license in London. Meanwhile they are conducting business as heretofore.

Secondly. As to H. B. Marinelli personally (family name "Marinelli" as evidenced by legal documents) this is an entire different matter and can only be dealt with later when proper conditions will permit so as to fix responsibility regarding the various charges set forth in such a way that by cleverly representing the most simple and innocent matters, certain people, aided by the present conditions, apparently have been able to construct a monstrous charge out of nothing. At the same time they also apparently were able to prejudice and bias minds, opinions, judgments and common sense which is most regrettable, but yet excusable under actual prevailing conditions in Europe.

(Signed) H. B. MARINELLI.

KAISER DISAPPOINTED.

London, Jan. 8.

About a year or so ago VARIETY printed the exclusive information that the Kaiser was the first monarch to place serious valuation on moving pictures as a means of recording historical events. The article went on to say that many of the important happenings in his later career had been thus photographed and carefully sealed and stored away for future generations to view.

It is now known that so certain was he that his army would invade Paris almost immediately at the beginning of the present war he had made arrangements with a firm of German film producers to take pictures of his force entering the French capital and that he had intended to personally head the invasion and to be so photographed. He was so positive there would be no alteration to his plans, the German cinematographers had already received their written permission to accompany the general staff with a large motor car on which was built the camera for taking the picture.

LORRAINE CONVALESCENT

London, Jan. 20.

Robert Lorraine sailed Jan. 16 for a sea voyage of six weeks, going to Rio Janerio. Mr. Lorraine is convalescing.



FOUR AMARANTHS
NOVELTY DANCERS.

This week (Jan. 18), Palace, New York. Booked solid on ORPHEUM CIRCUIT, beginning Feb. 1 at Columbia, St. Louis.

Direction, W. L. PASSPART.

LOWE-CONSIDINE PEOPLE MEETING THIS WEEK IN 'FRISCO

Marcus Loew, Attorneys Blumensteil and Ludwig, and John W. Considine Talk Over S-C Situation in San Francisco—Reason Given—To Determine Values of Theatres, Settled Upon Some Time Ago.

San Francisco, Jan. 20.

Marcus Loew and John Considine are in the city. With them are E. M. Blumensteil and E. J. Ludwig, New York attorneys. The meetings held are said to have been to discuss values of various houses passed over to Loew by the Sullivan-Considine Circuit. These theatres now form the Loew western time.

The conferences, according to the story, are necessary to settle or try to settle differences of opinions regarding the values.

E. M. Blumensteil is the attorney for the Timothy D. Sullivan Estate. The late Senator Sullivan was a partner with John W. Considine in the Sullivan-Considine Circuit. E. J. Ludwig is the Loew Circuit attorney.

TANGUAY RESTING.

Permission has been given by the United Booking Offices to Eva Tanguay's oft repeated request of late for a week's rest. Next week Miss Tanguay will remain away from the theatre, opening at Keith's Prospect, Brooklyn, the Monday following, and Feb. 8 at the Colonial, New York.

This week Miss Tanguay is testing the walls of the Keith's Royal in the Bronx. The Wednesday matinee did not have an empty seat, a most extraordinary occurrence on that week day matinee at the big time house over the bridge.

EMMA CARUS' SHOW.

Philadelphia, Jan. 20.

Carl Randall and Emma Carus deny that Mr. Randall will appear in London with Gaby Deslys, as reported by cable from the other side last week.

Mr. Randall is appearing with Miss Carus at Keith's this week. He is under contract to the star for several seasons yet to come, and they will shortly begin rehearsals in a new play, "Maggie Magee," by Jack Lait. Mr. Randall has written the words and music to accompany the book of the play.

Miss Carus will be starred in the production and Mr. Randall will be featured.

JACK CURTIS, ACTOR.

It's all set for Jack Curtis to turn actor for one week at Hammerstein's, playing his original role in "Thomashefsky," the afterpiece doomed to be shown there Feb. 1, and perhaps longer.

The "money end" hasn't been settled yet. Jack is holding out. Tuesday Loney Haskell booked two acts of Rose & Curtis, thinking it would help some, but the firm immediately held a con-

ference, and declared Loney had tried to put something over.

It seems Mr. Curtis is necessary to the piece, or some of the people who saw him when last appearing as an actor in it, believe he is. Jack has an expert accountant calculating the cost of a trip to Bermuda by the way of Panama and six weeks at the Exposition, besides estimating how much he can lose in stud at three sittings. When the returns are in, Jack says he will be ready to talk business with Hammerstein's.

TRULY SHATTUCK PLAYING?

Accounts appear to agree that Truly Shattuck, reported as missing, is playing an engagement somewhere, either in this country or around Panama. The Hotel Maryland proprietor states he believes Miss Shattuck left his hotel to keep a theatrical engagement. The day before she left town, Miss Shattuck phoned Miss Gorman's manicure parlors in the Putnam Building, saying she had just received a contract and had to leave the city in haste. She asked if her hands could be manicured that day. When told no one could call that afternoon, but someone would in the morning, Miss Shattuck replied she had to leave the same evening, taking two young girls along she needed in her act.

A couple of letters, one written to Mrs. Tom Lewis and the other to Eddie Darling by Miss Shattuck about the last time she was heard from in New York, indicated a condition of despondency on her part.

DAMA SYKES' PART.

Dama Sykes has taken the role created by Elizabeth Murray in "Watch Your Step" at the Amsterdam. It is said Miss Murray was dissatisfied with her part from the opening of the production. She held a season's contract with Charles Dillingham for the show, but left it Saturday.

Miss Murray has a standing offer to play the Orpheum Circuit any time she wishes to open on that tour.

MELNOTTE-NIP WED.

San Francisco Jan. 20.

Pearl Melnotte and Tom Nip were married Jan. 9 at Stockton, Cal. Miss Melnotte is of the Melnotte Sisters, and Mr. Nip of Nip and Tuck. Both acts are playing on the same bill over the Loew's Western time.

Married in Wilmington.

Wilmington, Del., Jan. 20.

Charles J. Adler of "The Dream of the Orient," was married to Emelia H. Schacht, of the same company, Saturday afternoon by Mayor Harrison W. Howell.

MERCEDES CANCELED.

Portland, Jan. 20.

Mercedes and Mlle. Stanton, on the Orpheum Circuit, did not appear here. Their local engagement was cancelled by the Orpheum management after Mlle. Stanton declared she was unable to go on because of a bruised shoulder.

During the week Mercedes and Mlle. Stanton were at the Orpheum, Seattle, with their piano-telepathy act. Mercedes has such a severe attack of artistic temperament that Manager Reiter was pleased when the act closed Saturday night. Wednesday night Mercedes' act failed, owing to a jumbling up in their code or a break in the "thought-transference," which he claims sends messages from the audience to Mlle. Stanton on the stage. When she failed, Mercedes "bawled" her out from the audience and rushed to the stage, where he is said to have threatened several kinds of dire calamities to everyone in the house. Manager Reiter gave the erratic performer a call for his unwarranted action.

When the act reached here and it was discovered Mlle. Stanton was so badly bruised she could not perform, the local Orpheum management got Mr. Reiter on the phone and found out the latter's experience, when Mercedes was informed his local engagement was cancelled, and he departed for San Francisco.

\$2,700 SINGING CO.

Chicago, Jan. 20.

Carolina White, the famous opera singer who gathered more publicity around Chicago during the past opera season than Mary Garden gathered in this section in her entire life, has intimated that she might enter vaudeville for a short spin.

Claude Humphrey, manager of the local U. B. O. office, has conferred with Miss White and learned that she has a vehicle in "The Secret of Suzanne" in condensed form. The piece will require three people.

If the salary question is overcome, Miss White may open at the Majestic, afterward touring the cities where she has appeared in opera.

Jessamine Allen, local representative of the Boston Lyceum Bureau, has gone to New York to complete negotiations with the United Booking Offices for the vaudeville debut of Miss White. If accepted for a vaudeville route, Miss White will probably offer "The Secret of Suzanne," one of Wolf-Ferrari's miniature operas. Thomas Chalmers will handle the baritone role with Miss White.

The salary is quoted at \$2,700 for this production, although it is understood Miss White has been submitted as a single attraction for \$2,000 weekly.

Eddie Ross with Cort Show.

Eddie Ross, the black-face comedian, was engaged at the last moment for John Cort's "What's Going On," which is now in rehearsal. Ross does his vaudeville specialty during the show.

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

MEMBERSHIP LIST FULL.

The Comedy Club, organized with a limited membership of 100, has its list filled. They are:

| | |
|----------------------------------|--------------------|
| Frank Conroy, president | Herman Weber |
| A. Frank O'Brien, vice-president | Earl Reynolds |
| August Dreyer, treasurer | Harry Weber |
| William Woolfenden, secretary | John B. Simon |
| Aaron Kessler, Ch. House Com. | Poster Ball |
| Best Leslie | Roland West |
| Gene Hughes | Bart McHugh |
| Everett Ruskay | Floyd Stoker |
| Hugo Morris | Allen Dinehart |
| H. J. Fitzgerald | Harry Pincus |
| N. E. Nanwarring | Paul Durand |
| Martin M. Marcus | Eddie Goodrich |
| Maurice Goodman | Emil Subers |
| Homar E. Mason | Johnny Ford |
| Ray Myers | DeWitt Mott |
| Mark Aron | Harry Cooper |
| George O'Brien | John C. Kysen |
| Charles S. Breed | Edgar Dudley |
| Tom Mahoney | Ben Piermont |
| Franker Woods | Ed. Morton |
| W. J. Halligan | Ray Hodgdon |
| Tommy Gray | William Montgomery |
| Murray Fell | Jimmy Hussey |
| Joe Pincus | Paul Collins |
| T. Roy Barnes | Frank Otto |
| Joe Maxwell | Clark Brown |
| Joe Keaton | Irving Cooper |
| Buster Keaton | Murray Abrahams |
| Lee Muckaufuss | John R. Gordon |
| Franklyn Ardell | Low Golden |
| E. V. Darling | Joe Prenshaw |
| Philip K. Dalton | Al. Wohlman |
| Donald McAvoy | W. J. Sullivan |
| Fred Mace | Roy H. Butlin |
| George Bierbauer | Doctor H. Hyman |
| Mort Fox | Fred. Whitfield |
| Arthur Blondell | Harry Brown |
| George P. Murphy | George W. Scott |
| Bruce Duffus | Harry Fox |
| George Whiting | Van Hoven |
| Jack Flynn | Kellar Mack |
| George LaMalre | Frank Orth |
| Jack O'Quill | Harry Carroll |
| Doctor Stern | Dave Ferguson |
| Maurice Rose | F. C. Schenberger |
| Jack Allman | Fred Berrans |
| George M. Perry | Herman Berrans |
| | Lewis B. Madden |
| | Burton Green |

The club intended holding a benefit performance Jan. 24. It has been postponed to Feb. 7 at the Candler theatre.

ADELE BLOOD AT \$800.

\$800 will be the price Hammerstein's will pay next week for Adele Blood as headliner. Miss Blood and her husband, Edwards Davis (a former clergyman, now an actor), received publicity the latter part of last week, through divorce proceedings. At one time Miss Blood supported Davis in vaudeville sketches. Lately she appeared as the star of a play that had a brief New York engagement.

Hammerstein's expects an African baboon called "President" to open on its program of Feb. 1. Alec Lauder, brother of Harry, will be featured also that week.

BECK GOING WEST.

Martin Beck is going west and south, first to Chicago to attend the annual meeting of the Western Vaudeville Managers' Association and other corporations, to be held in the Windy City Jan. 25, then southward over the Orpheum Circuit towns, stopping at other cities as well.

EVELYN ON THE COAST.

The present tour in vaudeville of Evelyn Nesbit and Jack Clifford extends into May, booked through H. B. Marinelli, who has also secured the dancing couple engagements over the Orpheum Circuit, principally on the Pacific Coast, to be fulfilled in July and later.

Joe Schenck has been elected Commodore of the Beechurst (L. I.), Yacht Club. The Commodore celebrated by giving the club an entertainment Wednesday evening.

LATEST FILM COMBINATION BRINGS ABOUT MANY RUMORS

Equitable Film Corporation, with \$1,000,000 Capital, Has Expert Moving Picture and Showmen Connected With It. Others Equally Important Reported Behind New Concern. Pat Casey, William E. Gilmore and Dwight MacDonald Interested

The latest film combination (Equitable Film Co.) has brought out many rumors during the past week. Those most prominently known who are active in it are Pat Casey, William E. Gilmore and Dwight MacDonald. \$1,000,000 is the Equitable's capitalization.

None of the men mentioned would give any information when called upon by a **VARIETY** representative. Each is thoroughly experienced in the picture business. Pat Casey is a theatrical showman of quite some renown, who has had an extensive course in pictures through having been the mainspring of the Klaw & Erlanger-Biograph long series of feature films (one of the first on the market). Mr. Gilmore was at the head of the Edison company some years ago, and but recently returned from a long stay on the other side, it is said. Mr. MacDonald was instrumental in the formation of the Motion picture Patents Co., often called "The Picture Trust."

An action commenced this week to restrain the General Film Co. from further circulating the K. & E.-Bio feature product has a direct relation to the new company, according to report. Other signs indicate that besides the prominent men named in connection with the Equitable, it is most likely that others, equally prominent in the show and picture business, are also concerned.

Just what the ultimate object of the Equitable is no one appears to be able to state with any positiveness. General report says it is in the field and fully equipped to handle any contingency. This is accepted by many to denote the Equitable is after a wholesale consolidation of the feature film branch of the picture industry.

MORE MONEY IN PICTURES.

The story came out Thursday that the man named Harkenson, in the Tombs on a charge of having embezzled something like \$50,000 from the banking concern with which he was connected, had invested the money, or most of it, in the Irene Tams picture company.

The Tams Co. was formed with Miss Tams as the featured star and was marked for releases through the Warner's Features.

The company is said to have suspended operations this week and that Miss Tams left for Pittsburgh Tuesday.

When arraigned Harkenson refused to state just what sources got the money.

PROVIDENCE CASE TRIED.

Providence, Jan. 21.

The action brought by the Providence Theatre Co. (operating Keith's

theatre here) against Frank Conroy and George Lemaire, was tried today. The court reserved decision, pending briefs to be submitted on the point whether a New York State corporation (such as the Co. is) can sue out an attachment in Rhode Island. Under this proceeding, Lemaire was civilly arrested and confined for four hours.

The defendants are members of the Conroy and Lemaire vaudeville act. They were attached on a Monday morning here, when due to open at Keith's, upon the allegation they had committed a breach of contract and were about to leave the state. The men were placed under bond at \$1,000 and deposited cash as surety. The damages named in the papers is \$350, the amount of their salary for the week.

A. F. OF M. ON COAST.

For the first time in the history of the American Federation of Musicians the annual convention of the organization is to be held on the Pacific Coast, May 17, in San Francisco.

The New York delegates will be Eugene A. Johnson (by virtue of his office as president of No. 310), Edward Canavan and Nic Briglio.

At a meeting of Local No. 310, American Federation of Musicians, last week, Joseph Knapp was elected treasurer to fill the vacancy caused by the death of E. A. Hauser, who had held the office for about fourteen years, President Johnson being inducted into office last week.

Boston, Jan. 20.

Sousa is billed for Feb. 14 in Mechanics' Building with 400 musicians for a benefit for the Musicians' Union. It will probably make the biggest box-office figure in years, the advance sale already breaking records.

BUCK TAYLOR'S VACATION.

Philadelphia, Jan. 20.

After five years of continuous service, M. W. (Buck) Taylor, general manager of the Fred Zimmerman, Sr., theatres, left early last week for a trip to California for a rest. He will return late in February.

"MELTING POT" FILM.

A cable was received by Walter Floyd last Saturday from Israel Zangwill granting permission to a feature photograph version of "The Melting Pot" being made with Walker Whiteside slated for the principal part. Three companies have been bidding for Whiteside's camera services.

CLANCY LOSES POLI.

A rather large surprise was handed the vaudeville fraternity Thursday upon hearing that S. Z. Poli, the New England vaudeville manager, had withdrawn his small time theatres from the James Clancy booking agency.

The withdrawal places all of the Poli vaudeville theatres in the United Booking Offices for supplies. Poli has been attached to the U. B. O. as far as his big time theatres were concerned, since abruptly leaving the William Morris agency some years ago. There is but one big time Poli theatre left, Poli's Scranton. Reports are about that this house will shortly play pop vaudeville along with the others.

When small time vaudeville was young, Mr. Clancy took hold of several Poli theatres that were not looked favorably upon by their proprietor and sent them into the winning class, with pop variety bills. Mr. Clancy bought acts cheaply, devoted his entire time and energy to building up the Poli small time business, until Poli admitted Clancy's efficiency by throwing his big time houses into the small time class.

Poli was in New York Thursday, according to report, and removed his houses from Clancy's office without notice to his long-time faithful booking agency. It is said that Bruce Duffus, with the Clancy agency, may be added to the Poli booking staff, headed by P. Alonzo in the U. B. O. Nelson Burns is Mr. Alonzo's chief assistant in the Poli bookings.

Mr. Clancy, according to report, will continue his agency in the Putnam Building, accepting such houses to book without reserve as may be presented to him. While handling the Poli bookings, it is said Mr. Clancy often declined to take on other theatres, owing to that connection.

Proctor's Newark, Reopening.

Newark, Jan. 21.

F. F. Proctor's Park place theatre will resume vaudeville Monday, playing the same style of show as at the Fifth Avenue, New York.

Lawrence Goldie will place the first week's bill at the Proctor Newark house, afterward booking but the 5th Avenue, the Proctor staff taking charge of the Newark bookings.

EDNA MAY'S SKETCHES.

Two sketches are used this week by Edna May Spooner at the Flatbush, Brooklyn, where she is starting a Loew Circuit tour. The engagement was engineered by Jule Delmar.

Miss Spooner's playlet the first half was "The Obstinate Family" and this last half "My Lady's Telegram."

Managerial Dance Contest Postponed.

The modern dancing contest for managers and agents, to have been held Thursday night, at the Riviera on upper Broadway, was postponed until next Thursday night at the same place.

The principal reasons for the delay seem to be cold feet and the entrance fee, \$5 per couple. Prizes were to have been awarded the winners.

\$100,000 DAMAGE SUIT.

A New York Supreme Court action has been commenced against the Columbia Amusement Co. for \$100,000 damages. The plaintiff is the Freidenrich, Gersten & Baer Amusement Co., which controls the Prospect theatre in the Bronx. Besides the Columbia Co., its officers and directors are named as defendants.

The moving papers allege a conspiracy against the Gersten Co. and the Prospect theatre, on the part of the Columbia Co. group, including Edwin D. Miner, who operates the Miner's Bronx house (playing Columbia attractions). The complaint follows the usual trend of theatrical actions of this sort against what is claimed to be monopolistic control. The Columbia Company is charged with controlling about all the burlesque theatres and companies of the country.

The Prospect theatre nominally belongs, as far as the profession knows, to Frank Gersten. After many policies, it took on Progressive Wheel burlesque early in the season. Later this "opposition" to the Columbia passed away, when Gersten arranged for a stock engagement for four weeks with the May Ward "Dresden Dolls" show. The Ward show did not open at the Prospect, but during the time it should have been there, played some Columbia Circuit houses. It is probably this special instance will be an important item in the case when reaching trial. House. Vorhaus & Grossman, of 115 Broadway, are the attorneys for the plaintiffs. Leon Laski, of 160 Broadway, will represent the Columbia Co.

Another damage suit has grown out of the same circumstances. The May Ward Theatrical Co. is said to have brought an action against the Columbia Circuit, alleging breach of verbal agreement to retain the Ward show on the Columbia time. J. Robert Rubin, of 163 Broadway, is Ward's attorney. Mr. Laski will also defend that action for the Columbia.

AGENCIES INVOLVED.

George H. Bell, Commissioner of Licenses, was notified by Fulton Brylawski, the secretary of the Charities Organization in Washington, D. C., last week that circus acts from New York, there to appear in a "society circus" arranged by one Thomas Reynolds, had not received a penny after working a full week. The matter was brought to the attention of Brylawski by a mother in one of the acts, who did not have enough money with which to feed her baby.

The Trixie Friganza Agency and the Amalgamated Vaudeville Offices supplied the acts for the circus. When the agencies were notified, each sent money to help some of the acts. The Trixie Friganza office sent \$36 and the Amalgamated \$16.95.

The acts were Flying Nelsons, Damascus Troupe, Flying La Bells, The Zobinos, The Kineros, Unicycle Hayes, Gegoire-Elminas, Auquenelta Sisters, Atlas Troupe.

The Friganza Agency has temporarily suspended since the Washington incident.

FORBID REVUE ENGAGEMENTS UNLESS AGENTS FIRST SUBMIT

**United Booking Offices Commission Men Instructed to Inform
Booking Manager Before Placing Acts With Produc-
tions—Nothing Said About "Booking Direct."**

Agents doing business through the United Booking Offices have been instructed that before placing acts with musical productions hereafter the names of the turns must first be submitted to S. K. Hodgdon, the U. B. O. booking manager.

A recent booking with a musical comedy, through which the act had to be abruptly taken out of set programs, brought about the order.

While the revues have drafted many vaudeville acts of late the U. B. O. apparently has given the matter no concern, although the latest order to agents would indicate the revue engagements have not passed unnoticed.

Nothing has been officially stated as yet regarding acts booking direct with productions, as most always is the case where an agent might be involved.

At the meeting when the agents were informed regarding production acts it is said the commission boys protested against some of the United's office booking men not making themselves more accessible to all agents. They were promised it would be looked into.

GARDEN'S "CRYSTAL RUN."

A "Crystal Run" will be shown in the "Made in America" show at the Winter Garden. It will be of glass, electrically illuminated from beneath in several colors. The runway will resemble in design that used in "The Midnight Frolics" on the Amsterdam Roof. It is claimed for the Shuberts they thought of the idea before Flo Ziegfeld actually used it. The Ziegfeld glass walk is elevated. The Garden's run will rest on top of the orchestra chairs, as usual.

Norah Bayes has supplanted Valeska Suratt as the principal woman in the new Garden revue. Miss Suratt is said to have become dissatisfied with her role, also finding difficulty in continuing her vaudeville act along the circuits without her. Miss Bayes is reported receiving \$800 weekly for the Garden engagement.

The other women principals in the new Garden show are said not to have become enthusiastic over Miss Bayes' advent into the cast. They had anticipated an easy task in "putting over" songs until the Bayes engagement.

One of the bits in the new Garden show will be an impersonation of Ziegfeld, taken by Lew Brice, with appropriate dialog.

JACKSON'S SUNDAY CONTRACTS.

The contract made by Joe Jackson with the Shuberts for an engagement in "Made in America," the new Shubert show opening at the Winter Garden probably week of Feb. 15, does not provide for Jackson's appearance there

in the Sunday concerts during the run of the show unless Jackson receives pay for the extra performance.

BOHM'S ROAD SHOW.

Frank Bohm is preparing for a vaudeville road show to be launched March 1, with Singer's Lilliputians at the head of it. The remainder of the program will be made up of six foreign turns, never appearing previously upon the American vaudeville stage. Bohm has the list of the acts, but will not make the names public.

The tour is to extend to the Pacific Coast and play a Klaw & Erlanger-Shubert route at a one dollar scale.

Claude Saunders will be in charge of the road troupe. Its opening stand will be Parson's, Hartford.

Ned Wayburn will attend to the staging of the midget collection in a series of numbers that will compose about an hour's revue for the show.

Roof's Classical Dancers.

The New York Roof will have the Morgan Girls (6 of 'em) from Los Angeles, as a turn for its dancing floor. The Morgan young women do classical steps in classical raiment, which hides but little. They have been appearing "afternoons" at the Waldorf of late. Max Rabinoff appears to be the New York director of their dates.

Progressive Bankrupt.

An involuntary bankruptcy petition was filed last Saturday against the Progressive Circuit, the former Progressive Burlesque Wheel. I. Miller, Walter Maxey and Frank Calder were represented by Leon Laski, as the petitioners. Their claims amounted to about \$2,000.

The Progressive Circuit's liabilities, actual and contingent, are said to be about \$100,000, with no assets of moment.

POSSIBLE RECRUIT.

Pittsburgh, Jan. 20.

Philander C. Knox, Jr., son of the former secretary of state, and his wife, formerly May G. Boller, a shop girl, are no longer living in their charming cottage in Charleston, W. Va., but have separated. Mrs. Knox declares she will file a suit for separation and will accept a vaudeville offer.

NEW PRODUCING FIRM.

Carter De Haven and Nate B. Spingold have formed a partnership for the production of "girl acts" for vaudeville. Their first effort will be shown out of town in about three weeks. It will contain ten girls, all principals. (Costumes by Mme. Frances.)

IN AND OUT.

Sam and Kitty Morton did not open at the Palace, New York, Monday, reporting ill. Conroy and Lemaire replaced them.

Chief Caupolican was taken ill and could not play the Orpheum, St. Paul, this week. Grace De Mar is there instead.

The Ray Dooley Trio, for Keith's, Boston, this week, dropped out of the bill through illness.

Monday morning Arthur Hammerstein notified Jack Wilson if the latter "walked out" as he had threatened to because of billing, Hammerstein's would sue the act (Jack Wilson and Franklyn Battie) for damages. Wilson left the theatre but returned in an hour, rehearsed and appeared.

Ryan and Tierney left Tuesday to open at the William Penn, Philadelphia, replacing Cameron and O'Connor.

Coogan and Cox left the American bill the first half, owing to illness.

One show was lost by Conroy and Lemaire in the Palace Thursday, while at Providence. Harry Breen filled in for the matinee.

GOV. OPENING PALACE.

Chicago, Jan. 20.

Monday, Jan. 25, the new Palace, Fort Wayne, Ind., will open with the United Booking Offices show, booked jointly between the New York and Chicago offices.

A special train, chartered by C. S. Humphrey, the local U. B. O. manager, will carry a number of local celebrities to the scene.

The governor of Indiana will formally open the house.

EMPIRE CITY REUNION.

There is a possibility of an Empire City Quartet reunion in a Keith vaudeville house shortly. In fact, the date is given as Feb. 1 and the theatre as the Alhambra. It is said Harry Cooper, and Mayo and Tally, three of the original members of the quartet, are booked at the Alhambra for that week, in their respective acts. The fourth original is Irving Cooper, now an agent in New York.

"ON FILE" HELD OVER.

"On File," the "On Trial" travesty at Hammerstein's, written by Tommy Gray, has been held over for another week.

BRUSSELS NORMAL.

In a letter received this week by Charles Bornhaupt, the foreign agent in New York, from his London connection, the Will Collins Agency, it said that Walter Frere of that office had made a trip to Brussels, where he found the city normal.

The Folies Bergere (playing a Flemish revue), the Gaiety (with a French revue) and the Wintergarten (with vaudeville), all are doing business, the letter stated, as well as the restaurants and cafes, also all picture houses.

Sydney Blow, the English producer connected with the Collins agency, will shortly leave London for New York.

COMPLETE BILL WEEKLY.

Chicago, Jan. 20.

Roy D. Murphy, the new American representative for the Fuller-Brennan circuit of theatres in Australia, arrived in Chicago this week, delegated by his circuit to establish a permanent American headquarters in this city. Murphy will send a complete bill from Chicago weekly, the circuit paying transportation both ways and issuing a play or pay contract for a route aggregating from 20 to 30 weeks.

NO RICKARDS CUTS.

Sydney, Dec. 15.

The present war has not caused a cut in salary to the vaudeville artists, as far as the Australian vaudeville situation is concerned, on the Rickards Circuit, according to a statement issued by that chain. In some of the theatres a cut has been agreed upon or enforced, but Hugh D. McIntosh, who controls Rickards time, has evolved another method which, in the main, has proven satisfactory.

When it became necessary to adjust the engagements to the circumstances of the war, the problem as far as this circuit is concerned was solved by a slight curtailment of contracts.

MUSICAL MEMOS.

Remicks has added four new exploiters of songs to its staff. Jack Sturgis, Arney Henry, Gus Wicke and Tommy Brackett are the new men.

Nathan Spector, who wrote the music for the ballad, "Until the Very End," which Karl Jorn has accepted, has joined the writing staff of the Shapiro-Bernstein Co.

A boy on Broadway last Saturday was selling sheet music of "Tipperary" for five cents a copy. This is 30-cent music.

LYRIC, MOBILE, POP.

New Orleans, Jan. 20.

The Lyric, Mobile, commenced a pop vaudeville policy Monday, with bills booked through B. F. Brennan of this city.

Chicago Paper Suspends.

Chicago, Jan. 20.

The creditors of Jack Lait & Tom Bourke, Inc., yesterday filed involuntary bankruptcy petition against the corporation, alleging over \$15,000 liabilities with about \$1,000 assets.

The Saturday Telegraph, which Lait and Bourke first started (with Lait withdrawing from the corporation last August), suspended publication last week. Bourke at present is confined in a local hospital by illness.

Sheridan Sq. Continues.

Pittsburgh, Jan. 20.

An increase in business at the Sheridan Square Theatre last week caused the house management to rescind its vaudeville-closing order. The number of acts and performances will remain the same in future, but the show will run continuously. Johnny Collins of the United Booking Offices is to continue booking it.

OPPORTUNITY!

Opportunity is something that most people let pass, and he is indeed a wise man who grasps an opportunity when a decent one presents itself. It is something that does not knock at our door every day, and, oh, how lonesome it is to sit alone waiting for an opportunity that came to you once and got away, through lack of common sense.

Failure to see something worth while often means failure in life.

Why do people let chances of a lifetime slip by?

No man or woman wants to let anything good pass, but many of us are inclined to be otherwise, egotistical, selfish and hateful. If you were sure you could benefit yourself and also benefit the great majority, wouldn't you be very foolish not to grasp the opportunity?

Can you offer any sane reason why you should not grasp a golden opportunity now above all other times, by joining and supporting the White Rats of America?

What can the White Rats do for you? They can better conditions for you and could get you a square deal if you would give the support that you should give to the White Rats. You will pay \$25 or \$50 to join a social club, but you will not give \$10 a year to protect your business. The White Rats has already bettered conditions and have achieved success for you and your profession with only half-hearted interest and support.

Do you not realize how much more good we could do if we had the solid support we should have?

Do you not know you cannot win anything worth while as an individual? You are not dealing with an individual, you are dealing with a well organized body, and as an individual you are lost in the shuffle. If you have a family to support, is it not only fair that you should protect the business that is giving you a living so that you can support your family?

The actor to some people may be a joke and some people believe that his profession is not a business; but any man who can earn a decent living to get the necessities of life is indeed in a business, and her or his business is far from being a joke. All he needs to do is to uplift and protect that business which he has not protected in the past. The work the actor does cannot be done by his employer. The player has a gift from God. Isn't that gift worth protection?

The gift has brought you many a dollar, Mr. Actor, and if you are not doing as well now as you should be doing, there is a reason.

The manager has protected his end of the business.

HAVE YOU PROTECTED YOURS?

It is now up to you to better yourself and conditions in general, unless you believe in allowing the manager to tell you how much you should work for, how you should do your act, work where he chooses to have you work no matter how much your expenses may be, and work only when he chooses to work you, although you have an act that is pleasing and saleable. If you feel that the manager should rule your end of the profession, then go on as a great many have been going on as individuals. Don't join the White Rats, but just as sure as the sun shines you will realize your mistake.

Perhaps you do realize it now. I hope you do, because there never has been a more opportune time for you to become active. If you are cold-blooded and don't want love or friends, then prove you are cold-blooded and protect your business. If the White Rats are eager to help you, and you know well they have helped you, it's only fair for you to protect the White Rats. There never has been any other organized body that ever accomplished for you or your profession in a business way, not mentioning the fraternal side, that which the White Rats has accomplished.

The opportunity is here and it is up to you to grasp it. Don't fool yourself, because you are the only one you are fooling.

Don't say you cannot pay your dues because you have no money, when in reality you are spending Ten Dollars at least every week in some foolish way.

Look after your business, Mr. Actor. You can only do so by organizing.

Are you going to let the opportunity slip by?

Watch your step—walk quickly into your Organization.

Join the White Rats.

SAFETY FIRST.

FRANK FOGARTY.

BUTTERFIELD BUYS IN.

Chicago, Jan. 20.

W. S. Butterfield of the Michigan vaudeville circuit, has bought an interest in the Apollo, Chicago, and will assume active charge, utilizing it as a "try out house."

It will be booked through the Association.

Lowell Opera House Closed.

Lowell, Mass., Jan. 20.

The Lowell opera house, one of the oldest amusement establishments in the town, has closed.

Recovering from Accident.

Philadelphia, Jan. 20.

Thomas Howard, of vaudeville, who accidentally shot himself in the left breast, Jan. 11, at his home, 1529 Swain street, is convalescing in the Hahnemann Hospital. At the time Mr. Howard shot himself, it was stated that he had done so with suicidal intent, but this is denied by both Howard and his wife, who was with him at the time of the shooting.

It is explained Howard was practicing with a rifle, used in his act, when it accidentally discharged.

WORKING FOR CONTRACT.

The White Rats were represented at conference with Commissioner of Licenses, Geo. H. Bell, at his office, Friday, Jan. 15, 1915, by Wm. P. Burt, Arthur F. Driscoll and Will J. Cooke, called for the purpose of discussing the employment agency law, placed on the statute books of the State of New York some few years ago through the efforts of the White Rats.

At this conference were represented the Actors' Equity Association in the persons of Francis Wilson, its president; Howard Kyle, secretary, and Paul M. Turner, its attorney. Mrs. Fitzpatrick, of the Actors' Society, was there to represent that organization, and Maurice Goodman represented the United Booking Offices.

The conference was very harmoniously conducted and the Commissioner showed a disposition toward co-operation. His statements were to the effect that he was only too willing to co-operate with the White Rats and other actors' and managers' organizations in an effort to get for the actor and actress an equitable form of contract.

So after many years of persistency, it now looks as though the agents in New York will be issuing an equitable form of contract.

If the mandamus proceedings, to be brought by the White Rats through a friendly arrangement with the Commissioner in order to get an interpretation of the law by the courts, are not successful it is the purpose of the Organization to bring to the notice of the District Attorney, agents who are issuing inequitable contracts and in this way try to compel all agents doing business under the law, to issue what will be construed by the courts as a fair contract. If the efforts in the direction of the District Attorney fail, it is the purpose of the White Rats, together with the Actors' Equity Association and any other interested bona fide actors' organization, and reputable managers, to go before the legislature and ask for the passage of a new law that will be workable, if the present law should not stand the test; but it has always been the contention of the White Rats that the present law is a good one and the officers of the White Rats feel confident that the matters they have in mind in connection with the bringing about of some final opinion on the law will be successfully terminated in upholding the law, which as stated above, they have always considered to be workable.

SPECIAL NOTICE

Fogarty Night

At the Club House
Saturday evening, Jan. 30.

Big reception to be tendered to our Big Chief on his return to New York. The entire profession invited to attend. Entertainment with many surprises and a heart to heart talk by the Big Chief.

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

WITMARKS WIN.

In the case of M. Witmark & Sons vs. Harold Atteridge for alleged violation of contract Justice J. Giegerich in the Supreme Court of New York last week handed down a decision in favor of the music publishers.

The Witmarks engaged Atteridge to write under a two years' contract. It expired January 6, 1913. The Witmarks contended certain songs Atteridge wrote were rightfully their property and sued for an accounting. The Witmarks alleged that Atteridge was working for others at the same time he was under contract to them.

Justice Giegerich's decision said in part:

"I find nothing inequitable in the contract between the plaintiff and Atteridge. It is quite different from the contract in Witmark vs. Peters, in that it provides for a substantial weekly payment to the author. Nor do I find any lack of mutuality."

ONLY VAUDEVILLE LEFT.

Edmonton, Can., Jan. 20.

With the closing of the Empire Edmonton is practically theatreless, with the exception of vaudeville. The Players Stock company, at the Empire, left for Moose Jaw for an indefinite engagement.

OLD CLAIMS NO GOOD.

Chicago, Jan. 20.

Artists holding old salary or contract claims against the Kansas City Hippodrome have apparently little chance of ever realizing anything resembling a collection, since the only asset the company had was a lease on the property, and this was recently forfeited for non-payment of rent.

Frank Talbot was general manager of the operating company. Talbot also owns an interest in the St. Louis Hippodrome.

The Kansas City house is now being operated through the Affiliated Booking Co., which is responsible, although not liable for old claims contracted by its predecessor.

RUNNING FOR MAYOR.

Cambridge, Mass., Jan. 20.

Geoffrey L. Whalen has announced himself as a candidate for the mayorship of Cambridge on a Reform ticket. Whalen, who is a member of the White Rats, is known professionally as "The Spellbinder," being an actor, author and lecturer.

Cortelyou with Simons.

Chicago, Jan. 20.

Bert Cortelyou who has been handling the booking of the Allardt circuit in the Western Vaudeville Managers' Association will leave that circuit shortly to join the staff of the Simons Agency.

Cortelyou was formerly private secretary to both C. E. Bray and C. E. Kohl.

"Gay New Yorkers" First.

Jack Goldenberg's "Gay New Yorkers" will open the Imperial, St. Louis, as a Columbia Main Circuit house Sunday, Jan. 31.

VARIETY

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SIME SILVERMAN, President

Times Square New York

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PARIS.....66 bis, Rue St. Didier

ADVERTISEMENTS

Advertising copy for current issue must reach New York office by Wednesday midnight. Advertisements for Europe and New York City only accepted up to noon time Friday. Advertisements by mail should be accompanied by remittances.

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Foreign 5
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Vol. XXXVII No. 8

Grace La Rue is at Palm Beach. She heads the Hammerstein bill Feb. 1.

Mary Balsar has withdrawn from the Priscilla Knowles tab stock at the 14th Street theatre.

Since July 9 every theatre and picture house in New York has fully complied with the fire laws.

May Ward filed a petition in bankruptcy this week. Liabilities about \$17,000.

Bert Baker has been advised by his physicians that he will not have to undergo an operation.

Jack Shea has a lease on the Lyceum, Ithaca, N. Y., and is giving the house a five-act show.

Grace Carlisle has been engaged for the Boston company of "A Pair of Sixes," to replace Josephine Parks.

S. Z. Poli will leave Philadelphia Jan. 27, by boat for San Francisco, remaining away four weeks or longer.

The Lyric and Globe theatres, McKeesport, Pa., suffered \$25,000 damage Monday night from fire which started next door.

Richard Bennett will play "The Vanity of Man," a Paul Armstrong sketch, when first appearing in vaudeville at the Palace, New York, Feb. 1.

Gertrude Maitland, last season with Fiske O'Hara, has been engaged by Wilton Taylor to appear in "Why Men Go Wrong," at Hammerstein's next week.

When the City theatre at David City, Neb., burned last week, the Leighton Players there lost everything they had. The building was a complete loss.

Harry Brown, of comic opera fame, who has been seriously ill with heart trouble during the past year at his home, Blue Point, L. I., is on a fair way to recovery.

The Majestic, Detroit, seating 1,850, costing \$200,000, managed by C. Arthur Caille, will be ready for business by May 1.

When William Faversham leaves the Maxine Elliott tonight the house will not remain dark, as Robert Priest has his South American feature film booked in for two weeks.

On Jan. 24, the Olympic, burlesque house of Cincinnati, will have a new manager. Willis F. Jackson, the present incumbent, will be succeeded by Charles Walters, now manager of the Gayety, St. Louis.

After closing for over a year the Carthage (N. Y.), opera house opened Monday with "The Shepherd of the Hills." The house was recently purchased by Carter & Reeder and will be managed by John R. Thorpe.

C. H. Bleich, of Hopkinsville, Ky., who will manage the new Anderson theatre at Anderson, S. C., is arranging for the opening of that house Feb. 18, with "The Singers." Pictures on open dates.

Felber & Shea, operating both the Majestic and Park theaters, Erie, Pa., have appointed T. B. Bayleis, former manager of their Canton playhouse, as manager of the former, and L. J. Gilson, Erie manager of the Reis Circuit, to look after the Park.

The new Hippodrome, Saginaw, Mich., seating 1,600, will be ready for business by Sept. 1 next, according to Mortimer Hoffman, its manager. This Hippodrome (costing \$150,000) will play three popular vaudeville and musical tab shows daily.

Harry Rapp reported to the police Sunday afternoon his Ford had been stolen from the front of his residence on West 142nd street. Late Sunday night he received a phone call from Police Headquarters that the machine had been found deserted at 202nd street and Broadway.

Archie Colby's sketch, "Cloaks and Suits," which has been playing the west with William K. Saxton featured, has been brought to New York for a showing here. This is a skit which Colby claims is not a "steal" from "Potash & Perlmutter," as the impression prevails by its title.

The Selwyns and the American Play Co. have been sued by the Shuberts for an accounting of the profits on "Within the Law." The Shuberts claim there should have been no royalty charge made against the production, as the rights of the play were purchased outright from the author.

Zanko is a French tenor of note who is said at present to be receiving \$500 for one night in society circles. The same Zanko is making a try to get into vaudeville for the same \$500, but this might be his week's salary there. Paul Durand is making the attempt, but the vaudeville managers cannot see a bargain.

William Barwald, late stage director of the Adele Blood Co., has been engaged to direct the new company of "Damaged Goods" and to play the role of the doctor. His wife, Marcelle Forrester, will play the mother. The company opens in Philadelphia Feb. 1 and will play western territory. Rehearsals were ordered this week.

Elizabeth Reiff, a dancer, has brought suit against Dygert & Collier, proprietors of the Bijou, East Rochester, N. Y., to recover \$5,000 damages for injuries received when she fell through an open areaway. Miss Reiff with her partner was leaving the theater after the performance last November and while passing through a dark alley stepped on a shaft leading to the boiler room and fell. She claims that her limbs have been permanently injured.

While Bert Levy, the cartoonist, was playing in Philadelphia a few weeks ago, he received a bill from a millinery establishment for \$70. Mr. Levy did not remember the purchase, so called at the store, accompanied by his wife. The manager there told him a small blonde girl had come into the store the week before with a VARIETY that had Mr. Levy's photo on the back page. She explained he was her husband. The manager fell. Bert tells this story himself and doesn't think he needs an alibi.

In a letter to Fred Lorraine under date of Dec. 31, 1914, Tertius Willson, of Port-of-Spain, Trinidad, known to the traveling theatrical folks as the best posted theatrical man there, has the following to say regarding conditions in that section: "I expect the war has hit the people in your profession rather hardly. We have suffered down here too, but not nearly as much as might have been expected. Things go pretty much as usual, except evening entertainments have been almost entirely given up. Instead of going to dances, dinners and theatres we drill nearly every afternoon and are becoming good soldiers."

TOMMY'S TATTLES.

By Thomas J. Gray.

For Sale or Exchange—A nice box of slightly used make-up (including powder puff). Will exchange for pencils or writing pads. Ask for Tommy Gray, the fellow who played the Alhambra.

Let us write the nation's acts—we care not who plays them.

Met a happy actor Monday. He said: "Nobody is going to sing 'Tipperary' ahead of me on this bill, I'm opening the show."

The fellow who invented dress suit cases never realized at the time how much good he was doing for the small time.

Acrobatic act refused to follow a Keystone comedy picture, saying it crabbed their falls.

There's an act at Hammerstein's next week, entitled "Why Men Go Wrong." Walter Rosenberg purchased a stage box for the entire week.

This might be a good time to remark that all those suggestive songs the publishers wasted so much paper printing are now resting comfortably in the scrap heap.

Edgar Allan Woolf wishes the report denied he intends to go into vaudeville. He said that after he saw our act. But then Edgar was always a sensible sort of a chap.

It is said the new Klaw & Erlanger-Shubert combine will not in any way affect the chorus men.

Willie Collier has nothing to worry him. He says when he gets too old to play a part he can be exhibited as the only actor who never appeared in moving pictures.

PARIS NOTES.

By Ed. Kendrew.

It is reported Leo Falk and Franz Lehar (composer of "The Merry Widow"), lieutenants in the Austrian army, have been taken prisoners by the Russians.

Francis de Croisset, the French playwright, has been wounded in the leg, and at present is in an ambulance, progressing well.

Joe Bridge, secretary of the Ba-Ta-Clan, a Paris music hall, is a prisoner in Germany. Paul Cost, of the "Official des Concerts" (a Paris vaudeville journal now suspended publication, as have all other theatrical papers in France), has been wounded, but hopes to return to the front within a month. Jacques Charles, manager of the Olympia and Marigny, is at the front, with the rank of captain. C. M. Broole the agent has offered his services to the Allies as army interpreter. A. Deval, manager of the Athenee, is serving as an army doctor (he was a medical student and won his degree before he became connected with the stage).

Andre Charlot overlooked one point in his excellent article written for VARIETY's Anniversary Number, in which he referred to the closing of the theatres in Paris, when Germany declared war on France. Over fifty per cent. of the men in the theatrical profession were mobilized and it was difficult to continue the shows at that time. The same situation was not created in England, where conscription does not exist. As one example, more than half of the musicians at the large music halls had to join their former regiments within a few days.

The Theatre Moncey, formerly a legitimate house in the Avenue Clichy, is open with vaudeville. The policy will be continued after the war.

CHICAGO ALDERMEN TRAILING THEATRE TICKET SPECULATORS

Windy City Board Takes Action Against Specs by Asking the Police to Collect Evidence of Alleged Collusion Between Scalpers and House Managers—Revocation of Theatre Licenses Reported Penalty.

Chicago, Jan. 20.

The Board of Aldermen is taking an active interest in theatre ticket scalping, has asked the Chicago Police Department to ascertain if there is any evidence of collusion between the scalpers and the managers. If there is proof the latter are favoring the specs, the aldermen will request the mayor to revoke the theatre licenses of the managers implicated.

This sudden move hits Ernie Young, Herman Oppenheimer and Florence Couthout, who practically monopolize the scalping business here. When the managers accepted licenses they promised to assist in the abolition of scalping. Notwithstanding this assurance the scalpers are still able to secure choice seats for all the local houses.

MIDDLE-WEST BETTER.

Chicago, Jan. 20.

Conditions in the middle west have greatly improved of late, and the show people look for nearly normal conditions within another month.

Reports tell of factories starting up, and some working on double shifts.

Pittsburgh and Cleveland are also reported as displaying more prosperity than could be seen in those cities before Christmas.

GEST IS VINDICATED.

Morris Gest is vindicated, or will be when this week's gross receipts of "Experience" at the Casino are counted up. From indications they will have reached \$12,000 by then. Last week "Experience" did \$7,400 at the Casino, its first there after moving from the Booth, where the final week of that engagement had brought \$5,200.

When Gest announced he wanted to remove "Experience" from the Booth to the Casino, everybody informed him he needed a doctor, not another theatre, although the Shuberts are said to have proposed the Shubert theatre as the next stopping place for the Gest show, with "Tonight's the Night" (at the Shubert) as the proper piece for the Casino.

The Gest choice stood, however, and with the change in theatres business started up. Four thousand dollars has been spent on the outside of the Casino advertising "Experience." There are \$1,200 worth of framed photos on view and electrically-lighted moving figures are being placed in position.

ONLY HOTEL WIFE.

Pittsburgh, Jan. 20.

Registered on the Fort Pitt hotel book is "Earl W. Hipwell and wife." Hipwell for several weeks has occupied a fine apartment. The "Mrs. Hipwell" is Mary Coltay, dancer with "The Pass-

ing Show of 1914," here recently. Hipwell (son of H. H. Hipwell, head of the Hipwell Manufacturing Co.), a millionaire, denies he is married. Miss Coltay, whose stage name is Rose Marye, told a sob sister who called on her:

"No, we are not married yet, but we hope to be. We fell in love at first sight."

The sensational newspaper stories have caused a violent tremor in Pittsburgh's landed society.

"THREE WEEKS" AND POLICE.

Montreal, Jan. 20.

Police summonses were served yesterday upon members of the Del Lawrence Stock, playing "Three Weeks." The cases have been postponed. Thomas Sullivan, a member of the company, has disappeared.

Sale of the book has long been prohibited in Montreal.

PRIZE PLAY LIFE SAVER.

Boston, Jan. 20.

"Common Clay," the annual Harvard prize play which John Craig is presenting at the Castle Square theatre, has proved the season's life saver for that manager. The stock company under Mr. Craig's management is usually many thousands of dollars ahead at this time of the year, but this season before the advent of the prize play the company was behind.

"Common Clay" has been a great success.

D'ORSAY PLAY NAMED.

William A. Brady has decided to name the play in which he is going to present Lawrence D'Orsay, "The Rented Earl." The piece is to open in about a fortnight.

Advertising for Capital.

Buffalo, Jan. 20.

While the Evening Sun's (New York) "War Pictures" were being shown at the Star last week, the promoters of the film advertised in the local papers for an investor who had \$2,000.

Violinsky in Frisco Hospital.

San Francisco, Jan. 21.

Violinsky was removed last Saturday from the Continental Hotel to the St. Francis Hospital, to be operated upon for stomach trouble.

He is in no danger, but has been obliged to cancel two weeks at the Orpheum, Oakland.

State Censor Law Endorsed.

Cincinnati, Jan. 21.

The Federated Catholic Societies have endorsed the state picture censorship law.

FRANCES STARR'S HIT.

Washington, D. C., Jan. 20.

Before a packed house Monday night at the Belasco, Frances Starr opened her new David Belasco play, "Marie-Odile," by Edward Knoblauch, and made a splendid impression. Miss Starr was on the stage most of the time and received much applause, taking many curtain calls at the end of the second act.

The story deals with the Franco-Prussian war. Miss Starr is seen as a young novice in a convent in Alsace. She has a love affair with a soldier, some dramatic action taking place in the convent, all but she fleeing when the Prussians invade it.

Excellent acting is done by her support, principally Frank Reicher, Edward Donnelly, Jerome Patrick and Henry Vogel. There are 29 people in the cast.

The piece opens at the Belasco, New York, next week.

ANOTHER BELASCO SHOW.

The next Belasco production to follow "Marie-Odile" (with Frances Starr) will be "The Love Thought," in which Janet Beecher is to be starred as a female M.D. It is a comedy drama, to be ready about March 1.

SHOWS IN FRISCO.

San Francisco, Jan. 20.

Business has slumped off at the Columbia where "Daddy Long Legs" is on view with Henry Miller as the star. "To-Day" had a satisfactory opening at the Cort. Newspaper notices good.

The Bevani Opera Co. is doing a healthy business at the Alcazar.

The Gaiety is doing well with a feature film.

SHOWS CLOSING.

Los Angeles, Jan. 20.

"Damaged Goods," headed by Louls Bennisson, closed Saturday. This has been a bad season for moral plays on the Coast.

Bennisson was engaged by Oliver Morosco. Others of the company will engage in picture work.

Annie Russell has closed her tour in "His Royal Happiness," after a fortnight's play. Later in the season she may produce "Friend Hannah" by Paul Kester.

Miss Crossman Bankrupt.

Henrietta Crossman and her husband, Maurice Campbell, filed petitions in bankruptcy in the Federal court Monday. Mr. Campbell places his liabilities at \$125,831, of which \$86,000 is due to his wife for loans. Miss Crossman's debts are \$17,670.

Talbert in White Slave Case.

Cincinnati, Jan. 22.

Jack Talbert, age 28, a reputed vaudevillian, was arrested at Muncie, Ind., yesterday on a charge of violating the Mann White Slave act in enticing a 16-year Lima, O., girl to join him at Muncie. The girl disappeared from her home last week.

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

SHOWS IN PHILLY.

Philadelphia, Jan. 20.

Billy Sunday's effect on theatre attendance has been next to nothing. Billy is holding forth twice daily in his tabernacle and is playing to capacity houses, many taking it in several times, but his audiences are the kind who can be found in the churches regularly at Sunday services and week-day prayer meetings.

Newspapers playing up the revival print estimates of the attendance daily ranging from 20,000 to 25,000, never less than 20,000. One paper, more eager for the actual figures than the others, undertook to count the seats after it was found an accurate figure could not be obtained from the campaign managers. It was found that including the platform there was accommodation for slightly less than 10,000 persons. The platform holds the choir, 2,500 men and women, who are there at each service.

Collections have been short of expectations. It was considered certain that the \$47,000 spent in advance would be collected in two weeks but as it happened pennies and nickels were far in the majority and about \$24,000 has been sum total of financial results to date. Homer Rodeheaver, the musical director, who looks after the collection end, usually exhorts the house to "dig a little deeper and bring up something heavier" before the collection plates are passed. It is beginning to look as though "three a day" will be resorted to in an effort to ease financial matters.

Maude Adams opened in two plays both by J. M. Barrie at the Broad Monday to a good house and will stay one week. At the Lyric Marie Tempest opened for the week in repertoire and had a crowded house with the exception of the lower priced seats which were a little light.

Business is light at the Adelphi where Sam Bernard is holding forth with "The Belle of Bond Street" in its second and final week. The show was too long delayed before being offered to Philadelphia audiences and the production shows signs of wear. "Rip Van Winkle," which is Bernard's best song, has outlived its popularity. Next week "The Third Party" will come into the Adelphi.

"The Girl from Utah," with the Sanderson-Brian-Cawthorn combination started Monday at the Forrest with a rush, the house and prospects being equally good. The triple star show followed "The Girl of Girls," which had a dismal week although there was much to be commended in the music by Orreste Vessella. The libretto by Edward Paulton was impossible. "The Miracle Man" will leave the Garrick at the end of the present week, the second of its stay here, after having done only fairly at the box office. Lew Fields in "The High Cost of Loving" is underlined. At the Walnut Rose Melville had a capacity house Monday night opening for the week in "Sis Hopkins."

Mrs. Stuart Robson Returning.

Mrs. Stuart Robson, who left feature film acting to play Clarice in "Life" at the Manhattan opera house, will shortly return to the film plays again.

SHUBERT "SILVER KING" REVIVAL WITH "BIG NAMES" IN CAST

Richard Bennett, Holbrook Blinn, Jas. T. Powers and Phyllis Neilsen-Terry in Leads—All English Company Supporting—Due at 44th Street Theatre.

The Shuberts are preparing to launch a revival of "The Silver King."

The importance of the production will be the strength in "names" of the past.

Among those slated so far to appear in it are Richard Bennett, Holbrook Blinn, Jas. T. Powers and Phyllis Neilsen-Terry. An English company will be in support.

The old meller in its new form will probably be shown at the 44th Street Theatre.

Domino's Moving Date Set.

Moving day for "The Lilac Domino" from the 44th Street theatre has been set for Jan. 30. No successor had been selected up to Wednesday. The Andreas Dippel show goes on tour.

SHOWS IN CHICAGO.

Chicago, Jan. 20.

Business has been rather uneven for the past week, in some instances running away above average and in others experiencing a noticeable slump.

"The Passing Show" is doing remarkably well at the Garrick where it is announced, for an indefinite run. Saturday's shows carried two turnaway attendances. "On Trial" at Cohan's Grand is continuing a big draw and since the piece has caught on will probably remain there for a long while. "The Dummy" at Power's is slowly pulling an acquaintance, the box office gradually increasing in returns.

"Potash & Perlmutter," at the Olympic is still getting big money although having passed its 20th week. The show is scheduled for a 25-week run in all. While the receipts are fully up to expectations the attendance has fallen off somewhat in contrast to the earlier weeks when standing room only was available. Rose Stahl in "The Perfect Lady" at the Illinois is doing reasonably big, and at the Princess "Our Children" with Henry Kolker appears to be catching on. The piece is generally credited with being a sure thing.

Vaudeville within "the loop" is pulling with its usual strength, but the outlying theatres are undergoing the inconveniences of a general depression.

GOOD TIMES IN BOSTON.

Boston, Jan. 20.

The contention that business in Boston is not half so bad as many theatrical managers have tried to paint it is amply borne out by present conditions which substantiate VARIETY's prediction of a month ago that Boston was becoming an Eastern Mecca for productions needing a little velvet.

"Peg" with Florence Martin featured is on its 20th week at the Cort and was booked to Philadelphia for

Jan. 18. The gross for the 18 weeks at the Cort was \$151,408 and the advance sale for the 19th week caused "Peg" to be held over for an even 20 weeks, which will bring the gross to \$170,000, for Boston's long-run shows always close phenomenally strong.

Cyril Maude in "Grumpy" at the Plymouth is on his 11th week and the gross to last week was well over \$90,000, the weekly average for the nine weeks being \$9,700 with a heavy advance sale.

Robert Mantell in two weeks at the Majestic made a big clean-up.

The musical shows are not doing over-well. "Seven Keys" at the Tremont and "A Pair of Sixes" at the Wilbur, both farces, opened four weeks ago and are running neck and neck, "Seven Keys" being booked for six weeks and the seventh is still held open because of no sign of a diminution of business.

"Peg" will be followed at the Cort by "What's Going On?" for its metropolitan premiere, and Maude at the Plymouth will probably be succeeded by Mrs. Pat Campbell in "Pygmalion."

In burlesque all the four houses are doing a corking business, the Howard playing to constant capacity.

The small time vaudeville houses are satisfied, although the district is glutted, and B. F. Keith's big time house is doing a whale of a business with Bob Larsen given a free hand as manager and handling bookings.

Next week brings "Too Many Cooks" to the Plymouth and Marie Tempest at the Majestic.

Feb. 1 will have Billy Burke at the Hollis. Leo Ditrichstein Feb. 8 succeeds Hazel Dawn in "The Debutante" at the Colonial. The postponement of "What's Going On?" and the hurried closing of "Suzi" this week prevented four musical attractions being pitted against each other as the original bookings threw "Suzi," "The Peasant Girl," "What's Going On?" and "The Debutante" into Boston the same week.

Valli Valli Remaining Here.

Valli Valli has not gone to the Pacific Coast, nor does she intend to, says the English actress, who adds the Geo. M. Anderson management submitted a proposition to head their musical comedy company. Miss Valli declined.

Bandbox Closed; Actors Unpaid.

There comes a tale of woe from those who were members of the Bandbox Theatre company. The theater ceased operations Saturday. The acting members had not received salaries for at least the one week. Some say they have not been paid for the entire time employed.

IRISH CONCERT TOUR.

Pat Casey is directing the concert tour of Thomas Egan, billed as "Ireland's Foremost Singer," in aid of the Irish Volunteers in Ireland.

The first concert by Mr. Egan will be given at Carnegie Hall, New York, Friday evening, Feb. 5.

A long list of prominent Irish-American patrons have endorsed the tour.

"LITTLE CAFE" LAYING OFF.

Baltimore, Jan. 20.

"The Little Cafe," at the Academy last week, is laying off here this week to make changes in the cast and also in the play.

Alma Francis, in the leading role, left the company Sunday night and went to New York. Her part will be taken by another member of the company. After a week of rehearsing "The Little Cafe" will be given in Washington.

APPROVE THEATRE PLANS.

Paterson, N. J., Jan. 20.

The plans for the construction of the new Patterson opera house were laid before the Board of Fire and Police Commissioners last Friday and approved. The theatre on the site of the proposed structure was destroyed by fire January, 1913. The new playhouse is to be ready for occupancy next June.

NEW ONE FOR LYCEUM.

With Charles Frohman launching the new Ann Murdock show, "A Girl of Today," in Atlantic City, Feb. 5, it now appears that that piece if it develops the "comedy punch" may be the attraction to supplant Elsie Ferguson in "Outcast" at the Lyceum.

GOODMAN COMPLETES PLAY.

Jules Eckert Goodman has completed a dramatization of "The Memorandum Book," which ran in The Saturday Evening Post. Will Payne is the author. The piece is intended as a starring vehicle for Edward Abeles.

MANN'S NEW "BUBBLE."

Schenectady, N. Y., Jan. 20.

"The Bubble," by Edward Locke, is a new comedy drama in which Louis Mann appeared here Monday night, playing a delicatessen proprietor. He scored strongly.

The story tells of the delicatessen man's troubles with a mining promoter, but is saved by a newspaper man who loves his daughter.

The piece is bound for the American Music Hall, Chicago.

Vancouver Looking Up.

Vancouver, B. C., Jan. 20.

David Warfield packed them here in "The Auctioneer." "Bought and Paid For," is playing this week.

The vaudeville houses are doing fairly now the local election is over, and business is now expected to improve.

Florence Reed Not Engaged.

Florence Reed says she has signed no contract for next season.

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

ACTORS' FUND BENEFIT.

The annual benefit for the Actors' Fund of America will take place Friday afternoon, Jan. 29, at the Century theatre. A long program has been arranged. Daniel Frohman is at the head of the committee on entertainment.

The fund is sorely in need of immediate financial help and every effort is being made to make this Century benefit the biggest in years.

On the program will appear Elsie Ferguson and Leslie Faber in a new one act play, and Ethel Barrymore in a Barrie skit. Others promising to take part are Mr. and Mrs. Vernon Castle, Frank Tinney, Montgomery and Stone, George M. Cohan, William Collier, Mlle. Dorziat, Julia Opp, William Faversham, Fanny Brice and Virginia Brooks. A minstrel first part will close the entertainment in which big stage stars will appear.

SHOWS GOING OUT.

Paul Zallee's musical company is being formed.

Another company of "The Sins of the Fathers" is reported being in process of road formation.

E. A. Warren, who recently closed his "Tempest and Sunshine," is understood to be organizing another road combination.

WRITING DIPPET'S SHOW.

"Queen of the Roses," Andreas Dippel's next musical production, will have it syncopated and special numbers written by L. Wolfe Gilbert and Malvin Franklin. Harry B. and Robert Smith have supplied the book of the piece.

The same composers furnished three special numbers for Mr. Dippel's "Lilac Domino," now at the 44th Street theatre.

Show Not Ready.

The new John Cort production of "What Going On?" (which had a dress rehearsal in Newark last Sunday) did not open Thursday night in Hartford, and the play will not open in Boston as advertised.

Cort has arranged to continue at the Cort, Boston, for two weeks more anyway, when the new attraction is expected to be ready. Several changes in the cast may occur before then.

BAD \$250 CHECK.

Cincinnati, Jan. 20.

Manager Rogers, of Crump's theatre, Columbus, Ind., has brought a charge of fraud against W. P. Gilbert, manager, and Felix Adler and Gilbert S. Wells, of the "One Girl in a Million," in the Hoosier city last week. Rogers claims he cashed a \$250 check for Wells, who posed as a son of one of the owners of the Wells Fargo Express Company, and the check, drawn on a Burlington, Ia., bank, was returned, marked, "no funds."

According to Manager Gilbert, Wells is not a member of the show, but was a "Johnny," following the troupe because of his infatuation for a chorus girl.

The Columbus police wired Keokuk, Ia., where the company is playing, asking for the arrest of the trio.

COMMISSIONER ADVOCATES NEW AGENCY LAW AMENDMENT

George H. Bell Calls Conference of Leading Parties Interested in Agency Law. Favors Uniform Contract for all Divisions Show Business. Another Meeting to be Called Soon.

Preliminary steps were taken at a meeting in Commissioner George H. Bell's office, Department of Licenses, 49 Lafayette street, for the purpose of arriving at some harmonious amendment to the Employment Agency Law which will be presented to the State Legislature in the hope of its adoption.

While nothing definite was reached, another conference will be held shortly whereby the suggestions to go to the Legislature will be drawn up in proper form.

Among those who met the Commissioner were Will A. Cook, Wm. P. Burt, and Arthur Driscoll (O'Brien-Malevinsk & Driscoll, law firm) for the White Rats' Actors' Union; Harry de Veaux, Actors' Union; Maurice Goodman, attorney for the United Booking Offices; Abe Feinberg, Loew Circuit; Francis Wilson (president), Howard Kyle and Bruce McRae, Actor's Equity Association; Mrs. Fitzpatrick, Actors' Society, and Elizabeth Marbury. Several organizations unable to be present expressed regret, but hoped to be represented at the next meeting.

What sort of amendment will be adopted is a matter of conjecture, yet it will be one that will provide an equitable contract, as it relates to the legitimate players, and which will also make some provision regarding remuneration for the actor during rehearsals, etc. As to the vaudeville end one of the things provided for will be the stopping of the abuses perpetrated on the part of smaller houses wherein they cancel acts without proper notice and cut short engagements without paying stipulated salaries etc.

Commissioner Bell in his official capacity, will go to Albany and will do all in his power, with the aid of the various representatives, to have the proposed amendments adopted by the Legislature. "City needs" will enable Mr. Bell to take part in the cause.

It is the Commissioner's idea to have an agreed form decided upon so that all of the theatrical interests can support the proposed amendment without a single dissenting voice, once the matter reaches Albany.

Several unsettled or unnecessary points in the present Agency Law may be rewritten in the proposed amendment.

STOCKS CLOSING.

Portland, Me., Jan. 20.

The Moore-Pavey Stock Company closed Saturday after six weeks at the Casco. Manager Moore claimed the electric light people had cut them off. The artists claim it was a frame-up to prevent paying salaries. Marcus Musical Comedy Co. opened there Mon-

day with company No. 1. Marie Pavey who played the lead in the stock will have charge of the front of the house.

Paterson, N. J., Jan. 20.

The Clancy Players closed Saturday at the Empire with stock. James Clancy's "economical regime" failed to draw and Clancy shut down in a hurry. No future policy is announced for the Empire.

Nashville, Jan. 20.

The Norman Hackett Players played a farewell performance at Orpheum Jan. 16. Hackett goes to Chicago, where he may enter vaudeville. Stage Director Edwin Vail remained here. New Orpheum plans will be announced later.

Troy, N. Y., Jan. 20.

The Lewis J. Morton Opera Co. has passed up Troy after four weeks.

The company returned to New York Sunday. Morton may take it to the Princess, Montreal, opening Feb. 1, or to Duluth, Minn., starting Feb. 6, or Morton may send companies to both places.

STAR STOCK IN N. E.

Boston, Jan. 20.

W. H. Leahy, associated with stock enterprises in this city for a great number of years past has gone to New York to arrange for a number of stock stars to play a circuit which he is forming. It is the purpose of Mr. Leahy and his associates to operate at least five houses in New England. Each is to present stock drama, with a different star at the head of the company each week. The circuit is to be in operation by the first of March.

The first to open will be the Lynn theatre, Lynn, where a company will begin operations Feb. 1. Haverhill, Mass., is to be another town. The Lynn company will have Donald Meek on its roster.

Some time early in the spring the promoters expect to have two stock organizations running in Boston. One is to present drama and the other musical comedy.

Donald Meek Bankrupt.

Boston, Jan. 20.

Donald Meek, the diminutive comedian and former circus acrobat, unsuccessfully starred a year ago by Robert Graves, Jr., of New York, has filed a voluntary petition of bankruptcy in the United States District court in which he admits owing \$1,993.61 and assets at \$750, including \$500 due on a contract with Graves.

STOCKS OPENING.

Olean, N. Y., Jan. 20.

A new stock, direction of Connie Roe, New York, is reported opening here next Monday with Jack Whiteman playing leads.

Malden, Mass., Jan. 20.

Nathan Appell is organizing a new stock to open here the first week in February at the Auditorium.

Atlanta, Jan. 20.

The new Walter S. Baldwin stock opens here Jan. 25.

Two new stocks will be engaged for the Orpheum, Harrisburg, and the opera house, York, Pa.

The Standard, New York, playing legits during the winter under John Cort's booking, will in all likelihood have summer stock.

The Prospect, which Frank Gersten has passed up as an "impossible show proposition" and will hereafter be operated by different parties, may have another stock company wished upon it by several managers who think musical comedy and dramatic stock can be made to pay there despite all previous attempts to put it over.

Duluth, Jan. 20.

Jan. 31 the Empress will reopen, after having been dark for the past few months, with a musical stock company, at popular prices.

Milwaukee, Jan. 20.

The redecorated and renovated Empress opened Sunday afternoon as a 10-20-30-50 melodrama house, offering "The Little Shepherd of Bargain Row," with Sarah Padden. James W. Krause is house manager, and W. C. Scott and Glen Pascoe are holding down the box office. Fred Hummer is stage manager. A 52 weeks' season is announced, and daily matinees are being tried. The show deserved better patronage than ruled on the opening day.

Duluth, Minn., Jan. 26.

A new musical stock organization is to open here at a theatre just completed. The company is being organized in New York by Matt Grau.

Chicago, Jan. 20.

The Logan Square theatre, which has been playing stock since Thanksgiving, closed Saturday night and reopened Monday with a straight picture policy. The stock at the Archer theatre will probably close Saturday, owing to poor business.

Jacksonville, Jan. 20.

The Hazle Burgess Players opened here at the Duval theatre with "Madam X," Miss Burgess playing the leading role.

BRADY and MAHONEY
"THE HEBREW FIREMAN"
"ONE BIG RIOT AT AMERICAN THEATRE, NEW YORK."
"ZIT," Jan. 16, 1915.

CABARETS

"Ziegfeld's Midnight Frolic" was improved Monday evening, when a new edition was given, two weeks after the original hour-production had been first shown on the Amsterdam Roof. Bernard Granville had an aerial debut Monday evening, and immediately became the full-fledged star of all proceedings up there. Granville was greeted by a tremendous reception that clinched Ziegfeld's judgment in engaging him. The best of the new numbers sung by Granville was "My Ziegfeld Midnight Girl" (Buck and Stamper). It was put on in four divisions, young women representing Twilight (Kay Laurel), Dawn (Olive Thomas), Noon (Marie Wallace) and Midnight (Margaret Morris). An entire new costume scheme for this as well as for "My Spooky Girl" (Lou Hirsch and Geo. Arthurs) that was Mr. Granville's entrance number on the semi-darkened Roof. Ned Wayburn put on both numbers, making the "Spooky" one stand out. George O'Donnell has replaced Will H. West in the "Diamond Jim" Brady impersonation, Mr. O'Donnell having a medley about the diamond man, written by Gene Buck. He also danced with Kathryn Daley, but didn't get nearly as much out of the imitation as Mr. West did. "I'm Sober," written by Mr. Granville, was danced by him and William Schrode as a "souse" bit, as Granville's final turn. Barring the slippery floor that caused Granville to make a couple of misses (one of the slips was during his eccentric rag dance with Gladys Zell), he ran through the evening like a race horse, and just fits in up there. The remainder of the performance (excepting Ray Cox, who left last Saturday) remains about the same. The ballet burlesque is now done by Mr. Schrode and Malvin Grindell. It's necessary to fill in for a change by the girls. With the additional production expense, Mr. Ziegfeld has contrived to bring his investment for this midnight revue up to and probably over \$20,000, also running up his weekly expense to \$5,600. He admits it's impossible to draw down any profit with the Amsterdam Roof's capacity, but acknowledges any competitor will travel in the record class who catches him at this style of show. The "Ziegfeld Midnight Frolic" practically precludes the possibility of any cabaret successfully competing with it. Ziegfeld went too far at the first try for that. Granville is under a long contract to Ziegfeld, and it's not unlikely he will be seen in next season's "Follies." The "balloon number" on the Roof will shortly be placed in the Ziegfeld "Follies" now on the road, and this midnight production may travel by itself properly surrounded as a spring attraction on the road. The beauty chorus in it alone would pull box office records. Where Ziegfeld hides these girls when he's not using them is a problem. Certainly they must have been around.

They are of the class that "won't leave New York." They would be foolish to, unless New York runs out of Johns.

A wild order of affairs is commencing to assert itself in some of the New York all-night restaurants and dance places, at least in some of the latter that remain open beyond the prescribed closing hour of 2 o'clock. These places are drawing very close to the lines of the old Haymarket, where promiscuous engagements were entered into without formality between the sexes. At one all-night restaurant it is not uncommon now to see several women not over particular about acquaintances, "hanging out" there. The other evening one of these women passed through the restaurant, stopping here and there to talk with men, leaving a card with each. The staff of this restaurant is too wise to have anything of this sort attempted unless they are standing in, both with the women and others. At a dancing place one man brought five women with him into the room. They all sat at the same table, the man attending to his drinking and the women looking after their business.

The Castles are said to be losing money for the Shuberts at the 44th Street "Castles in the Air." The Castles are drawing business but the \$1,500 weekly guarantee the Shuberts gave them, together with the operating expenses of the Roof is making it too hard for the house to get out from under. The Castles are thinking of putting on a revue, from reports.

Other high priced dancing places like "Chez Maurice" (Maurice and Walton) and the Persian Garden (Joan Sawyer) have commenced to fade away since the Amsterdam Roof took on "The Midnight Revue." Miss Sawyer's dance parlor has had hardly more than the waiters of late, it is said, and the Chez affair is also badly crimped.

Bob Russak, professional manager for Shapiro's, left Monday night for a week's trip, going as far west as Detroit. Bob has been putting in some hustling work lately. He got "The Little House Upon the Hill" started in a hurry, but this trip is not a vacation.

Ralph Cohen, of the A. H. Woods' office, is interested in the annual dance of the Yaka Moshi Club, which is to be held at the Ansonia Jan. 30. There is to be a dancing contest to decide the Metropolitan Amateur Championship.

Helen Shipman will leave Ziegfeld "Midnight Frolics" this Saturday. One of the chorus girls will likely have her numbers to lead. Miss Shipman was a single on the small time when the Ziegfeld forces discovered her.

Julia Gerity, formerly song demonstrator with the Watterson-Berlin-Snyder Co., is now permanently located at the College Inn (125th St.).

Boston, Jan. 20.

After Boston had indulged in a real New Year's Eve celebration, booking agents, cafe owners and cabaret lovers nearly fainted when the hard-shell Licensing Board of Boston issued a statement to Governor Walsh recommending that more restaurants and cafes not embraced in hotels be allowed liquor-selling privileges and other concessions. The commissioners have apparently come to a realization that wines and beer comprise a part of the restaurateur's necessities just as much as coffee. The next step will be the lowering of the bars on the matter of cabaret entertainments, which at present are confined to a maximum hilarity of a singer standing by the orchestra. Even this is allowed in a very few instances. The Hayward Cafe, one of the liveliest in the city, is using a colored turn of three singers and a pianist, which is permitted to wander from room to room, but must confine itself to the space around the piano. If the bars can be lowered, and the pressure is getting great, at least six of Boston's gayest restaurants will start using cabaret specialties, it was predicted today.

Chicago, Jan. 20.

The public dancing recently inaugurated at Green Mill Gardens has crimped the vaudeville program to such an extent the management deemed it necessary to cut the show down to two acts. Mrs. Ralph Herz is dancing with Harold Margrath, and Margaret Quinn is soloing operatic numbers. Willie Fox, formerly amusement manager of the resort, left the Gardens last week.

Pittsburg, Jan. 20.

Vincent de Sarro, once a singer and musician in the Nixon cafe cabaret, left Pittsburgh suddenly the other day. The same day Mrs. Frank Bongiovanni, wife of the proprietor of the restaurant, also left. Mrs. Bongiovanni took all her belongings in several trunks and told her husband, so he states, she was going to Los Angeles with de Sarro.

Louisville, Jan. 20.

Eugene Gasser has taken over Magnolia Palm Garden here and announces that he will provide Louisville with cabaret entertainment for the remainder of the winter. Wheeler and Dolan, dancers, and Helen McCormick, singer, opened Thursday.

Syracuse, Jan. 20.

The Palais de Danse, which failed to be a money maker under the Fitzer Brothers' management, has been taken over by Thomas L. Hogan and is doing better.

A change was made in the Standard bookings for next week Monday afternoon. The date of Marie Tempest was changed and Lew Fields arranged for "Susi" instead.

In Memoriam Of my Beloved

Mother

Who passed away Jan. 19th, 1914
ETHEL KIRK

OBITUARY.

A notice of the death of a relative, not in theatricals, will be charged for at 50 cents a line (seven words).

Earl Mack, of the Guy Hickman Co., died Sunday at Mason City, Ia. The body will be taken to Blair, Neb., for burial.

Gus Williams, the well-known German comedian, committed suicide in Yonkers, N. Y., last Saturday. Gustave Wilhelm Leweck (his real name) was born at 123 Bowery, New York City, in 1847. He was a soldier in the Civil War, after which he took to the stage. James B. Leweck, a brother of Gus Williams, died in Yonkers the day following the funeral. It is stated Mr. Leweck had heart trouble and the shock of his brother's death was the cause of his demise.

In loving and devoted memory
of
MY HUSBAND
Charlie Barry
who passed away Jan. 22nd, 1914
Mrs. Chas. Barry.

Burlington, Vt., Jan. 20.

George B. Frothingham, the original Friar Tuck of "Robin Hood," died here suddenly yesterday afternoon of heart failure. He was appearing with a company presenting a revival of the opera. His home was in Boston. He was 75 years of age and had just completed his 5,601st performance of the role.

The mother of the Moyer girls (Gertie, Dot, Rae, Irene) died at her home, 68 West 117th street, Jan. 15, age 61, of a complication of diseases.

ELLEN DONEGAN,
Mother of the Dunedin Troupe
Died in London, England, Jan. 19th, 1913.
Interred at Greenwood Cemetery,
New York
Ever living in the affectionate memory
of her
DAUGHTER, MAUDIE
(Mrs. H. Mallie, of Mallie and Bart)

In memory of **Ellen Donegan**
(Dunedin). Beloved wife of JAS. E.
DONEGAN (Dunedin) and family
Died in England Jan. 19th, 1913.

Mrs. Oren Hargesheimer, wife of John Orren (Orren and McKensie) died Jan. 25 at the home of her mother, Springfield, O.

Paris, Jan. 2.

Fernand Samuel, manager of the Theatre des Varietes, Paris, died Dec. 22, at the age of 55, at Cap d'Ail, near Nice. He was director of the Renaissance theatre in 1891, and succeeded Eugene Bertrand at the Varietes in 1891. He was noted specially for wearing a straw hat, summer and winter.

Cathleen (Tootie) Conlin, the four and one-half year old daughter of Jimmy Conlin and Lillian Steele (Conlin-Steele Trio) died Jan. 6 at Freeport, L. I.

Notwithstanding the damaging handicap of following that unconscionable "chestnut," "The Girls from Hap-pyland," the business of the Hastings' show grew steadily after the opening at the Columbia last week and finished strong.

Speaking of antiquity and its effect upon business, an incident was related last Saturday night by a well known New York business man who, with his wife, has been a regular patron of the Columbia since the opening week, five years ago. This gentleman said that Tuesday of last week he was in Buffalo, one of a party of 14 dining at the Statler. When the subject of the theatre to attend that evening was being discussed, the Gayety was suggested, and finally decided upon. "The Bowery Burlesquers" was the attraction. Arriving at the Gayety, the New Yorker led the way to the box office prepared to exchange \$14 for box seats. As a preliminary to the investment, however, he asked to be shown a program. Here is his own language in recounting the finish of the incident: "I knew the 'Bowerys' had always put up a good show, but when I looked over the program and discovered they were doing 'Irish Justice' changed around and called 'Madam Xcuse Me,' I balked. I had seen the same thing three or four times and most of my friends in the little party had seen it at least twice. It is a good act, all right, but none of us wanted to see it again. So we went around to Shea's (vaudeville) and spent our four-teen dollars there."

The incident may be taken as one indication of the attitude of practically all the regular patrons of burlesque houses all along the circuit with reference to "chestnut" shows.

While Dave Gordon asserts he is not the sort of gambler that looks for "sure things," he, nevertheless, is ready to make a wager of \$500 Joe Hurtig did not get the house record with his "Social Maids" at the Columbia New Year's week, as claimed by Mr. Hurtig in the New York Evening World, Jan. 16. Gordon maintains that Gordon & North's "Merry Whirl" captured that record week of June 12, 1911 (without a holiday and in twelve performances as against the "Social Maids" big New Year's Eve and New Year's Day business which included an extra midnight show). Official box office statements only will decide the wager. Gordon is ready to submit his statements at any time.

And allusion to records prompts the comment that Billy Watson is going smilingly and contentedly along in the early weeks of his western tour ringing up a register of receipts that are quite unparalleled. "Boasting does not boost the bank balance," is an illiterate comment, the serene Phillip utters with reference to his closest competitors.

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

DALY'S KEEPING UP.

With another bad burlesque show placed before the public patronizing Daly's theatre in its new policy, that house opened to a turnaway Monday matinee. Over \$300 was in the box office, the prices having gone up when the rush arrived, with the paper sent to the gallery and a speculator in the lobby. The speculator was reported to have bought \$300 worth of tickets in advance.

The show there this week is billed as Ralph MacDonald's "Queens of the Follies Bergere," with Edwin Niner. Millie De Leon, "The Girl in Blue," is the extra attraction.

Next week Kelly, Damsel and Williams' "Uncle Sam's Belles" is underlined. The show comes to Daly's from the Star, Scranton. Tuesday night one of the Daly management left for Scranton to look the production over.

Daly's last week did \$2,960 with the show, also drawing \$180 on its Sunday concerts.

The Daly people are growing irritable over the division terms with the incoming attractions. They are played 50-50. Daly's thinks it is entitled to a larger share.

Daly's is still reported flirting with the Columbia Amusement Company. It is also cogitating upon the future source when the present short supply of "turks" shall have been exhausted. Meanwhile it hopes the patronage continues and if necessary, the management intends placing in a first-class burlesque stock with some regular looking chorus girls of considerable number. They are figuring this can be easily done at around \$1200 weekly, and still be well within the amount they now find themselves paying the travelling companies.

MARRIAGE GOES WRONG.

Buffalo, Jan. 20.

James Purvis, part owner of the Alamo Hotel here, who married a chorus girl of the "Morning Glories" burlesque company ten weeks ago, is reported having gone to Canada to avoid being served with separation papers.

Mabel D. Purvis has been granted an order by the Supreme Court (Justice Charles A. Pooley), directing the arrest of her husband in separation action brought by the former.

DIXON TALKED BACK.

A sensational revivalist on the order of Billy Sunday invaded Ft. Wayne, Ind., last week. At his Saturday night meeting, Henry Dixon of the "Big Revue" created a sensation in the immense audience by going upon the platform and debating the issues with the minister.

Report has it Mr. Dixon successfully upheld the stage against the doctor's tirade and was obliged to take several bows at the conclusion of the discussion.

Jeanette Dupree's Show Going Out.

Jeanette Dupree intends sending out her burlesque show again next week, playing independent time.

"THE BARTON CIRCUIT" AIN'T.

In Daly's theatre program this week the names of the theatres are printed under a heading that reads "List of Theatres on the Barton Circuit."

As a matter of fact there is no Barton Circuit in existence at the present time. Mr. Barton is in the far west and is understood to be devoting his time entirely dissociated from burlesque operations east of the Missouri River.

The theatres mentioned in the list referred to as belonging to the "Barton Circuit" may be correctly catalogued as follows: Temple, Ft. Wayne (now playing Columbia Amusement Co. attractions under a contract for the remainder of the season); Academy, Pittsburgh (now playing Jack Reid's Stock brought from St. Louis for that purpose after a twelve weeks' engagement there, this company practically intact will continue at the Academy changing the title of the show weekly); Arch Street theatre, Philadelphia (operated by Thomashafsky and not associated with any circuit); Odeon, Newark (operated by Frank Gerson with a policy similar to that of the Arch); Prospect, New York (closed); Club, Rochester (closed); Folly, Detroit (continuously playing Hugh Shutt's Stock Company); Majestic, Indianapolis (closed); Daly's, New York (not in any circuit; this house is being operated on a license that expires Feb. 23. The license was issued with the understanding it would not be renewed until an automatic sprinkler system was installed and other building and fire department regulations complied with; it is estimated these changes would necessitate an outlay of approximately \$20,000); Lyceum, Columbus (now playing Stair & Havlin attractions; this house has only played burlesque three days during the entire season); Lyceum, Dayton (same condition as at Columbus); Gayety, St. Louis (closed); Star, Scranton (closed Saturday night after three weeks of Kelly, Damsel and Williams' stock); Holiday, Baltimore (closed; this house was owned by the Columbia Amusement Co. until recently when sold to the city of Baltimore; it never played burlesque); Masonic Temple, Louisville (now playing Shubert shows); Majestic, Evansville (now playing Columbia Amusement Co.'s attractions under a contract for the remainder of the season); Club, Milwaukee (closed).

TREASURER MADE GOOD.

Zanesville, O., Jan. 20.

The "Pajama Girls" company was stranded here, when the treasurer left with the funds. He was located in Pittsburgh, brought back, and made good the missing money.

The company continued on its way. It is a burlesque show.

STOCK BURLESQUE CLOSES.

Salt Lake, Jan. 20.

Louis Jacobs' company, playing stock burlesque at the Utah Theatre here, suspended operations after the performance Thursday night of last week.

There was considerable back salary due to all connected with the company. The house will remain dark for the present.

HONEYMOON GIRLS.

With an uncommonly beautiful and effective scenic and costume equipment and a cast that is distinguished for the cleverness of its individual members, "The Honeymoon Girls" give a performance at the Columbia this week comparing favorably with the best seen at that house this season. The only objection against it is that it is not a burlesque show as differentiated from musical comedy. Nevertheless it is rattling good entertainment in the main, and the excellence of its comedy and musical features makes a strong appeal even to those patrons of burlesque who enjoy the rougher and broader sort. The one type consonant with burlesque is revealed in the work of Phil Ott, whose make-up and methods convey the true burlesque note. Whether it is because Mr. Ott possesses a keener perception of the requisites of travesty, or because the others in the cast are so completely dominated by his individuality, the fact remains that Mr. Ott's work goes a very long way toward saving this performance from classification among the nondescript offerings all too frequent in latter-day productions.

James Rowland, an Irish comedian of fine qualifications, is more than a second to Mr. Ott in the comedy division. Mr. Rowland's work is conspicuously individual and sufficiently enjoyable and praiseworthy to command recognition on its own merits. Mr. Rowland may take it as a good-intentioned suggestion that he provide new verses for his topical "coupon" song.

Others in the cast who are deserving of praise are Alice Lazar, Nettie Nelson, Norma Bell, May Mack, Jack Hart, Saul Powder, Bert Capman and William Swan. An absolutely idiotic spot in the performance is the recitation by Saul Powder of one of those silly effusions in which the titles of plays are strung together like, "Along Came Ruth" on the arm of "The Idler." They stopped in "The Little Cafe" and had a "Drink" with "Potash and Perlmutter," etc., etc.

The sort of mentality that would sanction such a thing as this, in or out of a burlesque show, surely passeth understanding.

SERENADED THAW.

Manchester, N. H., Jan. 20.

After the matinee Monday, "The City Belles" people at the Park theatre, drove in five autos to the home of Harry K. Thaw in the North End, sending him and his mother, Mary Copley Thaw.

Harry K. appeared at the door, shook hands with all the girls and was cheered.

Will Canning directed the affair for the show. Several hundred citizens joined in it.

Locally Operated.

Local capitalists have formed a corporation to handle the Luzerne, Wilkes-barre, and the Majestic, Scranton. Both will be included in the Columbia Extended commencing Jan. 25. This relieves Barney Gerard of the management of those houses.

Thomas Quigley, a Scranton theatrical manager, will be in active charge of both theatres.

RINGLING ON WAR PATH?

John Ringling is expected to return to New York from Florida Sunday. It is said his homecoming has been precipitated by the opening of the circus show at the New York Hippodrome.

According to report some of the acts engaged for the Hip circus are also under contract to the Ringlings for their circuses, one of which, Barnum-Bailey's, is to open later in the season at Madison Square Garden, New York.

CIRCUS NEXT MONTH?

Chicago, Jan. 20.

Although persistently denied at local headquarters it became known this week the Ringling Brothers are figuring upon opening their season in this city at the Coliseum some time next month instead of waiting for April as heretofore.

If present negotiations toward this end are materialized the circus will spend several weeks in the big hall before taking to the road.

CHICAGO'S NAT'L AUTO SHOW.

Chicago, Jan. 20.

The National Automobile show will open at the Coliseum, Jan. 28, for an eight-day run. Fully 50,000 visitors are expected. Fifty-one hotels are refusing convention bookings for that period. These hotels have a total capacity for 27,500 guests, and every room is being held for the big show.

RIDER FORGIVEN.

Pittsburgh, Jan. 20.

Mrs. Clara I. Palmer, an equestrienne, 40, winter home, Vine street, Cincinnati, and John F. Dusch, musician, same city, both of Robinson Brothers' Circus, were defendants before Magistrate Robertson in Northside police court Tuesday. It was testified the woman followed the man here. They were arrested on request of Cincinnati authorities on complaint of the woman's husband, Charles P. Palmer, superintendent of horses for the circus.

Attorney Peacock, representing the husband, told Mrs. Palmer the husband would forgive her elopement, so she paid her fine and went home. The attorney told the court that Palmer took Dusch to his home when Dusch was broke. Mrs. Palmer has been an equestrienne since she was 16 and is well known in Europe also.

No More Early Dates.

Ogdensburg, N. Y., Jan. 29.

After one year's experiment with early dates the Ogdensburg fair and horse show has gone back to the last full week in September. President Andrew Irving, Secretary L. C. Nash and other officers of the fair have been re-elected.

Kentucky Fair Officials.

Louisville, Jan. 20.

Orville Arnold was chosen president of the Nelson County Fair Association at a meeting at Bardstown, Ky. Louis Hayden and H. D. Stiles are vice-presidents; C. Barnes, secretary; and V. L. Kelly, treasurer.

If you don't advertise in **VARIETY**, don't advertise.

P. P. I. E. NOTES.

San Francisco, Jan. 20.

The exposition officials have taken a firm stand on the question of whether the purchasers of the \$10 season passes to the fair grounds will have to be photographed for identification. According to the terms under which these passes are sold the purchaser agrees to patronize the official photographer. Last week a number of purchasers patronized their own photographers which caused the "official camera man" to make a strenuous complaint. The exposition officials decided to back him up and declared the passes would be void unless the official photographer was patronized.

The press representatives of "The Zone" attractions are forming an organization to be known as "The Zone Press Agents' Association."

President Kuashibi of the "Beautiful Japan" concession, and Sam Haller of the McConnell forces were on the sick list last week suffering from slight ailments.

Conspicuous about the "Toyland Zone" quarters are signs which read: "Remember Toyland G. U. Opens on Time the Morning of Feb. 20. Boys Get Busy!"

Despite the rainy weather of last week work on the various building along "The Zone" was rushed at full speed.

Frederic Thompson has engaged a midget band of twenty pieces under the direction of a woman whose height is given as six foot and eight inches. The freak band will be one of the special features of the Thompson show.

Immediately upon closing the gates to the public the "Zone" attractions began to transfer their offices from downtown out to the fair grounds.

Lole Fuller, the danseuse, has cabled from Paris that she will sail from Paris Jan. 30 to fill her engagement at the Exposition. The dances will be given in the Festival Hall.

July 20 has been designated upon the Exposition calendar as "Special Events as Elks' Day. In the evening "The Zone" will give a huge pageant.

"Queen of Mirth" Jailed.

Spokane, Jan. 20.

Camila Cassaleri, aged 19, who calls herself "queen of mirth and mystery," and says she is a carnival performer, was sent to jail for 10 days after conviction of vagrancy in the local police court.

Holding Canadian Fair.

Toronto, Jan. 20.

The management of the Canadian National Exhibition is not worrying over the war, what you might notice, and is going ahead with their plans for this year's big fair. The dates are Aug. 28, Sept. 13.

California Festival Doing Well.

Truckee, Cal., Jan. 20.

The "Festival of Snows" continues under favorable conditions possible for such an event. Cold snappy weather broken at intervals with good snow falls prevails.

Propose Pair for Crab Orchard.

Louisville, Jan. 20.

A movement has been launched at Crab Orchard, Ky., to have a fair next autumn. The promoters are planning to buy 30 acres of land for a fair grounds, to erect a grandstand, and build a half-mile track.

Philly's Central Park Cut Up.

Philadelphia, Jan. 20.

The large tract of ground on 5th street, known as Central Park, was sold Jan. 15 by Joseph F. Slomkowski to a builder who will develop it into building lots. The purchase price is said to be close to \$60,000. Central Park was one of the largest parks of its kind in the city, and was the scene of many a large convention held by German singing societies.

BIG FAIR STEWARDS MEET.

Philadelphia, Jan. 20.

At a meeting of the Big Fair Circuit Stewards, held at the Bingham House last Friday evening, Flemington and Salem, N. J., were admitted as members of the circuit, making a total of 11 fair associations. Dates were allotted with Wilmington, Del., starting either July 21-23 or July 27-30. This proviso is to make room for Bridgeton, N. J., or Pitman, N. J., should they make application for a place in the circuit.

The dates allotted follow: Wilmington, July 21-23; Open, July 27-30; Salem, August 3-6; Flemington, August 10-13; Lebanon, August 17-20; Pottstown, August 31-Sept. 3; Wilmington (second meeting), Sept. 6-10; Nazareth, Sept. 14-17; Allentown, Sept. 21-24; Trenton, Sept. 21-Oct. 1; Mt. Holly, Oct. 5-8.

A resolution of condolence on the death of the late Benajah P. Wills of Mt. Holly was adopted. Flemington and Salem were admitted as members of the circuit by unanimous vote, but the Bridgeton, Pitman and Norristown propositions were held over for another meeting of the stewards.

Among those present at the meeting were President John Bollman, Lebanon, Pa.; S. H. Wilson, vice-president, Wilmington, Del.; L. P. Randall, secretary and treasurer, Trenton, N. J.; L. C. Bordner and G. R. Herman, Kutztown, Pa.; W. E. Baker, Pottstown, Pa.; Joseph Davidson and J. L. Johnson, Wilmington, Del.; John Reinhardt, Nazareth, Pa.; Harry B. Schaal, Allentown, Pa.; Edward Allen and A. S. Case, Flemington, N. J.; L. F. Smith, Salem, N. J.; T. J. Grady, Byberry, Pa.; Fred Shreve, Albert Saunders, Thomas J. Clemens and Robert M. Laycock.

Reading, Pa., Jan. 20.

At the meeting of the Berks County Fair Association it was decided to hold the annual exhibition on September 14-17. The place was left to a site committee.

STATE FAIR ADMINISTRATION.

Syracuse, Jan. 20.

A decided change in the administration of the state fair will be made by the legislature if the Republicans have their way. According to the latest plan the present commission is to be abolished and the fair administered by a paid commission of three members and with the Lieutenant-Governor and the Commissioner of Agriculture as ex-officio members. At present there is a board of seven with five receiving salary. The first plan of the Republicans called for a single headed commission, but this has been abandoned.

Refunding Carfare.

Watertown, N. Y., Jan. 20.

In order to get people to attend the Jefferson County Fair this year the Chamber of Commerce of this city and the fair society is planning to be able to refund carfare to all visitors during the week.

Instead of holding one championship meet, as in former years, six meets could be held to decide the supremacy at the different distances for the amateur and professional one, two and three-mile titles. The meets could be awarded to six different rinks, three for each class.

SKATING.

New marks of 1914 were made in the World's Championship Meet; R. Cloni, Bacon and Martin were new champs. Three champions were made in 1914, while one passed out of the class. Roland Cloni, the Milwaukee whirlwind, replaced Ollie Moore as the professional title holder for one mile, while Martin and Bacon are the new 24-hour team champions. During the past year, three world's records were also made. Cloni set the record on a 14-lap race at the Detroit rink last March, making the mile in 3:01 3-8. Another speed king is Frank Bacon, of Detroit, who, teamed with Fred Martin at the Madison Square Garden meet in December, the first 24-hour race ever staged on a banked track. The record of 233 miles and 3 laps set by the two cracks will probably remain a world's record for some time. Cloni, the world's champion professional skater, hails from Morristown, Pa., is 20 years old and has been skating for five years. Through winning the world's title last March a great deal of credit goes to Joe Munch, of Riverview Rink, Milwaukee, for the young Italian in condition and teaching him the fine points of the game. Fred Martin comes from Los Angeles, is 23 years old and has been skating for six years. He won the championship on the Pacific Coast and came east in 1910. In 1913 Joseph Munch, the northwestern champion, took Martin in tow and secured him in a 24-hour individual race. Martin won, covering 253 miles and 12 laps, setting a new world's record. Little was known of Martin until two years ago, but today he is the Beau Brummel of skating. Frank Bacon was born at Brilliant, O., has been skating for 12 years, having been a star for the past eight years. In 1907 at Coney Island, Bacon won the one-mile world's championship. In 1913, at Milwaukee, he established a 12-hour individual record, covering 144 miles and 7 laps. This record still stands. Bacon and Martin will likely team at Madison Square Garden in the 50-hour Endurance Race.

According to Canadian hockey players and experts, Hobey Baker, the former Princeton athlete, and now a member of the St. Nicholas Skating Team of New York (in the American Amateur Hockey League), is the greatest hockey player who ever cleft the ice with a steel blade. The men from the north make no exceptions when expressing this opinion. Baker has beaten, single handed, two of the fastest amateur teams in Canada this winter. Dec. 28 against Toronto University, the former Tiger star playing at Rover on the St. Nicholas rink, secured five goals, unassisted, and carried the puck up the ice for the other two successful attacks, against the Toronto goal. Jan. 2 against the Montreal Victorias, Baker gave a most wonderful exhibition of hockey, with practically the whole Canadian team united in an endeavor to put him out of the game. Baker electrified the crowd by skating rings around the fast Canadians, fairly standing them on their heads. He was finally cut with a skate and had to retire two minutes before the final whistle. Baker weighs 170 pounds, but is as fast as a featherweight. A famous Yale athlete once said of Baker: "In football togs he is a marvel at dodging, but on skates he is the uncanny." In the game of the St. Nicholas-Victoria game, five of the fastest Canadians were lying on the ice at once as the result of their attempts to stop the dodging, twisting Princeton star.

At the Palace Roller Rink, Detroit, Jan. 15, Steve Shipley, of Baltimore, and Bert Randall, of England, hooked up in a two-mile race for a side bet of \$100. Shipley won, after a hard race. He nosed out Randall by about four feet. The time was 6 mins. 6 2-5 sec. It can hardly be considered as a record, as there were but two time keepers. The Western Skating Association calls for three time keepers and officials of that organization before a record can be entered.

Payson Davidson (brother of Fanny, Nellie, John and Harley, known as the family of famous ice and roller skaters) is now managing the Haines and Eddy rink at Chicago. A decided hit at the College Inn, Chicago last year.

The old Armory Rink, Louisville, has closed, never to reopen. The building is to be remodeled for other purposes. The rink was in existence for the past ten years, and a profitable enterprise until recently, when competition became too strong.

Cupid always has been one of the most successful little press agents in the business. Recently Jack Williams, a roller skater of prominence from St. Louis, wrote to Edwy E. Oakman, of Detroit, telling the sheriff that he was once the proprietor of a Detroit roller rink but had wandered until reaching St. Louis. Now Jack wants to go home, meet a woman who can skate, and get married on the rollers, with the minister on skates as well.

A new proposed Polo League which will take in Taunton, Fall River, New Bedford, Worcester, Pawtucket, and Providence is being organized. A schedule will be presented to the officials for approval, after which the organization known as the New England Polo League will begin operations.

The Arcadia Dance Palace, Detroit, is contemplating building an addition on the Dance Palace, 100x250, to be converted into a roller rink, costing around \$70,000. The location is undoubtedly the best in the city.

Joseph Smith is figuring on opening the Auditorium, Port Huron, Mich., as a skating rink again.

BILLS NEXT WEEK (January 25)

In Vaudeville Theatres, Playing Three or Less Shows Daily

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

Theatres listed "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Theatres listed "Loew" following names are on the Loew Circuit. 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)—"P." Pantages Circuit—"Inter." Interstate Circuit (booking through W. V. A.)—"M." James C. Matthews (Chicago)—"B. B. O." Broadway Booking Office—"Fr." Froster Circuit.

New York
PALACE (orph)
 Mme Naskova Co
 Maurice & Walton
 Trizie Frigauza
 Frank Fogarty
 Lillian Shaw
 Angelo Patroola
 "Romer, the Great"
 "Aurora of Light" to fill
 Kramer & Morion
 Mayekos Sisters
BROADWAY (bb)
 Lind
 Carmen's Minstrels
 Emmett & Emmett
 Friend & Lesser
 I & W Henny
 Stepler
 Olympic Trio
ROYAL (ubo)
 "Neptune's Garden"
 Fannie Brice
 Regina Connell Co
 Lillian Shaw
 Hale & Paterson
 Kirk & Fogarty
 Billy Watson Co
 Marlo & Duffy
 Hopkins Sisters
COLONIAL (ubo)
 Jarrott & Co
 Sawyer & Harcourt
 Georgia Wood
 Keane & Window
 Ryan & Tierney
 Morton & Austin
 Van Hoven
 Witt & Winter
 Fling Martine
ALHAMBRA (ubo)
 Arthur Prince
 Rooney & Bent
 "Pekin Mysteries"
 Sully Family
 Fred Ardath Co
 Julia Curtis
 Claudius & Scarlet
 Porter & Sullivan
 John & Mae Burke
 Correll & Gillette
 Shields & Rodgers
 Usunni Troupe
HAMMERSTEIN'S
 Adele Blood Co
 Tom Lewis Co
 "Why Men Go Wrong"
 White & Jason
 Nonette
 Dave Ferguson
 Eugene D'Aubrey
 Bruce Arco
 Jeff Davis
 (Two to fill)
PROCTOR'S 125TH
 Chas & Daisy
 Geraldine Ferrara
 The Funny Fina
 The Topsy
 Harris & Randall
 Jerry Sanford
 Sabine & Bronner
 Theres Miller
 Harrison Armstrong P
 Mae & Eddie
 Guy Baldwin
 24 half
 Wilfred DuBois
 Dolly South
 Catherine Cameron Co
 Griffin & Lewis
 Julia Edwards
 Harry Gray
 Orla Cole Co
 LaBelle Carmen
 "Her First Case"
 Chas Gibbs
 Niblo's Birds
PROCTOR'S 23D
 Hap Handy Co
 Anthony & Adele
 Elliott & West
 Drano & Goodwin
 Ray Monde
 Howard Chae Co
 Emple Comedy 3
 Jeanettes
 2d half
 Dalton & Lovera
 Geraldine Ferrara
 Harris & Randall
 5 Froliers
 Bennett Sisters
 James Kennedy Co
 Miller & Kent
 Louis Leo
AMERICAN (loew)
 Sik-bee's Dogs
 Trainee & Helene
 Jones & Johnson
 International 0
 Sidney Phillips
 Rose & Moon
 Tourange Troupe
 (Two to fill)
 McClure & Dolly
 "The Criminal"
 Armstrong & Ford
 Dean's Phonoms
 Felix & Vaire
 Alice Hanson
 Maximilian the Great
 (Two to fill)
GRELEY (loew)
 Mueller Bros
 Edmund Hayes Co

Beth Challa
 3 Girls
 (Four to fill)
 2d half
 Florence Timponi
 Van & Ward Girls
 Robinson's Elephants
 Al Burton Co
 Montrose & Sardell
 "Aurora of Light" to fill
NATIONAL (loew)
 Beale's Cockatoos
 Whitney's Dolls
 Harvey DeVora 3
 "Officer 44"
 Andy Rice
 Edwards Bros
 (One to fill)
 2d half
 Freddy James
 Carrey Bros
 Wm O'Clare Girls
 Laurie & Aileen
 Senator Murphy
 (Two to fill)
LINCOLN (loew)
 L & E Drew
 Eva Prout
 Wm Weston Co
 Frank Morrell
 Billy Kinkaid
 (One to fill)
 2d half
 3 Loretas
 "The Pardon"
 Gertrude Barnes
 Arveling & Lloyd
 Lawton
 (Two to fill)
BOULEVARD (loew)
 R & N Kaufman
 Lou Hoffman
 Rita Redmond
 Auto Bandit
 R Kelly Forest
 Taisu Bros
 (Three to fill)
 2d half
 Wilton Sisters
 L & E Drew
 Sadie Sherman
 "Auto Bandit"
 Klein Bros
 Texas Tommy Dancers
 (One to fill)
COLUMBIA (loew)
 Newport & Strik
 Mary Donahue
 3 Loretas
 Shaw & Packard
 Montrose & Sardell
 (One to fill)
 2d half
 R & N Kaufman
 Between Trains
 Marlette's Manikins
 (Three to fill)
RIJOU (loew)
 Arveling & Lloyd
 Henshaw & Avery
 Margaret Deane
 Sinker's Midgets
 (Three to fill)
 2d half
 Lew Fitzgibbon
 Whitney's Dolls
 Rose & Moon
 Olga Cooke
 Herbert & Dennis
 Sinker's Midgets
 (One to fill)
Albany, W. V.
PROCTOR'S
 Jewell Sisters
 Klein Bros
 "Honeyless Honey-
 moon"
 Dotty King
 James Japs
 Miller & Parker 8
 Camille Person Co
 Harry Sterling
 24 half
 Silver & DuVal
 La Belle & Harry
 "Jim Town Junction"
 Edith Mote
 Lattie
 Sylvester
 Abbott & Brooks
 Ray LaPearl
Albany, Pa.
ORPHEUM (ubo)
 (Splits with Easton)
 1st half
 Port & Delacy
 Cardo & Nell
 Smith Cook & B
 3 Rlanos
Alton, Ill.
HIPPOTRONE (wva)
 George Lee
 Plisano & Bingham
 Roberta & Vorena
 Cooper & Smith
RUSHWICK (ubo)
 Minnie Dupree Co
 Nellie Nichols
 "School Playground"
 Flo Irwin Co
 Cooper & Henderson
 Grace Hazard
 Bernanny Bakers
 Robbie Gordon Co
 The Herrans
 Delmore & Lee

Ann Arbor, Mich.
MAJESTIC (ubo)
 Seymour & Dupree
 De Michel Bros
 Mattie Choate Co
 Borden & Shannon
 Nick's Skaters
 2d half
 Murry Lore Trio
 Pierce & Burke
 Holst & Boggs
 Green McHenry & D
 "Dance of Cities"
Atlanta
FORSYTHE (ubo)
 Flying Henrys
 Weston & Leon
 John P Wade Co
 Maxime & Bobby
 Jarrow
 Emma Carus
 "Motoring" to fill
 (One to fill)
Baltimore
MARYLAND (ubo)
 Henry E Dixey
 Beale Wynn
 Burr & Hope
 C & F Usher
 Cameron & O'Connor
 Havenman's Pets
 Havenman's Pets
 C Manchurians
 Robins
HIPPOTRONE (loew)
 Florenz
 Armstrong & Clark
 "The Tangle"
 2d half
 Mac West
 Kanazawa Trio
 (One to fill)
Battle Creek, Mich.
BIJOU (ubo)
 Wilbur
 Spencer & Williams
 "\$100,000 Reward"
 Olive Vall
 Ambler Bros
 2d half
 Sylvia
 Dean Dorr & Dean
 Wm McKey Co
 Greater City 4
 Frank's Wild West

Bilings, Mont.
BABCOCK (loew)
 Frevoli
 Anderson & Burt
 Golef Storts & L
 Elsie Gilbert Co
 Beale LaCount
 Reddington & Grant
Birmingham, Ala.
LYRIC (ubo)
 Skating Bear
 Hearn & Eley
 Florence Tempest Co
 Britt Wood
 Flanagan & Edwards
 Beale Wynn
 5 Yocarys
Boston
KEITH'S (ubo)
 Cecil Lean Co
 Marx Bros
 Sophie Barnard
 Three Leightons
 Edith Millman
 Lou Anger
 "Eloping"
 Vanderhoff & Louie
ORPHEUM (loew)
 Arno & Stickney
 Carroll & Hickey
 Jeannette Childs
 "Last Hope"
 Monarch Comedy 4
 Lockhardt & Leddy
 (Two to fill)
 2d half
 Simpson & Deane
 Ben Rayer & Bro
 Lew Wells
 Franklyn Ardell Co
 Madge Maltland
 Gilding O'Mears
 (Two to fill)
ST. JAMES (loew)
 Gilding O'Mears
 Elizabeth Cutty
 "Just Half Way"
 Chris Richards
 Belle Claire Bros
 (One to fill)
 2d half
 Arno & Stickney
 Carroll & Hickey
 "Last Hope"
 Bert Melrose
 (Two to fill)
GLOBE (loew)
 W & Cunningham
 LaBelle Titcomb
 Lew Wells
 3 Kelos
 (Three to fill)
 2d half
 Murphy & Foley
 Carroll & Hickey
 Willard
 (Four to fill)
Bridgeport, Conn.
POLIS (ubo)
 1st half
 The Sheldons

Brown Delmore & B
 Frances Nordstrom Co
 C & A Wilson
 Hazel Kirk Trio
 Hardeen
 2d half
 Alfred Farrell
 Hayes & Thatcher
 Misses Campbell
 Whittier Ince Co
 Norton & Payne
 Hardeen
Buffalo
SHEA'S (ubo)
 Nesbitt & Clifford
 Willie Holt Wakefield
 Mr & Mrs McGreevy
 Brandon Hurst Co
 Mayo & Tally
 Walter Milton Co
 The Gladiators
 Cavanna Duo
Butte
EMPRESS (loew)
 Schrodes & Chappelle
 Philippi 4
 Frank Stafford Co
 Morris & Allen
 Wolgas & Girle
Calgary
PANTAGES (m)
 "Mum's the Word"
 Mr and Mrs Robyns
 Pierce & Roslyn
 Wright & Davis
 Williams Bros
 Menomoe Aiken Co
Cedar Rapids, Ia.
MAJESTIC (wva)
 Delmar & Delmar
 Bernard & Meyers
 Russell & Calhoun
 Libonatti
 "At Devil's Ball"
 Emerson's Baldwin
 2d half
 Neuss & Eldred
 Benny & Woods
 Mulally Pinkree Co
 Kenny & Hollis
 Raymond & Bain
 Big City 4
 The Le Grobs
Champaign, Ill.
ORPHEUM (wva)
 Copeland & Payton
 Lou Chiba
 Duffy & Lorenz
 Gert Vandye & Bro
 Bottomley Troupe
 Johnson's Travelogues
 2d half
 Maxwell Holden
 Jordan & Doherty
 Carter
 Broughton & Turner
 (One to fill)
Charleston, S. C.
VICTORIA (ubo)
 (Splits with Savan-
 nah)
 1st half
 McCormick & Irving
 Lantorn Lucier Co
 Sallie Fields
 (One to fill)
Chattanooga
MAJESTIC (ubo)
 Wilson & Aubrey
 Aliman & Nevins
 Mme Marion Co
 Murray Hill
 George Auger Co
Chicago
MAJESTIC (orph)
 "Bride Shop"
 Lew Dockstader
 Francis McGinn Co
 Two Pucks
 Harriet Burt
 Kalmar & Brown
 C S & Donovan
 Ernie Potts Co
 2d half
 Onetta
 Madison & Laird
 Richard Malloy Co
 Gilbert Losee
 Creole Band
Cleveland
KEITH'S HIP (ubo)
 The French Girls
 Merle & Lyle
 Salton Singers
 The Langsons
 Edwin George
 "Society Buds"
 Philbrick & Carlow
 Rochez's Monkeys
Columbus
KEITH'S (ubo)
 Drowee Frisco & M
 Al Holt
 Bernelle Sis Co
 Ching Hwa 4
 Alexander Kids
 Tighe & Rabbette
 Kremka Bros
 (One to fill)
Dallas
MAJESTIC (inter)
 (Open Sun Mat)
 Clare Rawson Co
 Diamond & Brennan
 Hana & Alexis
 Robt Fu'ora
 Paul Levan & Dobbs
 Earl & Neal
 Hager & Goodwin
Danville, Ill.
LYRIC (wva)
 Kinzo
 Santos & Hayes
 "Curse Jack Dalton"
 Hy's Sisters
 Sandy Shaw
 Stewart & Dakin

Kublick
 2d half
 Fink's Circus
 Grace DeWinters
 Van Dycke & Bro
 Ryan Richfield Co
 Ethel & Lucy Baker
 Australian Waites
 McVICKERS (loew)
 McKelley
 Clarice Vance
 Leighton & Robinson
 Willy Zimmerman
 Anderson & Glines
 Cycling McNutts
 Bogart & Nelson
 Geo & Lilly Garden
 Dollie's Dolls
 The Stanton
AMERICAN (loew)
 Fink's Circus
 Grace DeWinters
 Van Dycke & Bro
 Ryan Richfield Co
 Ethel & Lucy Baker
 Four Seasons
 2d half
 "Between 8 & 9"
 Kias & Bernie
 Japanese Prince
 Sandy Shaw
 Stewart & Dakin
 Kublick
STAR HIP (loew)
 3 Shannons
 Geo & Marie Brown
 Alpha Troupe
 Burkhart & Berry
 2d half
 Laurent Trio
 Will Hart
 B & B Matthews
 Campbell & Brady
WILSON (wva)
 Frank Bush
 Broughton & Turner
 Mozart Quintet
 Kenny & Hollis
 Melnotte Lanoie Tr
 2d half
 Tierney & Abbott
 Claude Tracy
 Wm Morrow Co
 Kither Hayes & M
 3 Mori Bros
AVENUE (wva)
 King & Brown
 Marie Dreams
 Thomas & Hall
 Kither Hayes & M
 The Le Grobs
 2d half
 Frank Parish
 Seymour Duo
 Maxims Models
 Kelly & Galvin
 Ward Bell & Ward
KEDZIE (wva)
 Tierney & Sabbott
 Marlon Harris Co
 Loraine & Dudley
 Kelley & Galvin
 3 Mori Bros
 Rooney & Bowman
 Hurst Watts & Hurst
 Mozart Quintette
 Hopkins & Axtell
 Tiny May
Cincinnati
KEITH'S (ubo)
 Felix McLoyd
 McDere Vernon
 McDevitt Kelly & L
 Little Napoleon
 Willie Weston
 Kitty Gordon Co
 Woodman & Living
 Bixley & Fink
EMPRESS (wva)
 Tossing Austins
 Morton Wells & N
 Zelaya
 Quinn & Mitchell
 Terry & Filis
 2d half
 Onetta
 Madison & Laird
 Richard Malloy Co
 Gilbert Losee
 Creole Band
Cleveland
KEITH'S HIP (ubo)
 The French Girls
 Merle & Lyle
 Salton Singers
 The Langsons
 Edwin George
 "Society Buds"
 Philbrick & Carlow
 Rochez's Monkeys
Columbus
KEITH'S (ubo)
 Drowee Frisco & M
 Al Holt
 Bernelle Sis Co
 Ching Hwa 4
 Alexander Kids
 Tighe & Rabbette
 Kremka Bros
 (One to fill)
Dallas
MAJESTIC (inter)
 (Open Sun Mat)
 Clare Rawson Co
 Diamond & Brennan
 Hana & Alexis
 Robt Fu'ora
 Paul Levan & Dobbs
 Earl & Neal
 Hager & Goodwin
Danville, Ill.
LYRIC (wva)
 Kinzo
 Santos & Hayes
 "Curse Jack Dalton"
 Hy's Sisters
 Sandy Shaw
 Stewart & Dakin

Baron Lichter
 Young America
 (One to fill)
Davenport, Ia.
COLUMBIA (wva)
 Raymond & Bain
 "Sunnyside of Bway"
 Benny & Woods
 2d half
 Swans
 Almals
 Clara Inge
 Terry & Filis
 Lewis & Kessler
 Emerson & Baldwin
Decatur, Ill.
EMPRESS (wva)
 4 Solls Bros
 Dan Kussell Co
 Johnson Howard & L
 Baron Lichter
 "Young America"
 2d half
 Fenger & Tallman
 Weber Dolan & F
 Master Gabriel Co
 Rob Hall
 Gruber's Animals
Denver, Col.
ORPHEUM
 Genevieve Warner
 Johnny Johnston Co
 Montgomery Moore
 Barry & Wolford
 Cartmill & Harris
 Dainty English 3
 Princess Rajah
EMPRESS (loew)
 Amoroso & Mulvey
 Meredith & Snoozier
 "Sidelights"
 Cabaret 8
 Alvin & Kenny
Des Moines
ORPHEUM
 (Open Sun Mat)
 Burnham & Irwin
 McConnell & Simpson
 Meehan's Dogs
 Lewis & Russell
 Elida Morris
 Miller & Vincent
 (One to fill)
Detroit
TEMPLE (ubo)
 The Hanlons
 Bond & Cason
 Lucille & Cockle
 Henshaw & Avery
 Homers Miles Co
 Va Willis
 Collins & Hart
 (One to fill)
ORPHEUM (m)
 Herbert Lloyd Co
 Lord Roberts
 Edgar A Elv Co
 Dorsch & Russell
 Don't
 Crying Brunettes
 Manny & Roberts
 Tom & Stacia Moore
Duluth
ORPHEUM
 Three Types
 Cervo
 Chief Caupolican
 Berlish
 Crosby
 (One to fill)
NEW GRAND (wva)
 Seibini & Grovlin
 May & Kilduff
 Connolly Sisters
 Nadje
 2d half
 Kenush Sisters
 Davitt & Duval
 Al Lawrence
 4 Castrillians
Dubuque, Ia.
MAJESTIC (wva)
 The Kitties
 Marshall & Cumby
 Jarvis & Harrison
 Van & Bell
 Grace Cameron
 Royal Racerford Co
 2d half
 Frear Baggett & F
 Bernard & Meyer
 Maley & Woods
 Russell & Calhoun
 Pearl & Roth
 Apdalle's Circus
Easton, Pa.
AREL O H (ubo)
 (Splits with Allen-
 town)
 1st half
 Atone & Alexis
 American Comedy 4
 Silvers
 Joe Whitehead
 Depace Opera Co
East St. Louis, Ill.
AVENUE (wva)
 Nelusco & Hurley
 Held & Cameron
 Rob Albricht
 La Graciosa
 2d half
 Gordon & Day
 Dolly & Mack
 George Lee
 Hendrick's Belle Isle
Edmonton, Can.
PANTAGES (m)
 "Devil Servant & M"
 Great Lester
 Tansanian Vandiemer
 Bernivick Bros
 Greene & Parker
 Juggling Barretts
Ellenburgh, N. J.
PROCTOR'S
 Mastro Co
 May Evans
 Barney & Victoria

Mme Blue Beard
 Walton & Vivian
 "Butterfly & Rose"
 2d half
 Musical Kloops
 Laird & Thompson
 Hazel May Hall
 Al Grossman
 Cory & Grindell
 Amata
Elkhart, Ind.
ORPHEUM (wva)
 Billy Clark
 Wood & Wyde
 Jarvis & Harrison
 Rose & Ellis
 (One to fill)
 2d half
 "The Dream Girl"
 Erie, Pa.
COLONIAL (ubo)
 Ray & Hilliard
 Bill Pruitt
 "Bachelor Dinner"
 Brooks & Bowen
 Lucy Gillette
Fall River, Mass.
ACADEMY (loew)
 Simpson & Deane
 Paul Pantzer
 Equillo Bros
 (Two to fill)
 2d half
 LaBelle Titcomb
 Walter Brower
 Lockhardt & Leddy
 (Two to fill)
Flint, Mich.
BIJOU (ubo)
 "Millionaire for Day"
 2d half
 Morgie Calvert
 James & Sylvester
 Lash & California
 Bob Finley
 Leitzel & Jeanette
Fort Worth
MAJESTIC (inter)
 (Open Sun Mat)
 Ailsky's Hawaiians
 Hayward Stafford Co
 White & King
 Marie & Billy Hart
 Warner & White
 Pauline Moran
 Alco Trio
Grand Rapids, Mich.
EMPRESS (ubo)
 Gormley & Caffery
 Weber & Capitola
 Val Trainor 3
 Cowboy Minstrels
 Trevitt's Dogs
 (Two to fill)
Green Bay, Wis.
ORPHEUM (wva)
 2d half
 Mason Wilbur & J
 Grant Gardner
 Thomas & Hall
 Leonard & Haley
 Hong Kong Mysterys
Harrisburg, Pa.
HARRISBURG (ubo)
 The Billfords
 Trans Atlantic 3
 Una Clayton Co
 Mack & Orth
 (Two to fill)
Hartford, Conn.
POLIS (ubo)
 1st half
 Alfred Farrell
 Gerard & West
 Rawie & Von Kaufma
 Gwynne & Gossett
 Plesion & Goldie
 "Pool Room"
 2d half
 Kaiser's Dogs
 Brown Delmore & B
 John T Doyle Co
 Rob Roy
 Wm Inman Co
 "Dairy Maids"
Hoboken, N. J.
LYRIC (loew)
 Myrtle Bird
 Ben & Hazel Mann
 Akl Trio
 (Two to fill)
 "Way Out"
 Coleman Goetz
 The Harrolds
Houston
MAJESTIC (inter)
 (Open Sun Mat)
 Chas Kellog
 Kirksmith Sisters
 Empire Comedy 4
 Hickey Bros
 Chas McGoods Co
 Barber & Jackson
 Mile Sidonie
Indianapolis
KEITH'S (ubo)
 Frank Mullane
 W C Fields
 Leroy Leighton Co
 Ruth Royce
 Beale Clayton Co
 Mullen & Coogan
 Blinn & Bert
 (One to fill)
 "Colt & Mice"
 L'YRIC (ubo)
 Collett & Cimeron
 Lovington & Turner
 Booth & Lander
Jackson, Mich.
BIJOU (ubo)
 Murry Lore 3
 Pierce & Burke
 Holer & Boggs

green McHenry & D
"Dance of Cliches"
2d half
Seymour & Dupree
De Michel Bros
Mattie Choate Co
Borden & Shannon
Nick's Skaters
Jacksonville, Fla.
ORPHEUM (ubo)
(Open Sun Mat)
Callaway & Roberts
Norcross & Holdsworth
Mark Murphy
Adler & Arline
Willis & Hassan
Johnstown, Pa.
MAJESTIC (ubo)
(Splits with Altoona)
1st half
Banjophide
Barto & Clark
"Song Doctors"
Chas Bennington
Joblin, Mo.
(wva)
4 Juvenile Kings
Chinese Hamilton
2d half
Mardo Trio
Lillian Watson
Kalamazoo, Mich.
MAJESTIC (ubo)
1st half
Sylvia
Dean Dorr & Dean
Wm McKee Co
Greater City 4
Frank's Wild West
2d half
Wilbur
Spencer & Williams
"100,000 Reward"
Olive Vail
Ambler Bros
Kansas City, Mo.
ORPHEUM
Elphie Snowden Co
Ann Tasker Co
Stan Stanley 3
Harry Gilfill
Traviler B & Seal
Una Abarbanell
Hunting & Francis
EMPRESS (loew)
Davis & Matthews
Hort & Wardell
McIntosh & Maids
Bernard & Harrington
Fred Hillebrand
Nichols Nelson Tr
(wva)
Mardo Trio
Antia Primrose
2d half
Hodge & Lowell
Delmar & Delmar
Kansas City, Mo.
(wva)
Castello Bros
Niles & Niles
"Colonial Maids"
Hodge & Lowell
Keller & Wells
2d half
Dwyer & Rogers
Kenosha, Wis.
VIRGINIA (wva)
Carlett
Moore & Barrett
Musical Fredericks
2d half
Brennen & Carr
Doyle & Elaine
Wood Bros
Kokomo, Ind.
SIFB
"Whirl of Mirth"
2d half
Gordon & Kinley
Jarvis & Harrison
"Curse Jack Dalton"
La Crosse, Wis.
(wva)
Dick & Margie Carvel
Rice Bros
Heron & Anzman
Benny & Woods
The Mozarts
2d half
Hodge & Tynes
Lafayette, Ind.
FAMILY (ubo)
1st half
Uke Ware
Patrick & Otto
Princess Ka
2d half
Billy Brown
The Mozarts
Melody Monarchs & M
Lansing, Mich.
BIJOU (ubo)
Margie Calvert
Jones & Sylvester
Lasky's "California"
Bob Finley
Leitzel & Jeannette
2d half
"Millionaire for Day"
Lincoln, Neb.
ORPHEUM
Trovate
"Red Heads"
Sebastian & Bentley
Grover & Richards
El Rey Sisters
Chas Howard Co
Dorothy Toye
Little Rock, Ark.
MAJESTIC (inter)
"Neptune's Nymphs"
Richards & Kyle
Porter J White Co
Minette & Sidell
Harris Bros
2d half
"Neptune's Nymphs"
"Mardi Tris"

Buckley's Animals
Cunningham & Marion
(One to fill)
Logansport, Ind.
COLONIAL (ubo)
1st half
Karlton & Kilford
Sylvester & Vance
Vittorio 2d George
Bombay Deerfoot
Van Bros
Rose & Ellis
Lee, Angeles
ORPHEUM
Nine White Hussars
Chinko
La France & Bruce
Hal & Frances
Williams & Wolfus
Alice Lloyd
Billy B Van Co
DeHaven & Niles
EMPRESS (loew)
Warner & Corbett
Wig & Turk
"Bower of Melody"
Princeton & Yale
Melnotte Twins
Aerial La Valls
PANTAGES (m)
Imperial Opera Co
Sherry & Mont
Sherr & Herman
Haley & Haley
4 DeKocks
Louisville
KEITH'S (ubo)
Louis Stone
Newhoff & Phelps
Darrall & Conway
Ethel Green
Conlin Steele 3
2 Carltons
Newhoff & Phelps
Dunbar's Bellingers
Macon City, Ia.
REGENT (wva)
"Hop Kee's Dream"
Morton Wells & N
Eldora Co
Madison, Wis.
ORPHEUM (wva)
Act Beautiful
Van & Schenck
Mason Keeler Co
(Two to fill)
Jetter & Rogers
Viv Bros
Arthur Sullivan Co
Heron Anzman
Wyatt's Lads & Las
Memphis
ORPHEUM
May Irwin
Gallagher & Carlin
Iamed
Reisner & Gores
J E Dooley
Lockett & Waldron
3 Chums
Milwaukee
MAJESTIC (orph)
Gertrude Hoffman Co
Dainty Marie
Primrose 4
J Kennedy Co
Hines & Foxes
Ward Cullen
Eugene Trio
Minneapolis
ORPHEUM
Kingston & Ebner
Fremont Benton Co
Pauline
Harry Watkins
Bert Merkett
(Others to fill)
NEW GRAND (wva)
Three Millards
Dawson Lanigan & C
Maletti Banconi
4 Prevosts
NEW PALACE (wva)
Seibini & Grovini
Holden & Herron
Venetian Four
Park R & Francis
Reed Bros
Montreal
ORPHEUM (ubo)
Zara Carmen 3
Roxie LaRocca
The Volunteers
Doris Duggs
Jos Davis
Harry Berensford Co
W C Kelly
6 Waterlilies
Mt. Vernon, N. Y.
PROCTOR'S
Chas Gibbs
Baker & Murray
George Coles Co
Wm Mrs Morris
Nible's Birds
Augusta Glose
2d half
Don Raphael Co
A & H Aduloff
Del & Gless
McGowan & Gordon
Carter & Waters
Alices Horwood
Nashville, Tenn.
PRINCESS (ubo)
Charlotte
Martini & Maximilian
Hawley & Hawley
Buckley's Animals
(One to fill)
Newark, N. J.
LYRIC (pr)
Edith Mote
Leonard & Louie
Al Greenman

Sull Pasqualina Co
5 Frolickers
"Her First Case"
McCowan & Gordon
Ameta
2d half
Mastro
Barney & Victoria
Barrett & Kopper
Hip Handy Co
Baker & Murray
Mme Blue Beard
Elkins & Elkins
Sabina Bronner Co
MAJESTIC (loew)
The Valides
Bud & Nellie Helm
"Between Trains"
Gertrude Barnes
Maximilian the Great
Brady & Mahoney
Fantan's Athletes
2d half
Akin Trio
Von Hampton &
Josselyn
Madden & Clogg
Elizabeth Cutty
Edmund Hayes Co
Savoy & Brennan
Belleville Bros
Newburgh, N. Y.
COHEN'S O H (loew)
Freddy James
Mr & Mrs H Emmett
Carbrey Bros
Wm O'Clare Girls
(1 to fill)
2d half
3 Alex
Victoria Four
Trainer & Helene
Mystic Bird
(1 to fill)
New Haven, Conn.
POLI'S (ubo)
1st half
Black Bros
King Quartet
Wm Imman Co
Norton & Payne
Schooler & Dickinson
"Day at Circus"
2d half
The Sheldons
Roeder & Crampton
Pielson & Goldie
Frances Nordstrom Co
Helen Kinko Trio
Military Dancers
New Orleans
ORPHEUM
M & M Farlane
Belle Baker
Allen Dinehart & Co
Riggs & Witche
Merrill & Otto
Kerville Family
Harry De Coe
New Rochelle, N. Y.
Bert Melrose
(2 to fill)
2d half
Ben & Hazel Mann
Old Soldier Fiddlers
(1 to fill)
Norfolk, Va.
COLONIAL (ubo)
(Splits with Richmond)
1st half
Rex's Circus
"Woodside Inn"
Ray Fern
Sorrilli & Annotinetti
Oakland
ORPHEUM
(Open Sun Mat)
Jos Stanley Co
Mr & Mrs J Barry
Astralia McLeans
Chas F Somon
Costa Troupe
Wallenstein & Freebey
Anna Chandler
Leo Zarrell 3
Eleanor Habor Co
Cross & Josephine
PANTAGES (m)
(Open Sun Mat)
James J Corbett
5 DeLuxe Girls
Skipper Kennedy & R
Transfield Sisters
3 Baltus Bros
Ogden, Utah
ORPHEUM (loew)
Landry Bros
Roubie Sims
Delmore & Light
E E Clive Co
The Cleveland
Ford's Review
Oklahoma City, Ok.
ORPHEUM (wva)
Les Gougets
Bartel & Rose
2d half
Chinese Hamilton
(2 to fill)
Omaha
ORPHEUM
Swor & Mac
Hyams & McIntyre
Parillo & Frabito
Jos Jefferson Co
The Sharrocks
Bendix Players
Claude Golden
(wva)
Dense & Baird
Friedlander 3
Joe Roberts Co
Lyric Quartet
2d half
Neffsky Troupe
"Enchanted Forrest"
Chase & La Tour
Ernst Forest

Ottawa
DOMINION (ubo)
Fields & Barnes
Shannon & Annis
Lane & O'Donnell
Ed Morton
E F Hawley Co
Lynch & Yosco
Lolita Persa
(One to fill)
Peru, Ill.
WALLACE (wva)
2d half
Karlton & Kilford
Harry Ellsworth Co
Harry Gilbert
Rose & Ellis
Philadelphia
KEITH'S (ubo)
Henrietta Crossman Co
La Milo
Leonard & Russell
Rosie Lloyd
Gardiner Trio
Moran & Wiser
John Gordon Co
Roach & McCurdy
Ward Baker
GRAND (ubo)
Richards Bros
Nathan & Murray
Milton & De Longe
Ford & Truly
Kaufman Bros
Mabel Foster Tr
S'WAY (ubo)
Falke & Adams
Ed Farrell Co
3 Ellisons
3 Keatons
"Noley Students"
(Three to fill)
GLOBE (ubo)
Brooks & Lorelia
Cook & Manson Twins
Keane & Window
Mack A & Mack
McDevitt K & L
Hoey & Lee
Marcella's Birds
PALACE
Lanzo Cox
3 O'Neill Sisters
John Delmore Co
Klein Bros
"Song & Dance Revue"
2d half
Dancing McDonalds
Abe Attell
Morris & Beasley
5 Merry Kids
A & G Terry
ALHAMBRA
Dancing McDonalds
Abe Attell
Morris & Beasley
5 Merry Kids
A & G Terry
Lanzo Cox
John Delmore Co
Murray Bennett
"Song & Dance Revue"
(1 to fill)
Pittsburgh
GRAND (ubo)
Dunedin Duo
Frank Markley
The Veteran
McMahon & Chappelle
Australian W Chop's
Adelaide & Hughes
Judy Wilson
Davis Family
Van & Schenck
HARRIS (ubo)
Mile La Viva
Clancy 3
"Shirtwaist Fact"
B & L Dreyer
"Hallowe'en Party"
Barney Gilmore
The Azimas
SIERRA SQ (ubo)
Harry Rittley
Lucille & Lucas
Geo M Rosener
"Cheyenne Days"
Welling Livingstone Co
(One to fill)
Plainfield, N. J.
PROCTOR'S
Lola Sabina Co
Mardo & Hunter
Ward & Delmar
Don Raphael Co
Catherine Cameron Co
2d half
Sull Pasqualina Co
Jewell Sisters
"Butterfly & Rose"
Leonard & Lewis
Camille Person Co
Portland, Ore.
ORPHEUM
Horelik Family
Louis London
Chas Grapevine Co
Santly & Norton
Haviland & Thornton
Wharry Lewis 5
Lawrence & Hurlfall
(Others to fill)
EMPRESS (loew)
Paris
Trovolo
Andrew Mack
Moore & Elliott
Bell Boy Trio
Garch Sisters
PANTAGES (m)
Talpin Trio
Fred Woodward Co
Fred Duprez
Pains & Nesbitt
Gualadoue
Poughkeepsie, N. Y.
COHEN'S (loew)
Greenley & Drayton
Leona Stephens

Franklin Ardell Co
Rose Troupe
(1 to fill)
2d half
Herchel Hendler
Bud & Nellie Helm
Ellis-Nowlin Tr
(2 to fill)
Providence
KEITH'S (ubo)
Carl Jora
Howard & Chase
Fisher & Green
Clark & Verdi
Bert Errol
"Fixing the Furnace"
Carl Demarest
The Astaires
Marie Nordstrom
EMERY (loew)
Murphy & Foley
Madge Maitland
"Justice"
Walter Brower
Ellis Nowlin Troupe
2d half
Jeanette Childs
Monarch Comedy 4
"Just Half Way"
Chris Richards
International 6
Racine, Wis.
ORPHEUM (wva)
"Cinderella Girl"
2d half
Dotson & Gordon
Wood & Wyde
Winona Winter
(Two to fill)
Richmond, Va.
LYRIC (ubo)
(Splits with Norfolk)
1st half
"Matinee Girls"
Wilson & Arnold
Little Miss Jean
The Gaudsmiths
Rochester
TEMPLE (ubo)
Pipifax & Panlo
Cummings & Gladd
Howard
The Casinos
Kimberly & M
B Dalley Co
Farber Sisters
Houdini
Rockford, Ill.
ORPHEUM (wva)
Jetter & Rogers
LeMaire & Dawson
Wyatt's Lads & L
Dow & Dow
Kluting's Animals
2d half
Heuman Trio
Wallace Galvin
Four Seasons
Al Abbott
Doc Royal Racefoot
Sarasota
ORPHEUM (18-19)
Bell Family
Violinsky
Cantwell & Walker
Rebia
Mme Jomelli
Avon Comedy 4
(Others to fill)
EMPRESS (loew)
(Open Sun Mat)
Joyce & West
Valentine Vox
Bush & Shapiro
"When It Strikes"
Home
Sophie Tucker
Six Olivers
Saginaw, Mich.
FRANKLYN (m)
Geo H Primrose Co
"Land of Makebelieve"
Ash & Shaw
Mintz & Palmer
4 Bonisettes
Ernest Rackett
Admadio
Vestoff Trio
St. Cloud, Minn.
(wva)
2d half
Rice Bros
Heron & Arnsman
The Tyrells
(One to fill)
St. Louis
COLUMBIA (orph)
Eddie Foy Co
Barnes & Crawford
Hans Kronold
Eadie & Ramsden
Chick Sales
Cleo Gascoline
Mr & Mrs Wilde
Bertie Ford
HIPPOCROME (loew)
Canoris & Cleo
Neil Robinson
Hobbs & Dale
Svenkali
Haydn Burton & H
Black & White
EMPRESS (wva)
Gordon & Day
Reiding & Snyder
Hendricks Belle Isle
Dolly & Mack
Richard, the Great
2d half
Kimiwa Troupe
Held & Cameron
Colonial Belles
Pisano & Bingham
La Graciosa
GRAND (wva)
Ruth Roden
Musical Gerald
Night & Moore
Ernest Alvo Tr
Jerome & Carson

Kumry Bush & Rob
Fox & Burkhart
Toona's Indians
Gordon B & Kangaroo
St. Paul, Minn.
ORPHEUM
(Open Sun Mat)
Frank North Co
Prelle's Dogs
Walidamer Young & J
Kremolina & Darras
Big City 4
4 Metastis
(One to fill)
PRINCESS (wva)
Keough Sisters
Davitt & Duval
Al Lawrence
4 Castrillans
2d half
Seibini & Grovini
May & Kidult
Connolly Sisters
Nadje
Salt Lake
ORPHEUM
(Open Sun Mat)
Kolb & Harland
Minnie Allen
Alexander Bros
Drummer of 76th
Platow & Glaser
Monkey Circus
Moore & Haeger
(Two to fill)
EMPRESS (loew)
Dixon & Dixon
Mello & DePaula
Chas L Fletcher
"Wife"
Nicholas Sisters
Wanda
PANTAGES (m)
(Open Wed Mat)
Dancing Nereids
Strenuous Dally Co
Davin & Walker
Laurel Ordway
De Witt Young & Sis
San Antonio
MAJESTIC (inter)
(Open Sun Mat)
John & Emma Ray
Louise Galloway Co
Zerth's Novelty
Cantor & Lee
Alison Stanley
Rondell Singers
Gere & Delaney
San Diego
PANTAGES (m)
W S Howe Co
Ten Bonamors
Larry Comer
Beltrah & Beltrah
Wayne Trio
San Francisco
ORPHEUM
(Open Sun Mat)
Elsa Ruegger
4 Danubes
Jack Gardner Co
French & Eis
Solito Duo
McRae & Clegg
Mercedes
Schwarz Bros
Elinore & Williams
EMPRESS (loew)
(Open Sun Mat)
Les Casados
Ward Sisters
El Cieve
James Grady Co
Sampson & Douglas
Russell's Minstrel
PANTAGES (m)
(Open Sun Mat)
11 Whirlwind Beauties
Carla Simpson Co
Neal Westmasey
Rena & Balleger
Baker Troupe
San Jose, Cal.
VICTORY (orph)
(22-23)
(Same bill as at Sacra-
mento this issue)
Savannah, Ga.
BIJOU (ubo)
(Splits with Charles-
ton)
1st half
Eddie Howard
Graham & Randall
Will Rogers
Ralph Baeb Co
Seattle
ORPHEUM
(Open Sun Mat)
Edwin Stevens Co
Brent Hayes
Eadie & Ramsden
Marie Fitzgibbons
Rigletto Bros
Loyal's Animals
Brown Fletcher 3
EMPRESS (loew)
(Open Sun Mat)
Junkling DeLido
Stark Black Co
Crawford & Brodrick
"Ye Olde Hallowe'en"
Tom Mahoney
Erkott's Lilliputians
PANTAGES (m)
"War of Tonks"
Hendricks Belle Isle
Dolly & Mack
Richard, the Great
2d half
Kimiwa Troupe
Held & Cameron
Colonial Belles
Pisano & Bingham
La Graciosa
GRAND (wva)
Ruth Roden
Musical Gerald
Night & Moore
Ernest Alvo Tr
Jerome & Carson

LaBelle & Harry
2d half
Klein Bros
Rosen Aerial Wonders
Mary King Scots
Morris James Co
Harry Sterling
James Walton
Seamless, Pa.
POLI'S (ubo)
Goldins
Irene & Bob Smith
Madden & Fitzpatrick
Hawthorne & Ingils
"Colonial Days"
Mosher Hayes & M
(One to fill)
St. Louis
ORPHEUM
(Open Sun Mat)
Hubert Dyer Co
Lydel Rogers & L
Sylvester Schaffer
Ben Deesley Co
(Others to fill)
(wva)
Alvord & Emerson
Sioux Falls, S. D.
(wva)
Le Roy & Cahill
Louise DeFoggi
Chase & La Tour
Frawley & Hunt
2d half
John A West
The Glocksers
Fields Winchill & G
Nick Santora Co
South Bend, Ind.
ORPHEUM (wva)
Gordon & Kinley
Dr Cool
Cord Day Co
Hopkins & Axtell
Marriott Troupe
2d half
Act Beautiful
Rives & Harrison
Zelaya
Marie Stoddard
Bouncer's Circus
South Chicago
GAITY (wva)
Archie & Dolly Onri
Green
Ed De Corsey Co
Taylor & Brown
Johnson Howard & L
2d half
"Get Rich Quick Wal-
lingford"
Springfield, Ill.
MAJESTIC (wva)
Weber Girls
Broughton & Turner
Master Gabriel Co
Clara Inge
Gruber's Animals
2d half
Copeland & Payton
Lou Chiba
Gert Van Dyke & Bro
Ashley & Canfield
Johnson's Travelogues
(One to fill)
Springfield, Mass.
POLI'S (ubo)
Kaiser's Dogs
Roeder & Crampton
Misses Campbell
Whittier Ince Co
Military Sextet
Hayes & Thatcher
2d half
Mr Quick
Gerard & West
Gwynne & Gossett
Rawls & Von Kaufman
"Pool Room"
King Quartet
"Day at Circus"
Springfield, Mo.
L
Harlan Knight Co
Lillian Watson
Gilbert Girard
2d half
Castello Bros
4 Juvenile Kings
Casad & Casard
Spokane
ORPHEUM (loew)
(Open Sun Mat)
David Kalkoa
Hartley & Pecan
Richmond & Mann
"Grey of Dawn"
Mayor Low Shank
Reckless 3
PANTAGES (m)
(Open Sun Mat)
Lander Stevens Co
Allen's Minstrel
Knapp & Cornelia
Toby Gurney
Gilmore & Taminoff
Corr Thomas 3
Stockton, Cal.
YOSEMITE (orph)
(20-21)
(Same bill as at Sacra-
mento this issue)
Temple (ubo)
(Splits with Utica)
1st half
Sidney Baxter Co
Will Ward Girls
Morrissey & Hackett
Burlia Patterson
(One to fill)
GRAND (ubo)
The Cromwells
Marie Dore
Emmett Deveaux Co
Max & Mabel Ford
Leary & Rugel
Alpine Troupe
(Two to fill)

Tacoma
PANTAGES (m)
Vivian Marshall
Harry Girard Co
Hamilton & Barnes
Quinn B & M
Hilliar
Toro Monte, Ind.
PANTAGES (ubo)
1st half
Princess Ka
Gallagher & Carlin
Dixon Sisters
Gardner & Ryere
(One to fill)
2d half
Thos French Girls
Willing Bentley & W
Columbine & Harle-
quins
Howe & Howe
Victoria & Georgette
Toledo, O.
KEITH'S (ubo)
Paul Gordon
Boland & Holts
Vinton & Buster
Connolly & Wenrich
"Green Beetle"
Fields & Lewis
Lorette Twins
(One to fill)
Trenton
SHEA'S (ubo)
Howard & McEane
Ethel McDonough
Redford & Winchester
J C Nugent Co
Okake Japs
Nad Halperin
YONGE ST (loew)
Margaret E Bell
Barnold's Dogs
Sid Rose
Mrs L James Co
Miller, Moore & G
Cavene Troupe
(Two to fill)
Troy, N. Y.
PROCTOR'S
Rosen Aerial Wonders
James Kennedy Co
Johnson & Welsh
Willch & Amia
Barton & Lovara
Francis & Jones
Sylvester
Ray Leardi
2d half
Joe Krammer Co
Lawrence Harrington
Co
Joe Holland
Harrison Armstrong P
Peace Trio
Althor
Miller Packer & S
Kawana Japs
Union Hill, N. J.
HUDSON (ubo)
Les Alex
Knox Wilson
Geo Harcourt Co
Claire Rochester
Murphy Nichols Co
Paul Gorden
Hamil & Libetti
"Girl in Moon"
Bert Fitzgibbon
Lady Alice's Pets
Utica, N. Y.
SHUBERT (ubo)
(Splits with Temple,
Syracuse)
Frank Whitman
Mme Dore's Dogs
Tony & Norman
George Brown Co
(One to fill)
Vancouver, B. C.
L
Roy & Arthur
Ogden Quartet
Smith & Farmer
J K Emmett Co
Clark & Rose
3 Donais
PANTAGES (m)
"Wrote for Peace"
"Justice of Peace"
Nevis & Erwood
Argo
Cummin & Seaham
Victoria, B. C.
PANTAGES (m)
Cornell Corley Co
Jessefson Troupe
Three Guys
Exposition 4
Evans & Sister
Washington
KEITH'S (ubo)
Arnaud Bros
Toby Gurney
"Lonesome Lassies"
Martin & Frabini
Stuart Barnes
(Others to fill)
Waterloo, Ia.
MAJESTIC (wva)
Heuman Trio
Pearl Byrness
Richard Milloy Co
Mile Martha & Sis
Al Abbott
2d half
Gormley & Caffrey
Marshall & Cumby
"All for Kids"
Graco Cameron
Van & Belle
Watertown, S. D.
(wva)
The Tyrells
Fields Winchill & G
2d half
The Skatelers
Dick & Margie Carvel

NEW ACTS NEXT WEEK

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

Mme. Nazimova and Co., Palace.
"Romeo, the Great" (animal), Palace.
Meyakos Sisters, Palace.
Angelo Patricola, Palace.
Adele Blood and Co., Hammerstein's.
"Why Men Go Wrong" (formerly called
"The Police Captain"), Hammer-
stein's.
Diane D'Aubrey, Hammerstein's.
Jeff Davis, Hammerstein's.
White and Jason (New Act), Ham-
merstein's.
Jarrott and Maxwell, Colonial.
Witt and Winter, Colonial.
Usoom Troupe, Alhambra.
Cooper and Smith, Prospect.
Rose Coghlan and Co., Orpheum.
Bolger Bros., Bushwick.

"On File."

Travesty.

30 Mins.; Full Stage (Special Set).
Hammerstein's.

The Defendant.....Daniel J. Sullivan
His Daughter.....Tiny Tot
His Wife.....Edith Mendoza
The Judge.....George P. Murphy
The District Attorney.....Dave Ferguson
The Defendant's Counsel.....Loney Haskell
Mother-in-Law of Defendant.....Olive Le Vein
The Court Stenographer.....John Doe
The Court Attendant.....Mark Nelson
Foreman of the Jury.....John Stone
Candy Boy.....Solly Lee
Clerk of the Court.....Bruce Elmore
Jury, Walters, Witnesses, Customers, Pinch
Hitters, Etc.

"On File," as a burlesque upon "On Trial" (at the Candler), was placed to close the program at both performances Monday at Hammerstein's, where it was presented for the first time. It is not a traveling turn, but was especially written by Tommy Gray for this week at Hammerstein's. George P. Murphy as the Judge is featured in it, and with Dave Ferguson were engaged only for this skit, the remainder of the principals being drawn from the bill and the house staff. A jury (eight), the comedy hit of the piece, was composed of supers, elderly men dressed like undertakers. It was through this that one of the best lines came out. The court room had a score board behind the judge's bench. Solly Lee, the Hammerstein singing ticket taker, as a candy butcher, comes on the scene crying "Score card? You can't tell the jury without a score card." But Solly muffed it both shows Monday because he wouldn't wait for the laugh on his appearance to subside. Closing the show and going on for 30 minutes at 4.50 and 10.50 placed this piece, that has too much dialog anyway, too late. It held the house better at night than at the matinee. Mr. Murphy did good comedy as the judge, and Tiny Tot was one of the hits. It's hardly likely the travesty will be held over. Mr. Gray put in some laughable dialog and business, but both were isolated among the many "speeches." Condensed, and closing the first half, with a bit more of rough comedy, "On File" might have done much better. *Time*

Helen Ware and Co. (3).

"It Doesn't Happen."

21 Mins.; Full Stage (Interior).
Palace.

It's a long, long way to vaudeville, but they all finally get there. And so it is with Helen Ware, who has for some time past been one of the very bright lights in the legitimate. However, vaudeville welcomes Miss Ware most heartily and trusts she will remain in it for some time to come, for here is an artiste possessed of rare abilities and in her present playlet she has a vehicle that will thrill and please any vaudeville audience. As a matter of fact, Channing Pollock, who is the author of "It Doesn't Happen," has crammed enough into the 21 minutes to almost make a three-act play. It is touch and go from the rise of the curtain until its final fall and in the role of the mother, a woman of approximately 40 (although very youthful in appearance), Miss Ware is a positive delight. There is not a wasted moment and the three characters concerned in its enactment seem to be natural human beings, the two male roles being extraordinarily well acted by Carl Eckstrom and Byron Beasley. There is also a butler who has but one line, but even this minor role is in the hands of one capable of handling it and at least appearing the type cast for. The story is one to grip women especially. The Sheritons are happily married. He is a successful business man who married his stenographer a score of years preceding the opening. She has been largely instrumental in his success. They have a daughter, about 20, at boarding school. A letter from the school mistress regarding the secret engagement of the daughter to a novelist has sent the father in haste to Boston. He returns with the prospective son-in-law, who was his college chum. At the meeting between the novelist and mother there is a flash of recognition and when the two are left alone it develops that he is an ex-flame of the mother's, who, although engaged to marry her, decamped before the ceremony. The mother upbraids him for having crossed her path for the second time and swears that she will not permit him to marry the girl. He taunts her and asks how she will prevent it. Driven to desperation, the mother lies to him in confessing the girl he wishes to marry is his own daughter. As to the title, "It Isn't Done," the tragedies of life are referred to in an early part, when the novelist states we permit someone to break our hearts and then with a smile masking our true feelings go into dinner. At the finale the father asks the chum to repeat the line again, and just as the quotation is completed, dinner is announced. The men exit leaving the "tag" to the star and the half-hysterical manner in which Miss Ware clasps the picture of her daughter to her breast and sobs out the fact that she has lied to save the girl, is enough to win her the lifelong admiration of any woman who sees the sketch. *Prod.*

Harry Pilcer and Teddie Gerard.

Singing and Dancing.

16 Mins.; Full Stage (Special Set).
Pavilion, London.

Harry Pilcer and Teddie Gerard as a vaudeville team are certain of success in England. This unqualified statement is hazarded despite their premiere was far from being a satisfactory performance. The presence of Gaby Deslys in an upper stage box applauding constantly may have had something to do with the extreme nervousness of the pair. Then again a most obstreperous and manifest claque was reinforced by an intoxicated military man who began whooping things up and continued to do so throughout the turn. The couple had their stage set in a gray cyclorama, in the four corners of which were huge pedestals of bunch lights. Harry came on first and was almost immediately followed by Miss Gerard. He opened with a song about "I like your figure, I like your manner, I like the way you dress," she responding. He started another song while she changed, which eventuated into a duet and some stepping. Off she went again and Harry began singing a few lines about "Teddie, are you ready?" which gave her time for another costume change. They had a brief duet seated on a bench and he followed this with a solo dance while she changed to a fantastic skirt of the 1830 period and they did a few steps together. She changed again to a white baby dress for another duet and some more stepping. Then Harry did his familiar jumping up the sides of the proscenium arch while she made one more change for a walk across the stage. This concluded the turn but not the entertainment, for the next five minutes were consumed with carrying across the footlights as many floral pieces as one was wont to see at an old time Weber and Fields' first night. All this time Gaby continued her hand-clapping leaning way out of the box, while Harry bowed to her in appreciation of her enthusiasm. It is not Harry's dancing and certainly it is not Miss Gerard's stepping that will contribute principally to the predicted success of the turn. As a matter of fact Miss Gerard is the veriest amateur as a terpsichoreanist. It is her semi-gowns that will draw in London. By "semi" is meant half-gowns. By "half-gowns" is meant that the gowns are built from the waist down. She wears practically nothing above the waist line. All that is discernible above the waist are very narrow girdles and slender shoulder straps. The only thing in modern stage dressing that has gone beyond Teddie's exposure of feminine charms was the revue produced in Paris last season when an entirely nude girl was shown. To Miss Gerard's credit be it said that she wears these "semis" alluringly, and for this reason more than any other Pilcer and Gerard may be designated as a successful turn for the London halls.

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York

"The Shadow," (Ethel Barrymore)
Empire (Jan. 25).
"The Critic," Princess (Jan. 25).
"90 in the Shade" (Marie Cahill),
Knickerbocker (Jan. 25).
"Marie-Odile" (Frances Starr), Be-
lasco (Jan. 26).
"The Clever Ones," Punch and Judy
(Jan. 28).

Josie Heather and Co. (2).

Songs.

18 Mins.; Two.
Colonial.

When the singing numbers in this act have been properly tried out and placed in a better routine to work up to a bigger finale, Miss Heather and Mr. Marshall will have a first class vaudeville offering. At present, though very popular with the audience, the arrangement of the numbers stops the act from becoming a much bigger hit than it is. Miss Heather wears beautiful costumes and has a pleasing way of singing a song. Henry Marshall remains seated at a piano, helping in the singing. The turn is opened by Miss Heather singing "My Boy." The couple then have "The Dress My Mother Wore," Miss Heather looking very well in a crinoline. "Let Me Linger a Little Longer with You" is done nicely by Mr. Marshall. Following Miss Heather sang "Make Your Mind Up, Maggie Mackenzie," the hit of the turn. In this song (at present popular in England), Miss Heather is assisted by a young girl dressed as a Scotch Boy, the two doing a Highland Fling to finish the number. Marshall's song about the Justice of the Peace that has a surprise finish helped things along some more. Miss Heather does a comedy number, "He Was Nice," that didn't seem to fit some way. It may be the singer is of the dainty type, who shouldn't use this style of song. The finishing number is "The 5-15," written by Mr. Marshall. Following intermission the act was a substantial hit.

La Titcomb and Co. (7).

Revue (Songs and Dances).

Full Stage (Special Set).
American Roof.

The American billboards said the first half that La Titcomb had a "\$10,000 production in a superb revue," and that she is "Ex-Mrs. Nat. M. Wills." Nothing about her having a snake in the throne-set act and a Russian dancer, beside two ballet dancers, and four chorus girls. It was remarkable how so few girls could do so few steps so often without forgetting to bring on their tambourines. While the girls are dancing La Titcomb is changing gowns. When in the gowns La Titcomb sings. You get the melody even if you don't understand what she is singing about. As a \$10,000 production on the small time is a "flash" if they did slip on an extra cipher, and La Titcomb's is a flash if not an act. But at that a small time audience will have to be in a good-natured mood. The little girl ballet dancer in this turn is worth looking at, and she, with her work, stands out as prominently as La Titcomb does physically in it. *Time.*

Sam Mann and Co. (4).
"Lots and Lots of It" (Comedy).
Full Stage (Office—Special Set).
Hammerstein's.

Sam Mann has found a successor to his former comedy skit, "The New Leader." In "Lots and Lots of It" is missing the roughness of the other piece that served Mr. Mann so long and well. Messrs. Aaronson and Colby wrote the present comedy playlet with a touch of the dramatic, that has suburban real estate for its foundation. Mr. Mann as Simon Mutterzolz purchased from a Mr. Bauman, a family friend, a plot of suburban property, which he split into city lots but could not sell. Unknown to Simon, the property suddenly increased in value, when Bauman, conniving with a land expert, gave Simon an opinion his lots were swampy and worthless. As Simon received this information by mail, Bauman called, was accused of swindling his old friend, and thereupon Bauman offered to repurchase the property at the selling price. Bauman made out a check, but Simon could not find the deed in the safe, that having been just previously removed by Sarah Kaplan (Miss E. Mendoza), in love with Simon's son, Milton (Bruce Elmore). His father objected to their marriage. Sarah was in the office at the time Bauman phoned (while Simon was temporarily absent) letting his scheme become known. As an agreement to sell was about to be drawn between Simon and Bauman, a Mr. Willard (D. J. Sullivan) called, and said he wanted the property. Simon had paid \$20,000 for it. Willard's first offer was \$75,000. Like his celebrated namesake in vaudeville, Willard commenced to grow and finally secured the land for \$350,000, Bauman meanwhile bidding against him. Simon, upon learning Sarah had been responsible for the removal of the deed as well as interesting Willard in the property, gave his consent to the marriage, with a funny and characteristic bit at the curtain. Mr. Mann individualizes this role of the homely old fashioned Hebrew as he did the German of the other sketch, keeping both perfectly true. Mann alone could carry a much poorer written piece than this is, for Messrs. Aaron and Colby in "Lots" furnished him with everything necessary for vaudeville success excepting the players. Mr. Mann supplied them, heading the list, for he has a nicely casted company, not one jarring the playing at any time, almost a record in vaudeville for a company of five. There are plenty of laughs throughout, good honest ones caused by natural humor and dialog, the piece running logically in a complete story. The worst that may be said about it is the title doesn't fill the bill. "The Land of Trouble" would have been better, but a title matters little, and this act will do anywhere. *Time.*

Frank and Kitty McDonald.
Dancers.
7 Mins.; Full Stage.

These two attempt a routine similar to both the good and other sort of dancing acts that have been seen so often of late. For vaudeville the act will never do.

Will Philbrick and Co. (2).
Blackface Comedy.
18 Mins.; One.
Columbia (Jan. 17.)

Will Philbrick and his company comprising two women were easily the hit of the bill at the Columbia Sunday matinee. All three are in blackface, Philbrick's a deep mahogany and the two women of a lighter shade. He is married to one of the girls, the stouter of the two, while the thin girl is a spinster sister. All three are out flathunting. Hubby is a human express wagon. There is good fast comedy, both talk and physical, and some singing and dancing. The women furnish some real neat stepping that pulls applause, and Philbrick's comedy is at all times worthy of a laugh. As a "comedy act in 'one,'" this is about the best "next to closing" turn at the Columbia in a year.

Senorita Isabel Rodriguez.
Spanish Dancer.
8 Mins.; Full Stage.
Palace.

Senorita Isabel Rodriguez was rather unfortunately placed on the bill at the Palace for her first American showing in New York. Opening the show is not quite the ideal spot for a dancing act of this type, but it is doubtful whether she would have had a better chance down at the tail end of the show, where she was originally placed. The Senorita offers three dances, the first and third of which are exceedingly similar as far as the ordinary observer is concerned. Both are executed to the accompaniment of castanets, in the handling of which this dancer is exceedingly expert. Her second dance has a number of rather strenuous heel taps in it and also a few abdominal gyrations that would fit a "cooch" were it not for the dressing the dancer employs. Heretofore Spanish dancers have usually offered their terpsichorean efforts as the part of a pantomimic production and in that manner have been able to command feature honors in vaudeville, and most likely Senorita Isabel would also be a feature turn if she had a swarthy outlaw trap her in his mountain hut during the course of a thunder storm and while there, her dancing failing to win her release, she should stab him to death with his own dagger. But as Isabel does not burden herself with a special set and an outlaw, she will have to be content to take what is handed her in vaudeville. *Fred.*

Oskomon.
Indian Songs.
13 Mins.; One (Special Drop; Exterior).
Fifth Avenue.

If Oskomon doesn't become too ambitious he may keep working in the pop houses as long as he sees fit. There he will shine. Oskomon has an Indian camp drop, wears full feathered regalia of the tribe and renders several songs, one a chant of the redskin variety. He made sure the applause when he ushered an old Indian in white man's clothes and shoes onto the stage. Oskomon said he was his grandfather, who celebrated his 100th birthday on New Year's Day. *Mark.*

Coleman Goetz.
Songs.
One.
American Roof.

Coleman Goetz is "America's Youngest Song Writer. Singing His Own Songs," says the program. These are the songs he sung Tuesday night: "Cheer Up," "Fatima Brown," "I Didn't Raise My Boy to Be a Soldier" and "My Wife's in Europe." Let the song writers settle the billing among them. Mr. Goetz is a nice appearing young man with a good singing voice though somehow it loses the melody of the numbers and kills off the points of the comics. Stage experience may remove these present errors. "I Didn't Raise My Boy to Be a Soldier" made the hit of Mr. Goetz's act, the song itself, not the singer, the theme of the lyric hitting home among the Roofers (not hoofers). They say this young Mr. Goetz is a brother of Ray. If so he must be a younger brother, not because he looks younger, but because he is on the stage and Ray is not. Between a couple of songs the singing Mr. Goetz told two stories, one about a Ford. It's time to drop this Ford thing in vaudeville, it's getting worse than "Tipperary." It looks as though everybody on the variety stage who thinks he's funny has a Ford gag, thought out by himself, but the kids on the street have beaten them to it. Pick another universal. *Time.*

Pietro Soss and Co. (4).
"The Redlight Abatement Law" (Dramatic).

18 Mins.; Interior.
Loew's Empress, San Francisco, (week Jan. 10).

Vera Rand driven from the segregated district, rents an apartment without revealing her identity and is about to begin plying her vocation when she is discovered by George Wharton, a reformer. Wharton threatens to expose her to Police Sergeant Travers who is waiting down stairs unless she buys his silence with \$100. The woman refuses. The policeman enters. Wharton exposes her. The officer sarcastically suggests Wharton should engage in better business than spying on women. He orders Wharton from the room. Wharton retires. Travers tells the woman to pack up and go. The woman asks "where?" Later she recognizes Travers as her son. Wharton returns and demands that Travers do his duty. Travers shakes Wharton until he (Wharton) apologizes on his bended knees to the woman, then he throws Wharton out. After Wharton's exit he discards his star to care for and protect his mother. The sketch got over. It was well played. Walter McMann, author; Soss and McMann, producers. Outside of California the playlet may lose value as the Redlight Abatement was recently passed here to do away with the segregated district, at the same time making it a crime for proprietors of lodging houses, hotels or apartments to rent to a prostitute. Since the law passed the public has been interested in the question: "What will become of the women?"

Hyman Adler and Co.
Comedy Sketch.
22 Mins.; Full Stage (Special Store Set).
Harlem Opera House.

Hyman Adler shows wisdom in the selection of this sketch, as it is of the lighter vein and has plenty of good material for laugh-getting. Adler plays a store proprietor. He has a clerk with violin aspirations. It displeases the boss. The clerk has the violin at the store and plays it when the boss is not around. A stranger, passing, tells the boss when the clerk is out, that the fiddle may be an old one and that if true, it is worth big money. He offers \$400 for it. The boss buys it from the boy for \$150, the sum the boy needs to start his musical career. The stranger returns and it is discovered the fiddle is worth ten dollars. He refuses to buy. The comedy Adler gets out of the fiddle scene is enough to make the act a big hit. There is a daughter, in love with the clerk. The boy plays his part well enough, but the girl could be a trifle more natural. Adler should be kept busy with this comedy sketch, written by James Horan.

O'Neal and Gallagher,
Songs and Talk.
16 Mins.; One.
Columbia (Jan. 17.)

Miss O'Neal is a large woman and Mr. Gallagher a man of the bantam weight class. They have a comedy singing and talking turn that will get a lot of laughs from a small time audience, as the talk for the greater part depends on the personal "digs" that the team indulge in. At the opening the duo enter singing "Harmony Bay," this special instance might be dubbed "discord bay." At the entrance a murmur ran through the audience which sounded like "female impersonator" and even at the finish the audience was waiting for the "woman" to remove her wig, but they were fooled. Miss O'Neal fools an audience because of her size and deep voice. She has a likeable manner in putting over a song of the rag calibre, but her voice handicaps her. It is a little different sort of two act that should find work on small time bills.

International Four.
Mixed Quartet.
15 Mins.; One.
Union Square.

Two men and two women. Their voices are baritone, tenor, contralto and soprano. The last is the life-saver. She has a few notes in her upper register that will win any pop audience, and seems at home in putting over the classical stuff. The contralto appears to be the principal drawback. She has no animation or appearance. The men sing well and work hard.

La Belle and Harry.
Songs.
10 Mins.; One.
Jefferson.

La Belle and Harry have every day songs, the film number going over nicely. Small time routine.

PALACE.

Some years ago VARIETY conducted a contest to learn what might be considered the Ideal Vaudeville Bill at that time. Several thousand programs were submitted to the judges, but if recollection serves correctly there was no single bill submitted at that time that would compare to the one that is shown at the Palace this week. True enough, the "names" that usually are the bill-toppers at the Palace were only remote possibilities then as far as vaudeville is concerned. There is but one spot in the bill for the current week that could have been improved upon and that was the opener, and only because the act appearing in that position was entirely unsuited for it.

One fall-out in the program. That was Sam and Kitty Morton, who failed to put in an appearance at the afternoon show. They were replaced by Conroy and LeMaire. After the matinee Monday the show was switched about and the running order at the night performance made the bill one of the fastest in playing that has been witnessed in some time.

Orville Harrold (held over) and Helen Ware (New Acts) shared the headline honors. The two are surrounded by "names," all of which come under the "standard act" classification, and the response at the box office Monday night must have been highly gratifying to the management. The house was crowded from the orchestra to the gallery, the only vacant seats noticeable being those in the gallery boxes. Of course, the usual Monday paper (newspapers and some few billing locations) was out, but this was fully made up for by the line of standees that stretched across the back of the house.

The show opened after overture with a Hearst-Selig Weekly showing views flashed a week ago in a Pathe Weekly. The picture was followed by Senorita Isabel Rodriguez (New Acts), a Spanish dancer, who seemed to be rather badly placed for her type. Down further on the bill she would have fared better. However, her eight minutes gave the audience a chance to get settled, and with the arrival of Bert Errol in the second spot the show got under way. His two closing numbers, the "Jewel Song" from "Faust" and "My Hero," earned him thunderous applause.

Han Ping Chien and his company of Chinese performers, presenting the "Pekin Mysteries," were another tremendous hit and were forced to take repeated bows. Maude Muller and Ed. Stanley were next to closing the first part, and Miss Muller gave the audience a wondrous surprise when she really started singing. It was entirely the unexpected, and the efforts of the team were amply repaid with applause.

Mr. Harrold closed the first part. The operatic star has changed his repertoire of songs to some extent. He now opens with the aria from "Rigoletto" off stage, and appearing he sings "Canio's Lament" from "Pagliacci," after which he changes to evening dress and sings "I'm Falling in Love with Someone," and for the close of

the act, "I Hear You Calling Me." It was the old "Naughty Marietta" number that got the biggest return.

Opening the second part, Stuart Barnes sang and talked in his own inimitable manner, his closing number, "Single," being put over with sufficient comedy. Miss Ware in "It Doesn't Happen," by Channing Pollock, followed and scored tremendously.

Conroy and LeMaire were next to closing and offered "Beans" and "Pinochle." They were a scream to all of the audience.

The Four Amaranth Sisters closed with acrobatic dancing and scored exceedingly high in the general applause average. *Fred.*

COLONIAL.

This week the prices at the Colonial are lowered. The business Monday night left only a few seats vacant. The gathering was either lazy or against applause, for while they laughed well, noise demonstrations were quiet at the start.

Trixie Friganza is the chief attraction, assisted by two boys. The headliner was a laughing success. She sings a verse and chorus of an Indian Suffragette song that is a gem. There are also big laughs for her burlesque Apache dance.

B. A. Rolfe has a pretty offering in "The Lonesome Lassies." Marguerite Haney leads and the comedy is handled by Harry Watson. Jere Delaney's voice might have been hampered by a cold, but he is not very strong in this line. The setting and the costumes help it along.

Roberta opened the show with juggling, having Rea Verera, a singer. The juggler missed often Monday night, but Verera kept singing. He finished well.

Moore and Young, No. 2, had a hard spot for a two-girl singing and dancing turn.

The funny girl's "nut" efforts would have been worth more further down on the bill.

Joe Boganny's Lunatic Bakers made the audience laugh long and loud, though not gaining the applause deserved. The fast work in the act will always place it among the hits.

Billy McDermott has a good raft of material in talk and songs. His very good voice is of aid all the time. Some of his travesty work is very funny.

Eva Condon and Jack Devcreaux and Co., in "The Same Old Thing," have a vehicle rightly named. This particular company, though, put it over in rare good style, getting all the laughs obtainable from the surprise break.

(Miss) Robbie Gordone, in a posing act, closed the show. Miss Gordone deserves credit for the speed in which her turn is gone through. Not the usual waists for this style of act. The poses themselves are pretty and the act can close any show. Josie Heather (New Acts).

A pop vaudeville agent went into a Broadway lunch-room for some quick eats. He heard the waitress shout: "Finnan haddie." The agent asked what they did and where they were working.

HAMMERSTEIN'S.

The bill at Hammerstein's this week is short and long. It's short on actual length and quality, but starts late with a Keystone to commence, and that sent it past the 11.15 shutting off time. The first half is pretty wobbly, and the headliner "On File" (New Acts) closed the performance Monday.

Sam Mann and Co., in a new sketch (New Acts) were the laughing hit of the bill. They closed the first part. Just ahead was Battling Nelson, wearing his billed dress suit as though he were accustomed to it, and delivering a monolog of personal reminiscences. Bat has some personality in his appearance, but what's more important to Hammerstein's than either Bat himself or his act—he appeared to be the drawing card that gave Hammerstein's its best house Monday night, since "Sully's Cabaret Barber Shop."

In the "No. 4" spot was Lillian Herlein, a handsome girl who has a voice and a wealth of dressy clothes. Miss Herlein, in her first number, "Styles," through a strip arrangement, shows more gowns (without waits) than almost any other single woman in vaudeville, and continued changing as she progressed with songs. * Miss Herlein should have been in the second half of the program. She did very well, however, in the spot. Shields and Rogers, in lariat throwing, opened the vaudeville. Tiny Tot is a boy about six years old. He sang three songs as coached. The permit was obtained through the house agreeing to suppress smoking while he was on. "Elopement," a Lasky act with Berrick and Hart featured, was next. It has been taken from "Harnessing a Horse," which Will Evans successfully played in England, more successful than this piece will be over here on the best time.

Max and Mabel Ford opened the second part, doing as well as ever with their dances. "A Telephone Tangle" came next and got a few laughs. Jack Wilson and Franklyn Batie were next to closing, Mr. Batie singing three new songs (for him), showing much more enterprise than Mr. Wilson, who had parodies on two very old songs, besides "Tickle Mary," which has been discarded by "Chin Chin," which had used it since the show opened at the Globe. A funny incident of Monday evening was caused by Battling Nelson. Wilson had been using Nelson and his monolog to get laughs. Bat walked across the stage and put over some impromptu matter that had Wilson up in the air for a minute or so after Bat had nonchalantly walked off. There wasn't much ahead on the program for the Wilson act to levy upon, so the blackface comedian had to dig for dialog. Wilson used "I will now sing the greatest song ever written, etc." (Jack Norworth), "Don't tell him, lady, let him listen" (Tom Barnes), and "As I am hoarse, I will only sing 87 songs" (Nat Wills). *Time.*

Al. Leichter, of the Sheedy Agency, is going to spend the spring and summer at the 'Frisco Expo. He will handle the official Pan Souvenirs (so he says).

KEENEY'S BROOKLYN.

Keeney's new theatre in Brooklyn opened Monday with the usual ceremonies. It is located in the downtown district (Livingstone, near Bond street), of Brooklyn and will have to rely a good bit on matinees for big business. The crowds at the stores downtown generally want to flock some where for a little rest. Keeney's will give good restful entertainment if the first weeks' bill is a model. The present scale of prices is 10-25 matinees and 15-35 nights. The evening business will be a question for a while. There are so many neighborhood small-time houses in Brooklyn the people do not wish to travel to any great extent to see a show, only going downtown to see a legitimate attraction. In all directions from the new theatre there are playhouses. Directly across is the Montauk (legitimate), now showing a picture, the house having been closed for a number of weeks. The two nearest vaudeville theatres are Loew's Bijou and the Orpheum, both near by. Two burlesque houses are also in the vicinity.

The general decorations of the house have been most artistically worked out. The sight line is without interference. The house has a seating capacity of 2,650.

The opening show made excellent small-time entertainment with one big time name thrown in. The added attraction for the first half was Adele Ritchie, acting also as master of ceremonies in introducing Judge O'Keefe, who gave a little talk about the great work of Frank A. Keeney, and, in turn, introduced Mr. Keeney. Frank A. strode out and let forth a line of "own material" talk that was sure fire. Miss Ritchie's act is as of yore, the comedienne singing three published numbers, including "Rover" and the tin whistles. The whistles made it decidedly unpleasant for the two speakers who followed. Miss Ritchie also used four song boosters in a box, the boys latter doubling at a music store around the corner.

The remainder of the acts were all well greeted. The show opened with the Acme Four who had the laughs coming easily with their comedy. The little girl in this act is a real worker. The Gallarini Four, a musical quartet, followed and did nicely. The little fellow should be given more chance earlier. At present he is kept until the last and it looks as if the other members had to rely on him to get them over at the finish.

Wilson and Kierson's different bench act was well received, the telephone song drawing laughs. The little woman is rather plump, but skips around very vivaciously. The Kelley Bros. and Co., with bag punching, made a good impression. The bag punching by the two men is exceptional.

The tramp comedy of Walter James fared well, but James kept the recitation at the finish up too long. The 12 Sons of the Desert, one of the regular tumbling acts, closed.

AMERICAN ROOF.

Without wanting to chide the Loew Circuit bunch, it's not amiss to ask who is censoring the American bills? And if the comedian of the Victoria Four the first half of this week did his water expectation at the Monday matinee, also that other nasty bit he did upstairs Tuesday night, which Sam Shannon tersely described as "a Joe Raymond?" The comedian should never have been permitted to do either the second time. (Comedian might have been written in quotation.) It's the filthiest comedy even seen outside of one of those Western Wheel burlesque shows of seasons ago. This "comedian" made the Victoria Four impossible, and they will remain that way as far as any sensitive audience is ever concerned unless that fellow reforms. If a comedian wears evening dress, he might try to leave the impression he belongs in it.

Nothing weighty or classy on the Tuesday night program. La Titcomb (New Acts) had the headlines, but her act isn't there. A Keystone fitted in well at intermission. Following that came Holmes and Wells, who stood the best chance. This turn appears to have been changed somehow since last seen. There is less "nut" comedy perhaps, but still comedy by the girl that doesn't do any good. The man also tries for a little fun in "I Can't Stop Loving You Now," but the two young people should go in for a straight singing two-act of popular numbers. The man did well with "Tennessee I Hear You Calling Me," a corking ballad that should be sung about much more than it is. (Which reminds, Sid, please send back that record.) If Holmes and Wells will adjust themselves to singing and dancing only as they are billed (neat), they are going to go ahead. The couple handle double versions extremely well.

Geo. Randall and Co., next, did one of those French-impersonation-to-disgust-your-girl sketches, as old as vaudeville, but in the way this is played, good for the small time. After them came the Victoria Four, and in addition to the other charges, the comedian tried a bit of George Felix's pantomime.

The Field Bros., dancers, opened, followed by John Delmore and Goldie Moore in "Scenes Behind Scenes." This and Darrell and Conway's act are similar in layout, though there is no duplication of dialog by either. Both make up in blackface and Miss Moore, as well as Miss Darrell, has a bulldog on the stage (No, Miss Moore's dog does not chew gum). If Delmore and Moore will replace their present closing number with something more popular and lively, they will draw better at the finish. Miss Moore looks particularly well under the light brown coloring. Dave Wood's Animal Actors, another of the Barnold copies, came next, and is another turn for the small time. Coleman Goetz (New Acts) happened just before Mrs. Ex-.

Stmo.

BROADWAY.

Business was splendid Monday night in face of adverse weather conditions. Plenty of pictures and more diversity in the vaudeville end appear to be the combination that is turning the trick.

More care is being given the picture part and the films Monday night held

up whatever shortcomings the vaudeville may have had.

The L-KO, which came into existence after the Keystone and dropped into a similar type of comedy make, appears to have considerably improved of late, as attested by some recent pictures. In "The Death of Simon Legee," there was some stage horseplay that elicited prolonged laughter with a genuine ring. The L-KO appears to be working along better lines.

Of the dramatic films there was a two-part subject, "Smugglers' Island," that would have fallen flat but for some lively work by the principal girl. "A Small Town Girl" is a three-part Pauline Bush feature that could have been confined to two reels.

Claude Ranf opened the vaudeville. He no longer drags his act out and does some clever slack-wire tricks. There's not so much juggling. Ranf can hit any of the three-day bills and make good without any effort. Bert Earl, banjoist, is now assisted by two picks who show more aptitude for dancing than anything else. Earl is a Trojan for work and gets tone and volume out of his instrument. The act has life and speed.

Howard Truesdale and Co. took a long route for a laughing finish in "The Pill," but the Broadway folks didn't mind. It ran about 22 minutes, and with a barrel of talk it was too much. About 14 minutes would be sufficient and wouldn't hurt the sketch a bit.

Daly and Kraemer haven't made much change with their routine. The "Little Cane and Satchel in His Hand" number by the man is about the best. It is sure fire for small time. The girl's cornet imitation got over nicely. The Willard Musical Four have a good act for pop houses. The wardrobe looked clean and the quartet attends strictly to its music.

Abe Attell got something when he appeared. Attell did fairly well with his stories, but obtained more decided results with two recitations at the close. Abe has better control now and appears to be more at ease. That gesture where he spreads his hands far apart, business of handing mother the twenty dollars in bills as the result of his first fight, shows Abe is not sure of the stage bits yet.

"Coney Island to the North Pole" closed the vaudeville with laughter.

FIFTH AVENUE.

The Fifth Avenue Tuesday night had about the biggest audience of many weeks. In order to get the business the old Fifth Avenue class has been given a few bumps in its seat of equilibrium but results at the box office count. The show had plenty of entertainment. That the Harlem opera house policy is to be installed was made certain when a spieler announced from a box U. B. O. headliners would play there from time to time at reduced salaries, the first next week being "Neptune's Gardens." The spieler said that this was a \$3,000 act that would play the Fifth Avenue for \$1,000 for the week.

There were several applicants for the headline position. Among them were "The Dream of the Orient" (a girl

act), Pelham, and Tom Nawn and Co.

Following "The Land of My Best Girl" (Treble Cleff) song came the Pathe weekly, which held little interest. Wilson and Larsen, who have been playing the pop time, pleased with acrobatics. The comedy was carried too far. Oskomon (New Acts) proved his Indian nativity. "The Dream of the Orient" makes a fairly good flash. It runs mostly to songs, with a prima donna doing the bulk of the principal vocal work. The dancing of the girls was fairly satisfactory. A big fellow in a bright military uniform acted as musical director and also turned loose a deep voice now and then. The act shows nothing extraordinary but passes on its songs and a dance by the juvenile. An asset was the youth of the girls.

The Great Pelham was there with a dramatic speech and "plants," including one negro, who did not help any. Hypnotic acts have such a short time in which to do work that the returns are slow and uncertain. Pelham did an old routine—ordinary and lacking class. Mesmerism as he does it appears too easy.

Mason and Murray were a hit next to closing. The man has the voice of a tragedian. The woman also has a good voice but confines her attention to "nut stuff." She does it along a scale in harmony with her work and puts it over. Delmore and Lee closed with their revolving ladder.

Two film comedies, a Keystone early and a L-KO closing the show.

Mark.

UNION SQUARE.

In addition to the eight acts at the Union Square, the management added an extra attraction in "tryouts" Tuesday night. Four of these acts were shown. Of the entire dozen not one in its present shape can hope to land on big time and there were but four who showed sufficient class to warrant a trial on the smaller bills.

The acts, with a single comedy picture, ran from eight o'clock until eleven. The show was opened by the Artoris Brothers, although the reason that they are working at the Square is a mystery. They have been in vaudeville long enough to guarantee them a place on any of the small time bills. They were followed by Marcus and Mosser (New Acts) who finished with a burlesque Apache dance. The Ernest Wilkes Players in "Rags" (New Acts) had the third spot and seemed to please the small time audience.

Luce and Luce, formerly Luce, Glynn and May, are the man and woman of the trio. Their present offering is not up to small time speed. The Eight Black Dots passed well on the strength of the dancing finish and the comedy of one of the girls. The early portion of the turn is badly laid out and could be rearranged to advantage. There are four men and four girls and they have sufficient voice to put over the brand of harmony that is liked by pop audiences.

The Turners, with roller skating, followed a comedy picture that split the bill. This team has a good small time closing act, although the candle open-

ing might just as well be dropped. The strong bid is the jumping feats by the man at the close. An operatic quartet billed as "The International Four" (New Acts) were down next to closing on the regular bill.

The Angels and The Devil (New Acts) closed the show proper with the four tryout turns following.

The first of these were two girls in a singing specialty billed as Nola and Drienn, soprano and contralto. They offered a mixed repertoire that got over only fairly well. One of the girls makes a pleasing appearance in boy's costume while the other sings nicely. They were followed by Jean Waring, a girl who offered four of the old time Houdini escapes, all done rather badly and a blonde announcer clad in a dress suit of the vintage of 1900 detracted from what natural value the tricks have. Mme. Contrelli, lyric soprano, possesses a voice that would be sufficient to pass her on small time, but unfortunately appearance is against her. Lake and Kalmus, a man and woman offering a copied piano-thought transmission act, is rather poorly done.

JEFFERSON.

The Jefferson has given up added attractions Tuesday night and the management relies entirely upon the show. The house held good attendance although the lower floor was not filled to capacity. The size of the orchestra would lead one to believe that the house was doing very poor business on some occasions when in reality it has a crowd.

The nine-act bill with a Keystone served this week by Manager Groth was very pleasing, the show running at a fast clip. Thurber and Thurber opened with burlesque acrobatics. The man on the wire furnished some big laughs.

Another good impression was made by Ethel Golden and her song revue. It was not so much the work of Miss Golden but the slides with the choruses of the popular songs made the people sing and they enjoyed their own efforts.

The sketch of Whittier Ince and Co. in the third spot was well received. This suffragette playlet has a number of laughs and the company handles it satisfactorily. The running around proved good comedy for this neighborhood at least. La Belle and Harry (New Acts) followed to good returns.

The Military Maids opening after the Keystone did well with their music. The three young women have selected a routine that fits in nicely. Niblo and Riley followed and scored solidly with their black and tan face two-act. The man has some good steps in his dancing that brought forth much applause and his partner nicely conducted herself.

Mark Lindner and Co. in "The Frame Up" did well enough with the dramatic piece. Abbott and Brooks filled in with songs. These two boys are easily big time timber. If these two boys secure a piano player and tried for big time as a trio they probably would be able to get the better houses.

The performance closed with the Nagaski Troupe Oriental balancers and acrobats.

"MAKE KNOWN YOUR FEATURES" IS WARNING TO EXCHANGES

Feature Manufacturer Points Out Error in Marketing Multiple-Reel Product—Timely Advice to Boom the Big Film Productions Right.

A prominent manufacturer and film exchange man has the following to offer about certain exchanges being on the skidding side of the ledger:

"Some exchanges have put much of their product on the market at such ridiculously low prices and failed to advertise the best of their wares with the result that they are now gumshoeing for new financial help.

"An exhibitor with a big feature worth while can place it with an exchange and the latter instead of spending money in judiciously advertising it among the general trade permits it to sink into oblivion without any just returns. I know of several cases where neglect of this nature has eventually crimped the exchanges to such an extent they will have to go some to recoup."

U.S. DIRECTORS' UPHEAVAL.

The New York Studios of the Universal are reported in a chaotic state. The directors' department is particularly affected, according to the story. The Universal's force of directors has been torn apart lately with but few of the old men retained.

The seat of disturbance appears to be in the comedy end. Just now no work in that line is being performed at the Imp or Victor studios. Difficulty is encountered by the U, it is said, in obtaining directors of comedy through the corporation having placed a maximum salary of from \$65 to \$75 weekly. The general authority vested in certain people at the Universal's headquarters is said to interfere with some of the U's directors. Instead of a director finding himself in supreme command of his company he is just as apt to learn that he, as well as his players, are subjected to the whims, likes and dislikes of those "higher up." This may account, the picture people say, for the brief terms of service of several directors within the past few weeks. One or two directors left almost as soon as engaged, and before the pictures started by them had been completed.

In the dramatic part affairs are not much better. A few weeks ago when Walter Edwin severed connections with the U as director for Mary Fuller (with whom he joined the Universal, from Edison), Lorimer Johnson came from the west to replace him. The Johnson roadway could not have been overly smooth for Lucius Henderson (also director for Matt Moore) succeeded Johnson shortly after his eastern connection. It is said Johnson may be retained by the U to direct for Muriel Ostriche, the former Than-houser lead.

William Garwood, another recent

addition to the U's acting staff, also came to New York from the West. He appears to have become dissatisfied from a report that Mr. Garwood in the future will direct his own pictures.

FOREIGN OUTLOOK BAD.

The Great Northern Film Co., via its New York manager, David L. Oes, states that it is having no trouble with its shipments from its factory at Copenhagen.

Oes says the various offices of the Great Northern were operating in Germany although the offices in Russia and Austria had been closed through the war.

He is of the opinion that the effect of the war on the picture business abroad in particular hasn't been felt in its deepest severity yet.

When the G. N. recently went to renew a contract with Pislanti, one of the best known picture pantomimists in the old country, he demanded a salary far in excess per week than is paid the highest priced photoplayer in America.

ECLAIR'S NEW CORPS.

When the Eclair withdraws all of its forces Feb. 1 from Arizona, a new corps of players, directors and mechanical staff will be engaged. This undoubtedly means that many of the rosters of the companies in Tuscon, Ariz., for the past year and a half will seek new fields. New studio quarters will be established in Los Angeles.

It is rumored the Eclair may shortly begin the making of five-reel features. George Larkin, the film daredevil, is under contract to do some of his stunts in Eclair features.

EXHIBITORS HELPED.

From late reports there's "opposition" waging between three of the big film exchanges and no telling where it will end. The exhibitors handling the regular service are going to receive big features without paying any additional service fee.

The Mutual, Universal and General Film are each offering to regular release clients a feature each booking made and the exhibitor is free to take or leave it. The exhibitors are eagerly taking the features.

There are exceptions but the General Film is receiving three and four parts, mostly the former, from the companies on its list and these are being offered to the regular release exhibitors.

It should help the daily release exhibitor in more ways than one and will afford him the opportunity to compete with his neighbor who has been showing "features" and getting the trade.

CAMERAMEN ANGRY.

The American camera men engaged in picture work are angry at the war and their fellow photographers from the other side.

The native knights of the tripod say the importation of foreigners has driven down the salary scale on this side, the foreigners not having been accustomed at home to the wages received here, and they are shaving accordingly.

The American camera men are ominously growling in consequence.

ABANDONMENT CHARGED.

Philadelphia, Jan. 20.

Mrs. Jack Standing, known on the stage as Catherine Calhoun, yesterday got a court order against her husband, a member of one of the Lubin companies in this city, requiring him to pay her \$75 a month. She charges abandonment. When the case was called Mrs. Standing said she was ready to have it tried on its merits. At the suggestion of Charles J. Roney, Jr., attorney for Mr. Standing, the case was settled out of court.

COAST PICTURE NEWS.

By GUY PRICE.

Mack Sennett now has Harry Gribbon under his wing. He promises to make a star comedian out of him.

Edith Wayne Matthews has arrived from New York to appear in "The Governor's Lady."

Rita Jolivet has been brought out by the Lasky to play the lead in "The Unafraid."

Gertrude Kellar, long a stock star in Los Angeles, has joined the Lasky.

W. M. Selig is due on the coast about Feb. 1 to officially open his Los Angeles wild animal farm.

Mary Pickford headed the parade, a feature of the Motion Picture Exhibitors' ball.

J. P. McGowan, the director, who was injured by a fall from a telephone pole, is about again.

Ad Kessel, president, and Charles O. Baumann, secretary of the New York Motion Picture Co., are in Los Angeles on a business trip.

Eugene H. Allen, the director, is devoting much of his time to the San Diego fair.

George Beban has returned to the coast to begin work on the film story, "The Sign of the Rose."

Edward Unger, an expert baloonist, is now engaged in picture work.

Leonard Smith is supporting with the Ince companies.

Louise Glaum had a narrow escape from fatal injury when an auto in which she was a passenger plunged over a 10-foot embankment.

Frankie Dillon, bantamweight prize-fighter, is acting for the camera.

R. A. Walsh is now directing for the Mutual.

A trial run of Griffith's "Clansman" was given at Riverside, Cal., last week.

Andrew Robson, the noted actor, has recovered from his recent indisposition and will be ready for duty at the California Picture plant within a few days.

Eddie Lyons has returned to Los Angeles after attending the funeral of his aged mother in Beardstown, Ill.

Edna Mason is no longer connected with the Powers brand.

Ed. J. LeSaint has the Selig studios all to himself since Director Colin Campbell departed for Panama.

Hobart Bosworth is back from Banning, Cal., where he directed several scenes for a big new Bosworth six-reeler.

Fritz Scheff is en route to Los Angeles to do "Pretty Mrs. Smith."

The Smalleys are at Midway, Cal., taking scenes for two film plays. They picked Midway for the oil field setting.

Art Accord, the noted western cowpuncher, and Rodeo performer, is roping steers in Bosworth pictures.

Scott Sidney has completely recovered from his recent indisposition.

Robert Thompson, said to be a former picture actor, was held in Pasadena on a charge of failure to pay a hotel bill.

Neal Burns, late of the Gaiety company, is now acting with the Pathe Lehman.

Charles Royal, the actor, will open a scenario writing office in Los Angeles.

Harry Dull has established a feature picture booking office on the Coast, with headquarters in Los Angeles.

PERMISSION TO BORROW.

Philadelphia, Jan. 20.

Judge Thompson, in the United States District Court here, has handed down a decree authorizing William S. Lloyd, receiver for the Liberty Motion Picture Co., to borrow \$1,500 to arrange for financing a few pressing needs of the concern. In his petition asking permission to borrow the money the receiver stated that an appraisal of the assets of the company is being made, but had not yet been completed. The indications are, according to Mr. Lloyd, that the assets are worth approximately \$25,000 if the studio equipment and other property are sold as a going concern.



JUSTINA WAYNE and CRAUFORD KENT

In "THE NEW SHERIFF"

One of the first TRUMP BRAND two-reel releases of the NEW KRITERION PROGRAM.

WALL STREET PROMOTERS INVADE FEATURE FILM FIELD

"Big Interests" Have Been Underwriting Stock For Feature Companies—Learning of Tremendous Margin of Profit They Are Reported Planning Gigantic Amalgamation of Feature Interests.

Within the last six months almost a score of men who have heretofore confined their activities to Wall and Broad streets have become actively interested in pictures.

One of the largest of the feature corporations has a former broker directing its financial destinies. This particular corporation has the backing of one of the largest Wall Street bankers. These capitalists took over the stock of the company, underwriting it at 1/4, had it listed on the curb and since has managed to dispose of it in the neighborhood of 4 and over.

Several of the other companies have had Wall Street capital interested in them. But it is only recently that the Wall Street crowd have come to realize the possibilities that there are in the feature game.

There is a possibility an amalgamation of all of the big feature interests may be brought about within the next two weeks, though the big downtown interests that have recently become active in the picture field.

The ease with which one feature concern sold between \$800,000 and \$900,000 worth of stock has impressed the financial men who like to "promote." While the expense of that corporation getting rid of the stock was terrific and nobody knows what has been done with the proceeds of the sales, the Wall Street bunch profess to see a melon in the picture thing, before it grows cold.

G. F. OFFICERS.

At a meeting of the directors of the General Film Co. Tuesday the following officers were elected: J. J. Kennedy, president; C. H. Wilson, vice-president; Albert E. Smith, treasurer; Paul G. Melies, assistant treasurer; F. R. Clarke, secretary; P. L. Waters, general manager.

BOSTON'S PICTURE FLARE.

Boston, Jan. 20.

A ruling by Building Commissioner O'Hearn to the effect that short time bookings of films are practically stopped in this city has started a wholesale storm of protest which will mean new legislation for the entire state within the next six months.

According to the new ruling, no public hall, church, school or clubroom can use films and dozens of entertainments have already been stopped by the refusal of O'Hearn to grant permits for the location of temporary picture booths.

The film agencies have been hit hard. The Vitagraph people have already submitted a long list of questions to O'Hearn asking him to define just what they can do.

There is a further question as to

whether a number of houses of second class construction will be given their renewals of their licenses next August because they are not first class construction as the present law demands.

The ruling on the big Park theatre is not taken as final by Building Commissioner O'Hearn and what was supposed to be a test case is not given any weight at all because not carried to the Supreme Court.

OFFICIAL WAR PICTURES.

The Reliable Feature Film Co. (B. S. Moss) has the promotion of the German War Pictures, said to be sanctioned by the German Government and endorsed by the Staat-Zeitung, the leading German daily of New York.

The Reliable will dispose of the film principally on state rights.

ERIE POOLED.

Erie, Pa., Jan. 20.

All the picture houses here, excepting two, are said to be pooled. There is considerable dissatisfaction among those in the pool, according to report. The two houses outside of it are reported taking advantage of conditions to their financial benefit in some way.

TWO NEW CONCERNS.

The National Film Co., comprising Joseph Weinberg and Richard Perry, has been formed and one of the pictures taken with booking rights outside of Greater New York is the Charles Hawtreys feature, "The Message from Mars."

The Feature Film Associates, with David J. Weinberg and Irving D. Bernman as directors, starts going with 12 features, mostly of the sensational variety.

BILLY QUIRK'S TRY-OUT.

Billy Quirk, of the Vitagraph, stole a march on his film co-workers last week and made a vaudeville plunge that almost passed unnoticed but for the alertness of several of his Screen Club cronies.

Billy offered several songs along with a photoplay in which he was the central figure.

LEO FRANK FEATURE.

George K. Roland is to the fore again with a picture called "The Frank Case." It is a five part feature dealing with the Leo Frank murder trial in Atlanta. The characters were taken as follows: Frank, William Sorelle; Mrs. Frank, Iva Shepard; District Attorney, William Cavanaugh; Mary, Marie Pavis; the negro, E. T. Roseman.

VITA'S APPEAL ARGUED.

Philadelphia, Jan. 20.

The appeal of the Vitagraph Co. from the verdict obtained against it last March for \$2,000 damages by Louis M. Swaab, an independent exchange owner, in Court of Common Pleas No. 2, was argued in the Supreme Court of Pennsylvania yesterday.

The case was an action in replevin brought by the Vita against Swaab to recover certain films or their value. The jury which tried the suit not only denied the claim of the picture company in the films but awarded Swaab a certificate for \$2,000, representing the value of the films, \$8,424 damages for the seizure and retention of the films by the Vita and also \$10,000 as exemplary, or punitive damages, making a total of \$20,424.

When the General Film Co. was formed offers were made to buy Swaab's Exchange, but he refused to sell and it was then decided to cancel his license and seize the films in his possession under writs of replevin. Swaab claimed that some of the films seized were his own personal property.

A large amount of testimony taken in this case was used by the Government in the anti-trust suit recently heard here against the Motion Picture Patents Co. and other members of the so-called "trust."

RAMO MAY RESTART.

The Ramo Film Inc. is making a brand styled the Regent, per an agreement Irving Lang Cobb, general manager, made with the United Service whereby the latter is to furnish it 40,000 feet (minimum) of film a week. Comedy and dramatic pictures of one and two reels will be made, the first, "Her Lesson," marked for release Jan. 25.

Ramo has one of the biggest studios in the East, at Flushing, L. I., but no Ramo features have been turned out since last August when "The War of Wars" (six reels) was made.

The Ramo may resume April 15.

'QUAKE FILM.

An announcement was sent out Wednesday by Walter Rosenberg, of the Savoy theatre, that he had secured the first earthquake pictures of the Italian disaster and they will be shown at his theatre.

The announcement states the arrangement was made with the Milano Film Co. of Rome (Italy). The pictures will be shipped from Italy Jan. 23, the statement says.

REAL FILM WEDDING.

Philadelphia, Jan. 20.

A real wedding will take place in the Lubin studio in this city Feb. 13, when Clarence J. Elmer and Edyth Stroud Anderton, both Lubin players, will be married while the cameraman registers the scene.

The film will form part of an elaborate production, the scenario for which has been written by Shannon Fife, of the Lubin scenario staff. Joseph Smiley, the director, will be in charge and the bride and bridegroom will be attended by the other members of the company.

G. F.'S FEATURE SERVICE.

The General Film Co. is contemplating the organization of a complete feature film service, according to report. The move is necessary to hold its daily release manufacturers in line with their feature films. The G. F. manufacturers or some of them have been talking about organizing their own distribution bureaus for features, which have been planned in large quantities for the future.

While the G. F. does not want this to happen if it can be avoided, it is said that to protect itself the big exchange may attempt a consolidation or merger of all the principal feature services, with its own, if formed, listed among them.

MANAGERIAL CENSORSHIP.

Spokane, Jan. 20.

Spokane theatre managers will become their own censors, according to an agreement made by Samuel Glasgow, newly elected commissioner of public affairs, at a conference with the managers of 13 houses.

Commissioner Glasgow complimented the theatrical business upon the character of the men in charge of local show places and expressed confidence in their ability to conduct their business along lines demanded by the public.

FISKE PIECE IN FILMS.

"Salvation Nell" in which Mrs. Fiske starred some years ago, is to be produced in pictures shortly by the World Film Corporation from a scenario adapted by Capt. Leslie T. Peacocke. The production will be in five reels.

MARRIES A BANKER.

Syracuse, Jan. 20.

Alma Hope Latimer, a picture actress (Warner's Feature Co.), and Arthur J. Gordon, an official of the Syracuse Trust Co., were married here yesterday by Rev. Dr. White.

The couple met a few weeks ago when the young woman entered Gordon's bank to open an account.

LIKES OWN OPINION.

Atlantic City, Jan. 20.

Atlantic City's Director of Public Safety refuses to permit the exhibition of the "Three Weeks" feature film until he has passed upon it. Friday has been set for the verdict.

The picture has already been passed by the National Censoring Board.

BURLESQUE PICTURES.

More picture recruits have been obtained from the burlesque ranks. Lew Talbott has entered into a contract whereby his burlesque star, Eva Mull, now heading her own show over the Columbia Extended Wheel, will take up picture work within a short time.

Don Barclay, of "The Prize Winners," has finished the lead in a one-reel comedy for the Universal entitled "The Wrong Address" and is now engaged in another called "Donald and His Pigs."

FILM FLASHES

Emile Offeman, general manager for Eclair, is the daddy of a boy.

The Miller, Minneapolis, styled the Garrick since its rebuilding, opened Jan. 17 as a straight picture house.

The new Eclair, Cleveland, had a big opening. Everybody heard Bert Ennis, Eclair's publicity man, make a speech.

Jack Byers, formerly scenario editor for the Universal, has left that firm to join the Kriterion, and will be located in Santa Barbara, Cal.

A. M. Kennedy of the Kriterion Film Co. left New York last week for Santa Barbara, Cal., with four acting companies.

Edward L. Hollywood has just returned from Ft. Montgomery, N. Y., where he has been to secure local color for a forthcoming five reel Peerless release, "Hearts in Exile."

Billy Powers and Della Connor are being featured in Geo. Kleine's next release, "Who's Who in Society."

Frank Crane finished filming Lew Fields in "Old Dutch" at the Peerless Studio Monday and is now in the throes of cutting and assembling.

Frank Keenan, James O'Neill and Wellington Player are being featured in the forthcoming Popular Plays and Players release, "The Shooting of Dan Magraw."

Mons. Emil Chautard, who was Rejane's leading man in "Napoleon" at the Odeon, Paris, and who afterward directed several Paris Eclair features, has been engaged to direct the largest picture ever attempted by the Peerless Features Producing Company, the nature and title of which is being kept secret.

Fred Mace returned from Jacksonville Tuesday where he has been directing the exteriors for his next picture, "What Happened to Jones."

"The Lure of the West" is a two part Eclair picture, released Feb. 3. Mary Murrill wrote it and among the principals will be Edna Payne, Nobert Myles and Stanley Walpole.

Felix Feist, who travels considerably as head of the Celebrated Players Film Exchange of Chicago, says in his territory conditions are on the mend slowly but surely.

Victor Moore has contracted with Lasky to play the title role in the proposed camera production of "Snobs," the former Hudson Theatre play.

"The Chocolate Soldier" has been tacked onto the Alliance Programme. This is the F. C. Whitney feature.

May Allison, last seen with "Apartment 12 K," is now a picture actress, having signed for the Edith Wynne Mathison picture, "The Governor's Lady."

The Majestic picture theatre at Somerset, Ky., which was damaged by fire several weeks ago, has been reopened under the management of Sylvester Newton.

The Keystone Amusement Co. has incorporated at Louisville, capital, \$15,000. Incorporators, John C. Lencke, R. D. Brock, R. K. Smith.

Eric Johansson, formerly special agent for Ferrari Shows United, is now at the head of sales department of the Reflecto Screen Co., Elizabeth, N. J. Morris Black is President of the company.

Last week in Marysville, Cal., a film was shown which had such an effect upon Mrs. Katherine Giffin that she returned to her home and committed suicide. A portion of the movie showed two men engaged in a desperate fight over the love of a woman, which, according to the coroner's opinion, influenced the woman to commit this deed. Giffin claims his wife was affected by screen tragedies and said that the situation of the woman in that particular scene fitted her case.

Charles V. Kavanaugh, secretary of Nat. A. Magnar Film Co., Inc., San Francisco, died suddenly last week. His death is said to have been due to fatty degeneration of the heart.

Herbert Welch, manager of the Colonial, Atchison, Kan., has closed that playhouse and is manager of the Orpheum, there succeeding F. L. Caldwell. The Cozy, a picture house at Atchison, Kan., has suspended business again after a stormy career.

The New York theatre when opening Monday under the Loew Circuit direction, may give a program of all daily releases, not using a feature as at first intended.

Perren B. Jordan of Wilkesbarre, Pa., who conducted a picture bureau in Philadelphia, has gone into bankruptcy with liabilities of \$27,000.

Sydney Ascher, formerly connected with the Picture Board of Trade, has control of three picture houses in New York, Tiffany (Tiffany and Westchester avenues); Wonderland (1524 street and Third avenue); Colonial (147th street and Willis avenue).

Features with plots dealing with Chinese and prison walls are now coming from all parts of the film-making world.

Robert Edeson has been cast for the William Fox feature of "A Grain of Dust."

Art Acord does some daredevil work in a Bosworth feature released next month.

On the way to Panama is a Selig company which is going to make a feature photoplay of Rex Beach's "The Ne'er Do Well," which did not prove a big success when it was produced on the stage in New York.

Dorothy Gish, injured in an automobile accident recently, is again ready for camera work, although feeling the effects of her bruises.

The next Griffith picture will be "The Mother and the Law," in which San Quentin prison plays a part. Featured are Mae Marsh and Miriam Cooper.

Watterson Rothacker, general manager of the Industrial Film Corporation, is in New York.

Theodore Roche, a Coast lawyer, directed the court room scene in "Mrs. Wiggs of the Cabbage Patch."

Hal Clements is directing for the Premier.

J. P. McGowan, a director, is slowly recovering from the effects of a bad 30-foot fall.

Pete (Grid) Smith is associated with the Bosworth publicity department.

Nat L. Royster is manager of the Pearl Feature Film Co., which has its headquarters in Tampa, Fla.

"Buckshot John," of Bosworth feature, with Hobart Bosworth as the star, is released Feb. 4 (Paramount). Courtenay Foote supports Bosworth.

Henry Walthall has taken up his new job with the Balboa on the Pacific Coast.

Ray C. Smallwood is directing all of the Ethel Grandin pictures.

Harold Shaw is in London directing the new pictures being turned out by the London Film Co.

Gene Gauntier has returned to New York and will resume her feature work within the near future.

C. J. Williams is with the Vitagraph.

Now that the Nonpareil Film Corporation has launched its "Alice in Wonderland" feature it will resume its "Happy Hooligan" series. The next of the H. H. installments will be entitled "Happy Hooligan at the Seashore." The Nonpareil is also making a two-reel comedy of "A Hot Old Time," with John and Emma Ray featured. It will be released some time in February.

Within the next fortnight the Reliable Feature Film Co. expects to announce the names of several legitimate stars with whom it is under negotiation for feature work. Several plays have already been secured. One will follow the "Three Weeks" picture.

The World Film Corporation is about to exploit a picture dealing with Boy Scout movement in the United States. The tickets will be distributed throughout the country and will admit the bearer to a performance when the picture plays the town. Receipts will be turned back to the head office of the World Film Corporation in New York where a certain percentage will be deducted and handed over to the Boy Scout promoters for the furtherance of that cause.

"Joseph and His Coat of Arms," the six-part feature which when first produced under the title "Joseph and His Brethren," brought down a court protest from the Liebler Co., has been taken over by Arthur Ungar and Fred Smith. This picture cost the Rheinstrom Brothers \$20,000 in the making.

William Fox has arranged with Edward Sheldon to produce his piece, "The Nigger," on the screen. The Box Office Attractions Co. will release it during the summer. William Farnum has been engaged to play the star role in the picture.

Robert Warwick, the star in the World's Film Corporation production of "Jimmie Valentine," has returned from Sing Sing Prison where some of the views were taken. Warwick lived for three days with the inmates of the prison and was questioned by many as to what he was in for.

The Paramount Corporation sent four cameramen out on a trip last week that will consume eight months of travel. Having decided to issue one reel a week on "travels" wherein South America will be thoroughly camcared as it really is the Paramount has put the idea into execution.

The program of the new Claremont (135th and Broadway) says the Wallingford Amusement Co. owns the house and that the staff comprises Fred J. Doolinger, pictorial and business manager; Alexander Arons, organist, and Joseph Dorothy, chief electrician.

"The Children of the Ghetto" is being produced by the Box Office Attractions Co. under the direction of Frank Powell. Wilton Lackaye will be the star.

Marie Empress, the English vaudeville actress, is in the cast of the World Film Corporation's picture of "Old Dutch," which also has Lew Fields and some of his "High Cost of Loving" company.

Marguerite Clarke will be seen next in "The Pretty Sister of Jose" (Famous Players), by Francis Hodgson Burnett. It will be released in March.

Herbert Brenon has been engaged by the Box Office Attractions Co. to direct a series of pictures in which Nance O'Neill will appear.

Herman Robinson, secretary to Winfield Sheehan of the Box Office Attractions Co., is managing that company's branch office in Syracuse.

"The Love Rock" is being made by the Famous Players. The piece was shown as a drama about four years ago.

William Elliot has been engaged by the Famous Players to play Nat Goodwin's role in "When We Were Twenty-One."

Walter Edwin is directing for the United Service, with Irene Tams as the star. Mr. Edwin was Mary Fuller's director for a long while.

Charlie De Forrest, leading comedian with the Crystal brand, has left that concern.

In the "Jim the Penman" feature, John Mason stars, with supporting players will be Margaret Leslie and Fred Perry.

Otis B. Thayer is now director general of the Pike's Peak Co. William B. Mong is writing scenarios for the same company.

"The Case of Becky" will be the next Blanche Sweet feature which the Lasky Co. will make.

Lawrence Jonsberger, injured while working in "The White Trail" feature in Colorado, is getting along nicely.

"Sunshine Molly," with Lola Weber and Phillips Smalley, is set for release by Bosworth, Inc., March 15.

The Colonial Co. has "loaned" the film services of Lion Barrymore to the Life Photo for its "A Modern Magdalen."

The camera men furnishing the "weeklies" fairly deluged the Hotel de Gink last week with their machines. They "caught" the hoboes at work.

Attorney A. C. Stein succeeds Attorney Joseph H. Thompson as counsel for the Moving Picture Exhibitors' Association and the Pittsburgh Screen Club. The club has moved to the Cameraphone building. There are now 100 members. A large delegation will attend the state meeting in Harrisburg, Jan. 26-28.

The Penn theatre, McKeesport, William Kimeiman, prop., and the Family, Bradock, Edward Bolson, manager, will remodel.

E. C. Prince has succeeded W. A. Muir in the local office of the Picture Playhouse Film Co., Muir being transferred to the Boston office.

RELEASED NEXT WEEK (Jan. 25 to Jan. 30, inc.)

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ:

| GENERAL | UNIVERSAL | MUTUAL | UNITED | UNITED |
|-------------------|--------------------|--------------------|----------------------|----------------------|
| Vitagraph V | Imp I | American A | Gaumont Gau | Magnet Mag |
| Biograph B | Bison B101 | Keystone Key | Tams Tams | Miller Bros. 101 |
| Kalem K | Nestor N | Reliance Rel | Gauntier Gan | M B |
| Lubin L | Powers P | Majestic Maj | Superba Sup | Premier Prem |
| Pathe Pthe | Eclair Eclr | Thanhouser T | Empress Emp | Beacon Bcn |
| Selig S | Rex R | Kay-Bee K B | St. Louis St. L | Jupiter Jup |
| Edison E | Fraser Fr | Domino Dom | Nelson N | Burstein Bur |
| Essanay S A | Victor Vic | Mutual M | Minusa M N | |
| Kleine Kl | Gold Seal G S | Princesses Pr | United States U S | |
| Melies Mel | Joker J | Komic K | Lariat Lar | Paragon Par |
| Ambrosio Amb | Universal like U I | Beauty Be | Humanology H | Santa Barbara S B |
| Columbus Col | Sterling Ster | Apollo Apo | Luna Luna | Alhambra Al |
| Mina Mi | Big U B U | Royal R | Grandin Grand | Thistle These |
| | L-K O-L-K U | Hepworth H | Ramo Ramo | Monty Mt |
| | | | Features Ideal F I | Punchinello Pch |
| | | | Starlight Star | Trump Trp |
| | | | Regent Reg | Pyramid Pyrd |
| | | | Juno Juno | Nolege Nol |
| | | | Mars Mars | Navajo Nav |
| | | | | C. K. C K |

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

JAN. 25-MONDAY.

MUTUAL-Silence, 2-reel dr, A; Keystone title not announced; The World Upstairs, dr, Rel.

GENERAL-Diogenes Weekly, No. 23, and The Boob and the Baker, split reel com, B; The Tragedy of Bear Mountain, 2-reel dr, K; Patsy in Business (5th of Patsy Boliver series), com, L; The Spirit of the Violin, 2-reel dr, S; The Slightly Worn Gown, com, V; John and His Trombone, com, E; Two Hearts That Beat as Ten, com, S-A.

UNIVERSAL-His Guardian Angel, 2-reel dr, Vic; How Mary Fixed It, com, I; The Magic Mirror, com, J.

KRITERION-Prejudice Conquered, dr, Par; Billy Studies Music, com, S B.

UNITED-Her Lesson, dr, Reg.

JAN. 26-TUESDAY.

MUTUAL-Evan's Luck Day, com-dr, Be; The Broken Lullaby, dr, Maj; Finger Prints of Fate, 2-reel dr, T.

GENERAL-F. File No. 113, 2-reel dr, B; A Model Wife, and Patsy's Echo, split reel com, K; Green Backs and Red Skins, com, L; The Grizzly Gulch Charlot Race, com, S; Life's Game, 2-reel dr, V; Alive in the Madhouse, dr, E; At the End of a Perfect Day, dr, S-A.

UNIVERSAL-The Madcap Queen of Greenland, 2-reel dr, G-S; Alias Mr. Smith, dr, B-U; When Eddie Took a Bath, com, N.

KRITERION-The Curse of the Black Pearl, dr, Al; Won by a Mustache, com, Thee.

UNITED-A Mix Up, com, Star.

JAN. 27-WEDNESDAY.

MUTUAL-Coals of Fire, dr, A; The Gun Fighter, 2-reel dr, Br; The Express Messenger, dr, Rel.

GENERAL-The Affair of the Deserted House, dr, (1st Episode of the "Girl Detective" series), K; The Attorney for the Defense, 3-reel dr, L; Heart's Desire, dr, S; The Homecoming of Henry, com, V; Lodging for Two, and The Terrible Trunk, split-reel com, E; The Fable of "The Syndicate Lover," com, S-A.

UNIVERSAL-Cancelled, 2-reel dr, Eclr; Merry Mary's Marriage, com, L-K-O; Universal Animated Weekly, No. 151, U.

KRITERION-The Arm of the Law, dr, S B; His Double Did It, com, O K.

JAN. 28-THURSDAY.

MUTUAL-Through the Munk, 2-reel dr, Dom; Keystone title not announced; Mutual Weekly No. 10.

GENERAL-Milady's Boudoir, dr, B; In Her Mother's Footsteps, 2-reel dr, L; Hearst-Selig News Pictorial, No. 8, S; The Barrier of Faith, dr, V; When Slippery Slim Bought the Cheese, com, S-A; Black and White, com, M.

UNIVERSAL-The Unmasked, dr, B U; The Measure of a Man, 2-reel dr, R; Treasure Seekers, com, Ster.

KRITERION-Falsely Accused, dr, Mt; Domestic Revolutions, com, Pch.

UNITED-Hickville's Diamond Mystery, com, Luna.

JAN. 29-FRIDAY.

MUTUAL-The Bottomless Pit, dr, and The Famine, dr, K B; The Mome of Silence, dr, Pr; The Volunteer Fireman, com, T.

GENERAL-Her Slumbering Conscience, dr, B; The Cause of It All, com, K; The Language of the Dumb, dr, L; She Wanted to Be a Widow, com, S; The Chief's Goat, com, V; An Invitation and an Attack, 2-reel dr, E; The Ambition of the Baron, 2-reel dr, S-A.

UNIVERSAL-The Millionaire Engineer, 2-reel dr, I; How She Fooled Antony, com-dr, Vic; Jed Little Elopiement, com, N.

KRITERION-The New Sheriff, dr, Trp; One Night, com, Pyrd; Winter Resorts, educ, No. 1.

UNITED-Courting Trouble, com, Gau.

JAN. 30-SATURDAY.

MUTUAL-The Love Pirate, 2-reel dr, Rel; Keystone title not announced; Ring Around Rosy, com, R.

GENERAL-The Dancer's Ruse, dr, B; The Little Engineer, dr, (An episode of the "Hazards of Helen" series), K; Another Shade of Green, com, L; The Hui in Syracuse Gap, mel-dr, S; Underneath the Paint, 3-reel dr, V; In His Father's Footsteps, educ, E; Broncho Billy and the False Note, dr, S-A.

UNIVERSAL-The Mystery Woman, 2-reel dr, B101; The Crime of Thought, dr, P; He Fell in Love With His Mother in Law.

KRITERION-Nevada, dr, Nav; Pari's Hat, com, Al.

THE FIGHT.

Jane Thomas.....Margaret Wycherly
Vance.....John E. Kellard
May.....Katherine LaSalle
Doctor Root.....Albert Gran
Callahan.....Tim Cronin
Senator Woodford.....W. W. Crimans
Daisy Woodford.....Edna Hibbard
Joe Keeler.....Charles Trowbridge
Gertie, Jane's friend.....Sonia Massell
Amos Judson.....Wilbur C. Hudson
Pearl Haskell.....Jeanette Bageard
Dan.....Ernest Carr
Eddie Judson.....Charles Merrillwell
Dick Haskell.....Stapleton Kent
Gaines.....Thomas Riley
Throckmorton.....Harry Braham
Walter.....Horace Weston
A photographer.....Joe Chaille

"The Fight" is the first of the George W. Lederer Stage Film production. It is in six reels and was privately shown last Sunday, without a release date at that time having been fixed. This play, first staged in New York, has Margaret Wycherly playing the role she created, that of Jane Thomas, left a fortune by her father, and who succeeded him in the management of a bank, finally being elected Mayor of a Suffrage town in the face of many obstacles placed in her way, and presumably marrying Dr. Root, her staunch lover. John E. Kellard is Vance, the unknown leader of the governing political power in the city, also the prime mover in the many vice places, especially his own, a dance hall with a subterranean passage connecting with the disorderly house of the Vice King, a place, Herbert Hall Winslow adapted it and Mr. Lederer personally staged it for the screen. The story calls for mob scenes, a run on the bank, attempted abduction, secret doors, and the many devious ways of the schemers, all political, "the gang" being intent on blocking Miss Thomas' election to the mayor's chair. The film is divided into six acts, of about 900 feet each. This reduces it in running time to the normal length of a five-reeler. The stage play has been well rewritten for the camera. It reads in the photoplay more like a novel unfolding than any similar subject that has been seen. That the suspense is admirably sustained. Heart interest is interwoven through two minor love affairs, and the melodramatic portions are well produced, without any sensational side issues or attempts which could have distracted from the tale in hand, if they had been striven for. It's just as well, for mellers have been over-dosed with stage sensationalism. One striking feature of this film is the absence of burdened captions, rendered unnecessary through any average auditor being capable of interpreting nearly all of the speeches of the mime players, so painstakingly were their direction in delivering the dialog called for. At one time when the "Madame of the disorderly house was informing Vance a girl she had captured, the sentence "She's a beauty" and "She's a peach" were almost audible, so clearly did Jeanette Bageard, as Pearl Haskell, speak the lines. The other feature was a finely trained dog, which followed Mr. Kellard's instructions minutely, fetching him a pipe, tobacco and matches from a table to the floor where Mr. Kellard was reclining. This dog was also a pretty picture at the finish when Vance was dead in the chamber beneath his room. Barring that Miss Thomas' living rooms were too near the bank to believe her banking institution was a large establishment, and that several in the mob didn't take their super roles seriously enough, there's nothing wrong with the feature, as a good strong dramatic story that comes several issues. The trifling phase of "vice" brought into it will not harm. It completes the tale and gives a little zest that while it suggests considerably more than afterward happens, doesn't obtrude sufficiently to make a protest possible by the most fastidious. Katherine LaSalle as May "The Ferret" gave an even performance that commends this girl for knowledge of necessities before the photographer. Miss Wycherly was the type required, particularly to play opposite the elderly Dr. Root, who had a "fight scene with W. W. Crimans as Senator Woodford that they tried very hard to make realistic, and somewhat successful. Edna Hibbard as Daisy Woodford is a pretty little girl and did her role almost cutely, displaying quite some ability in a trying scene where she was captured by the disorderly house owner and later held a prisoner by Vance, Miss Hibbard having to simulate unconsciousness for a long period with the light shining upon her, which she did with the flick of an eyelash. She also played opposite Charles Trowbridge as Joe Keeler, reporter, and these juveniles supplied the major love episodes. Tim Cronin as Callahan, the political leader, subservient to Vance. In the latter role Mr. Kellard made a strong physical character without striving for any heavy acting. He inferred restraint and this was like a composition of the part. The cast is well chosen. The sets, mostly interiors, were well placed, particularly that of Vance's parlor. A dance hall scene was quietly convincing, and, in fact, for a first production where no extravagance was noticeable in the production end, the Lederer Co. has turned out an exemplary feature of the kind, one that will rank with the best "story dramas" the screen has so far told. It has the additional advantage of probably hitting off local conditions in the smaller cities, and for states where the suffragette franchise has been granted or is being striven for, this picture will further appeal to those interested in that movement. *Time.*

THE MORALS OF MARCUS.

Carlotta.....Mae Marsh
Marcus Ordway.....Eugene Ormonde
L'Anquale.....Julian L'Estrange
Mrs. Ordway.....Ida Darling
Hamd.....Russell Bassett
Mustapha.....Frank Andrews
English Vice Consul.....Wellington Playter
His Wife.....Phyllis Carrington
Dora.....Helen Freeman
Harry Peilgre.....J. W. Austin
The film production of "The Morals of Marcus," the stage success of a few seasons ago, has been done by the Famous Players with Marie Doru in the leading role. Miss Doru originated the part. The story has enough action to make a noteworthy picture and with Miss Doru there is nothing to criticize. It opens in Turkey, and here the feature drags a trifle but picks up with marked rapidity when the little star gets well started. The sets for the Turkey scenes do not stand out as well as the production later on. The first part is entirely interiors, the action taking place in the typical Turkish Turkish scenes. In one of the early scenes a "couch" dancer is brought into play. A cafe scene was rather well laid out, the Bohemian atmosphere impressing. Miss Doru's playing as the harem girl is one of the biggest successes any of the legit stars in picture acting made. Miss Doru proves she is an accomplished screen artist. The cast was well selected. Eugene Ormonde is a most pleasing Marcus, closely followed by Julian L'Estrange, who had but very little to do but left a decided impression. The two other lead characters were played by Ida Darling and Helen Freeman. Miss Darling as an aunt who wanted to marry her daughter showed little in the way of real acting, though the director gave most of his attention to Miss Doru. Miss Freeman as the daughter filled in nicely. The big dramatic incident, the automobile accident, was convincingly handled. Two or three other scenes are worthy of mention. The reception in the English mansion was most attractive. In this scene a large number of women were gowned in the best. Not a sign of any skimping anywhere. The studio set of an English train was also well directed, so well it would be hard to tell whether it were not a real train, except on careful inspection. This feature is going to prove very successful.

ALICE IN WONDERLAND.

In bringing this character into pictures De Witt C. Clever has made a friend of all children. The Nonpareil Feature Film Company released it at a private showing Tuesday morning. Martin J. Faust directed the feature and deserves much credit, for it must have been a difficult matter to line up the figures used in the different situations. It is all on the Toyland model of most of the shapes presented seemingly being worked by children. All kinds of animal forms are seen and they present a funny appearance. Everyone is (or ought to be) familiar with the adventures of Alice and her ride through the Looking Glass, into Wonderland. It is a standard kid work. The film opens with Alice stealing the tarts and falling asleep in her sister's lap. Here came the best trick, a vision of Alice leaving the real Alice as she slept. It follows the good friend, Mr. Rabbit. Bunny takes Alice through Wonderland after going down a well, also a well worked bit. Alice from the time she reaches Wonderland has my strange adventure and meets many strange-looking people and animals. Nothing is left out of the story, or if it is it will never be missed by a kid audience. The film is in five parts and is a dandy feature. Every child who sees it is going to have great fun. The sub-titles also deserve special mention for their humor.

"IT'S NO LAUGHING MATTER."

Bosworth has struck a real home note in this four-reeler, in which Maelyn Arbuckle is featured. Arbuckle in Hi Judd, the village post-master and all around good fellow. Everybody in the village who has troubles is cheered along by Hi and all their worries made easier to bear by him. Besides a good old fellow, Hi goes in for poetry and often composes verse with pictures attached. The story deals with the happiness and unhappiness of some of the village families. Hi has a daughter and a wife. Mrs. Hi is always after him for writing verse that amuses the entire village. A new station master from the city comes to town. Hi's daughter, long courted

by the telegraph operator, a local boy, likes the city chap. It develops the city fellow is the husband of a girl of the same village, who ran away from home. He deserted her and she writes Hi to find out how her mother is. Mother has grieved for daughter, who has been looked after mostly by Hi, she being a widow. Hi sends for this girl, unites her with her husband, and brings them both to the girl's mother. Then the daughter of Hi goes back to her old boy again. Hi loses his job as post-master, due to a change in the administration. The house is mortgaged and almost lost through Hi's bank failing. The home is saved by the girl's poetry. The daughter has secretly sent some of his verses to a New York paper and they remit \$1,000. Arbuckle in this picture is a wonderful life study. Probably a farmer character has never been seen in such a natural way on the screen. The feature is a winner.

MIGNON.

The California Motion Picture Corporation's five-part drama, "Mignon," released last week through the World Film Corporation is in the best vein of that company's output. It has usual scenic beauty, photographic quality of the best and a story of more than the average interest. In addition, Beatrice Michelena in the name part is altogether charming as the tempestuous Mignon. There are moments when the story is "jumpy," that is, leaps from scene to scene with some irregularity, but the narrative is clear in spite of the rather involved story thread. There is a plentifulness of action from the very beginning, with Lothario's battle against the Gypsies, and the clash of characters continues almost without break. The tale with its wealth of situations is admirably adapted to the screen. A company of extraordinary strength contributes a good deal to the excellence of the House Peters makes a capital romantic hero in the role of Wilhelm Meister, and Andrew Robson handles the part of Lothario with real intelligence. Clara Bayers is a statuesque Filina and Belle Bennett, as the bare-legged Musette, was a pretty picture. Little of the action takes place in interior sets. The director has made every effort to keep his record in a natural outdoor scenery. Some of the woodland bits are lovely and there are a number of splendid marine views. The story lends itself to the exploitation of romantic settings with its picturesque costumes and of early England and its dainty women and swagging men. Players and producer have worked together to give the screen a photoplay worthy of the feature concern's best aims.

THE DANCING GIRL.

The Famous Players released an average feature in "The Dancing Girl" with Florence Reed. The picture is presenting Miss Reed for the first time upon the screen, and this should be an added attraction. She looks very pretty and plays well. There is a comedy tilt to the story there and again, with the cast well balanced. It is the tale of the country girl leaving home for the city and returning, but in this instance she won out, for "the Duke" followed her through many vicissitudes, always persistent, and finally secured her consent to marry. As her father had placed his best little cousin upon what he thought was a wayward daughter, and the girl's country swain of a sweetheart had married her sister. The curse seemed to commence right away, for Miss Reed as Drusilla lives had no sooner received it, than she started to roll down a flight of stairs. She did the role quite neatly until midway when her steering gear appeared to get twisted and she started toward the Battery. The scene was abruptly cut off there, but later Drusilla must have readjusted her descent, for she was shown lying in the center of the steps. From her work in this film Miss Reed will likely again be seen in a feature. The Famous Players' director did real well with his portion. *Time.*

THE RECKONING.

The Eclectic in releasing this four-reel thriller shows nothing new in idea or story. It is a French picture and the French actors help to make of the melodrama quite a farce. It is the story of a bank cashier who is dishonest. This is known by one of the bank clerks. The cashier is about to fly when a sea captain comes in to deposit \$10,000. He does so and gets a receipt. The sea captain later hears that the bank is not sound and goes for his money. The cashier has packed the money away, ready to take it with him. A fight follows, the sea captain is stabbed and the clerk is a witness. After they dispose of the body, the cashier leaves in an auto with all the money. The bank clerk attempts to follow him in, but is thrown out. Fifteen years elapse. The sea captain's son, at this time, the bank clerk (a beggar from then on), are all important in the story from then on. The cashier lives in the same town they do, but his name is changed and he is a rich banker. After showing the widow and son struggling against poverty and the bank clerk trying to make the banker come across, the murderer is at last reckoned with by a widow of the man he killed. As a feature, the picture will only be in the cheapest houses. An intelligent audience will never stand for either the acting or the story without indulging in a little kidding. Noticed in the picture was Charles Prince, the highest priced comedy man of the company, on as a super in the bank scene.

TWO WOMEN.

"Two Women" is one of the many three-part pictures the Vitaphone is making and releasing through the General Film Co.'s picture department. It has received the personal attention of Ralph Ince and was written by James Oliver Curwood. It's played by Marie Williams, Anita Stewart, Harry Northrup and Julia Swayne Gordon. The picture measures

DAILY RELEASE KEY.

VARITY has inaugurated a simple tabulated form of reviews for the Daily Film Release. Herewith there is printed a copy of the code rating. Nothing will be noted regarding photography unless particularly poor. The service releasing is indicated by an initial.

CODE.

1.....Excellent
2.....Good
3.....Fair
4.....Bad

| Release Date. | Title | Prog. Reels | Sub. Story | Act-Ing. Prod. | Remarks. | |
|---------------|------------------------------------|-------------|------------|----------------|----------|--------------------------------------|
| 1/14 | The Cheese Industry..... | G 1/4 | C 4 | 4 | 4 | Decidedly poor |
| 1/14 | Legend of Lone Tree..... | G 1 | D 2 | 2 | 2 | Indian legend |
| 1/14 | Slim Went for Eggs..... | G 2 | C 3 | 2 | 3 | Only one big laugh |
| 1/14 | Friendship of Lamond..... | G 2 | D 1 | 1 | 1 | New angle to old story |
| 1/14 | Mabel and Fatty's Wash Day..... | M 1 | C 2 | 1 | 2 | Laughs and soapuds |
| 1/14 | Getting into a Scrape..... | G 1/4 | C 3 | 3 | 3 | Woman barber |
| 1/14 | The German Bowlers..... | U 1 | C 3 | 2 | 2 | Rough knockabout comedy |
| 1/14 | The Pawns of Fate..... | M 2 | D 3 | 2 | 2 | Past recollections of a gambler |
| 1/14 | The Land of the Otter..... | M 2 | D 2 | 2 | 2 | Trading post story |
| 1/15 | The Inevitable Retribution..... | G 1 | D 2 | 2 | 3 | Fine nature scenes |
| 1/15 | Out of the Storm..... | G 1 | C 2 | 2 | 2 | Western mining story |
| 1/15 | A Boob for Luck..... | G 1 | C 4 | 4 | 4 | Old idea |
| 1/15 | Chiefly Concerning Males..... | G 1 | C 3 | 2 | 2 | Clever kid |
| 1/15 | The Cross of Fire..... | M 2 | D 2 | 2 | 2 | Fine child lead |
| 1/15 | Snailberg Volunteers..... | G 2 | C 3 | 3 | 3 | No comedians |
| 1/15 | Dear Old Girl..... | G 2 | D 2 | 2 | 2 | Brings tears |
| 1/15 | Hydrogen..... | G 1 | E 1 | 1 | 1 | Experiments and balloons |
| 1/15 | A Gentleman of Art..... | U 2 | D 3 | 2 | 3 | Detective |
| 1/15 | Father's Strategy..... | U 1 | C 3 | 3 | 3 | Marrying off a daughter |
| 1/15 | The Clubman's Wager..... | M 1/4 | C 2 | 3 | 2 | Tramp comedy |
| 1/15 | Producing a Nation's Pride..... | M 1/4 | E 1 | 1 | 1 | Naval development |
| 1/16 | The Governor Maker..... | U 2 | D 3 | 4 | 4 | Spoiled by overacting |
| 1/16 | Hubby's Cure..... | U 1/4 | C 2 | 2 | 2 | Booze comedy |
| 1/16 | Quaint Brittany..... | U 1/4 | E 1 | 1 | 1 | Travel |
| 1/16 | The Unwilling Bride..... | M 2 | D 2 | 2 | 2 | A fair laugh getter |
| 1/16 | One Night Up..... | M 2 | D 2 | 2 | 2 | A thriller that pleases |
| 1/16 | Broncho Billy and Sisters..... | G 1 | D 3 | 3 | 3 | Moonshine story |
| 1/17 | Caught With the Goods..... | U 1 | C 3 | 3 | 3 | Bear chase |
| 1/17 | A Small Town Girl..... | U 8 | D 2 | 2 | 2 | Girl goes wrong |
| 1/17 | What Might Have Been..... | M 2 | D 2 | 2 | 2 | Dope role immense |
| 1/17 | A Flyer in Spring Water..... | M 1 | C 3 | 3 | 3 | A laugh or two |
| 1/18 | Love, Speed and Thrills..... | M 1 | C 1 | 1 | 1 | Real comedy |
| 1/18 | Exploits of Elaine..... | G 2 | D 2 | 2 | 1 | The frozen safe |
| 1/18 | The Undying Fire..... | G 1 | D 2 | 2 | 3 | Real love |
| 1/18 | To Make Nation Prosper..... | G 1 | ED 2 | 2 | 2 | Better business conditions advocated |
| 1/18 | The Leech..... | G 2 | D 2 | 2 | 1 | Salvation Army tale |
| 1/18 | Fathers, Three..... | U 2 | D 2 | 2 | 2 | Pretty story |
| 1/18 | Fatty and Mabel's Simple Life..... | M 2 | C 2 | 2 | 2 | Keystone fat falls |
| 1/18 | Refining Fires..... | M 2 | D 3 | 3 | 3 | Too slow |
| 1/18 | On Dangerous Ground..... | U 1 | D 2 | 2 | 2 | Moral |
| 1/18 | Sweetie and Her Dog..... | G 1 | C 2 | 2 | 2 | Clever comedy |
| 1/19 | The Misjudged Mr. Hartley..... | G 1 | C 2 | 2 | 2 | Mistaken identity |
| 1/19 | Olivia's Manufactured Mother..... | G 1 | D 3 | 3 | 3 | Olive serial |
| 1/19 | Gus and the Anarchists..... | G 1/4 | C 3 | 3 | 3 | Rough |
| 1/19 | Cupid's Target..... | G 1/4 | C 2 | 2 | 2 | Striking |
| 1/19 | The Evil Men Do..... | G 3 | D 1 | 1 | 1 | Story Well Told |
| 1/19 | A Study of Birds..... | G 1 | N 1 | 1 | 1 | Nature |
| 1/19 | Cactus Jim's Shop Girl..... | G 1 | C 3 | 2 | 2 | Western |
| 1/19 | The Lady of Dreams..... | G 2 | D 2 | 2 | 1 | Modern Cinderella |
| 1/19 | Smugglers' Island..... | U 2 | D 2 | 2 | 2 | Revenue story |
| 1/19 | A Dear Old Hypocrite..... | U 1 | CD 2 | 2 | 2 | Brotherly love |
| 1/19 | When Cupid Caught a Thief..... | U 1 | C 2 | 2 | 2 | Newspaper plot |
| 1/19 | The Master Key..... | U 2 | D 2 | 2 | 2 | Ninth episode |
| 1/19 | On the Table Top..... | M 1 | D 2 | 2 | 2 | Crook drama |
| 1/19 | A Girl and Two Boys..... | M 1 | C 2 | 2 | 2 | Mixed up love |
| 1/20 | Magnetism..... | G 1/4 | E 1 | 1 | 1 | Electro magnets |
| 1/20 | Matter for a Detective..... | G 1/4 | C 4 | 4 | 4 | Silly |
| 1/20 | Her Weakening Brother..... | G 2 | D 3 | 2 | 3 | Forgery story |
| 1/20 | Birth of Plants..... | G 1 | E 1 | 1 | 1 | Wonderful camera work |
| 1/20 | Runaway June..... | M 2 | D 3 | 3 | 3 | Tiresome serial |
| 1/20 | Children of Chance..... | U 1 | D 2 | 2 | 2 | Changelings |
| 1/20 | The Dude Raffles..... | U 1 | C 3 | 3 | 3 | Slow |
| 1/20 | Come Axion..... | M 1 | D 2 | 2 | 2 | Shooting |
| 1/20 | A Lucky Hit..... | M 2 | D 2 | 2 | 2 | Cruel city story |

TWO REAL SONG KNOCKOUTS FOR 1915

MAYBE A DAY—MAYBE A YEAR

An Overnight Hit by Gilbert and Monaco, writers of
"Rob't E. Lee" and "You Made Me Love You"

CHORUS:

Oh it maybe a day and it maybe a year, I know that sometime it's bound to appear;
It might come at night, or maybe in the morn, it's been a waiting since you were born.
Your little heart, it starts a-jumping, what is it all about? You're going to find it out,
And then the love that's been a-sleeping wakes up smiling, at me it's smiling.
Oh, it maybe a day or it maybe a year, I know you'll call me and want me near,
It maybe a day or it maybe a year; it's bound to come sometime.

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up well. It has a punch and in its dramatic action and some splendid work is done in the open. There's a noteworthy blending of western scenes with city life. Williams plays a young man whose boss sends him out of the city on pretext in order that he may carry on a love affair with the other's wife. The wife's infidelity is found out and the irate husband thrashes the boss in a lively scene in the married couple's apartments. A divorce gives the wife the opportunity to marry the rich man. They spend their honeymoon at Monte Carlo where he is laid low with a bullet as he is talking to the wife of another man. Meanwhile the ex-husband of the boss's wife has gone up in the mountains where he becomes enamored of a young wildflower named Anita (Miss Stewart). His love is reciprocated. The former wife (Miss Gordon) realizes the old love is the best and she hurries up in the mountains to see her first husband. There's a realistic scene between the ex-husband, his former wife and the woodland sprite. The wife returns to the city, leaving her former husband to his new love. Some splendid photography and excellent acting make the feature worth while.

THE LAND SHARK.

A three-part United Films Co. film having to do with a village affair wherein a land shark's scheme was nipped in the end. It is meller and there are the usual old-fashioned ways of the villain. Not a heavy story but produced along lines that will meet the most favor in the smaller admission movies. No exceptional acting, and photography fairly good. The production end looks good in spots, although the direction appears to slip a cog now and then. The title will catch them in certain neighborhoods. Picture will pass in the five-cent houses.

THE COLONEL'S WIFE.

A three-reeler (Eclitico). The story is German and German actors play it. The main fault is the slow start. Ten minutes is taken up before an action. After that very worn story is told in a way that will get little, due to the playing. The plot is started by a young German sent to the Orient from Berlin to manage a business. In his home there is a girl companion to whom he has made love. He bids farewell to her as a lover should, leaving her with his aged aunt. He is next in the Orient where he soon forgets the girl. She remains with his aunt until the old lady dies, writing the old lady's last letter to the nephew. On the letter she adds a note from herself asking if he has forgotten her. In order to rid himself of the attachment he writes his former sweetheart and signs his firm's regular signature, saying he is dying. The girl is next a governess to the Colonel's little girl. The Colonel asks her to marry him and thinking her former lover dead, she consents. The home-coming of the Colonel's son is the next event of importance. The former lover of the Colonel's wife is a friend of the Colonel's son and calls at the house meeting his former love. From the surprised looks the Colonel's son becomes suspicious. The lover leaves the house but shows he has the qualifications of a scoundrel for he writes to the Colonel's wife, asking her to meet him at a hotel. The Colonel's son meanwhile does a lot of thinking and confronts his stepmother with his suspicions. After a little persuasion she unfolds the story, telling him the governess received from the bad man. The son then begs her to trust him and while doing so acts very much like he was making love to her. It is here the Colonel enters and receives the wrong impression. The son leaves and the Colonel is very rude to his wife. The son meets the villain and challenges him to a duel. They meet in the early morning and the scoundrel gets his just deserts in the shape of a sword through the heart. The son comes home and explains it all to the Colonel who asks his wife to forgive him for mistrusting her. She almost leaves him but the child is the strong play and there it ends. One reel could have covered all this nicely, and then there would have been room for a few topical events on the same reel.

CALLED BACK.

The Gold Medal has turned out a full hour's excitement in this picture of four parts. It deals with Nihilists. An uncle, prominent among the Russian Nihilists, is in London. He has a nephew and niece. The opening is when a friend Nihilist of the uncle's shoots the nephew with the sister as a witness. The crime turns the young girl's mind and her

memory becomes a blank. At the moment of the crime a blind man gets into the house by mistake. It is directly back of his own house. The blind man hears the shot and gropes his way into the room. The two Nihilists, anxious to cover up the crime (the uncle being an accomplice) threaten to shoot the blind man, who is saved, as he is blind, proven to satisfaction of the two murderers. The blind man is drugged and carried back unconscious to his own doorstep. The story leaps two years, with the blind man's sight restored. He goes on a long journey in other countries and in Venice happens upon the girl whose mind is still a blank from the shock of the murder. He falls in love with her, but doesn't meet her until back in London, another two years later. The plot then becomes a series of trips to Russia by the Nihilists, the man who was blind in the meantime marrying the girl. After an attempted assassination in which the Nihilist uncle is captured and sent to Siberia, the young husband through a trip to Siberia discovers the truth about his wife's past, which she doesn't remember. The picture displays fine work in places. The setting of an exterior of a London home did not blend at all with the magnificent interior. The picture will do well as a feature.

LEAVES OF MEMORY.

On production, pantomime and story "Leaves of Memory," a four-reeler, measures up to full standard. An aviator, who is experimenting with a new parachute, writes a letter to a rich brother telling him he is going to make a trial with his airship but that a loan of \$500 would have insured certain improvements that would make the "chute safe-proof. The rich Langdon has a secretary, sweet on Mrs. Langdon. She returns his goo eyes but says she will not marry him as long as her husband lives. The rich Langdons, upon the receipt of the brother's note, hurry to the aviation field. The brother has gone up. The parachute doesn't work properly and the airman is landed in the ocean. When rescued he is taken to the rich Langdons. Recovery finds his mind impacted with a bug on air machines and "chutes but apparently harmless. The secretary shoots down the rich Langdon and puts the blame on the demented brother, who is sent away to an asylum. The secretary marries the widow, living a life of luxury and dissipation. The insane brother recovers his mind but accused of the murder is retained in the asylum. He escapes and reaching his brother's home convinces the sister-in-law the secretary is the real murderer. The secretary visits the scene of the crime and seeing the supposed crazy brother there in the flesh drops dead of heart trouble or apoplexy. "Leaves of Memory" carries interest and there are some splendidly arranged climaxes. The acting is unusually good and the plot well sustained.

BILLS NEXT WEEK.

(Continued from page 18.)

| | |
|---------------------|---------------------|
| Winnipeg ORPHEUM | Hennings Lewis Co |
| Loughlin's Dogs | Carl McCullough |
| Rae Samuels | Norton Jewell Tr |
| Valerie Bergere Co | Gibson & Dyso |
| Mijares | Renello & Sister |
| Chas. Weber | STRAND (wva) |
| Orpheum B & Belmont | Burns Sisters |
| (One to fill) | Howard & White |
| PANTAGES (m) | "Sherman Was Right" |
| "Outwitted" | Three Falcons |

SHOWS NEXT WEEK.

NEW YORK.

"A MIX UP" (Marie Dressler)—39th Street (4th week).
"A PAIR OF SILK STOCKINGS"—Little (14th week).
"CHILDREN OF THE EARTH"—Booth (3d week).
"CHIN-CHIN" (Montgomery and Stone)—Globe (17th week).
"DADDY LONG LEGS"—Gaiety (17th week).
"DANCING AROUND" (Al Jolson)—Winter Garden (15th week).
"EXPERIENCE"—Casino (13th week).
FRENCH DRAMA—Theatre Francaise.
GERMAN STOCK—Irving Place.
GRANVILLE BARKER ENGLISH REPERTOIRE—Wallack's (2d week).
"HELLO BROADWAY" (George Cohan Revue)—Astor (5th week).
"IT PAYS TO ADVERTISE"—Cohan (20th week).
"KICK IN"—Republie (15th week).

FIFTY-FIFTY

Another Song Riot by Smith & Burris the writers of
"Ballin the Jack" Sung by 1000 Headline Acts

CHORUS:

It's fifty fifty, it's fifty fifty, not sixty forty nor seventy thirty;
I've figured your percentage, Hon, it won't do,
You've been cheating me, and I've been square with you;
I'm getting even, it's even Stephen, I'm wise to your lies, 'cause you opened up my eyes,
If you want to get along and be a friend of mine,
It's got to be fifty fifty all the time.

"LIFE"—Manhattan O. H. (14th week).
"MARIE-ODILE" (Francis Starr)—Belasco (Jan. 28).
"NINETY IN THE SHADE" (Marie Cahill)—Knickerbocker (Jan. 25).
"OUTCAST" (Elsie Ferguson)—Lyceum (12th week).
"ON TRIAL"—Candler (23d week).
"POLYGAMY"—Park (8th week).
"SONG OF SONGS"—Eltinge (5th week).
"SINNERS"—Playhouse (3d week).
"TODAY'S THE NIGHT"—Shubert (5th week).
"THE FALLEN IDOL"—Comedy (1st week).
"THE SHADOW" (Ethel Barrymore)—Empire (Jan. 25).
"THE LAW OF THE LAND"—48th Street (17th week).
"THE LILAC DOMINO"—44th Street (13th week).
"THE LIE" (Margaret Illington)—Harris (5th week).
"THE CRITIC"—Princess (Jan. 25).
"THE CLEVER ONES"—Punch & Judy The-

atre (Jan. 28).
"THE ONLY GIRL"—Lyric (12th week).
"THE SHOW SHOP"—Hudson (4th week).
"THE SILENT VOICE" (Otis Skinner)—Liberty (4th week).
"TWIN BEDS"—Fulton (24th week).
"UNDER COVER"—Cort (22d week).
"WATCH YOUR STEP"—New Amsterdam (7th week).
WINTER CIRCUS—Hippodrome (1st week).
CHICAGO.
"THE BUBBLES"—American (1st week).
"THE WOLF HOPPER"—Auditorium (2d week).
"ON TRIAL"—Cohan's (4th week).
"THE NEW HENRIETTA"—Cort (4th week).
"PASSING SHOW"—Garrick (3d week).
"SARI"—Illinois (1st week).
"PYGMALION" (Mrs. Campbell)—Blackstone (1st week).
"HANKY PANKY"—La Salle (3d week).
"POTASH & PERLMUTTER"—Olympic (27th week).
"THE DUMMY"—Powers (4th week).
"OUR CHILDREN"—Princess (5th week).

ADDRESS DEPARTMENT

Where Players May Be Located
Next Week (January 25)

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

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Adams Bros & Co Variety N Y
Adelaide & Hughes Grand Pittsburgh
Adler & Arline Orpheum Jacksonville
Alexander Bros Orpheum Salt Lake
Anger Lou Keith's Boston
Arnaut Bros Keith's Washington
Astaires The Keith's Providence

Barnes & Crawford Variety N Y
Barnum Duchess Variety N Y

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Bracks Seven care Tausig 104 E 14th St N Y C

Ethel
Barrymore
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Brady & Mahoney Variety N Y
Briscoe Olive Princeton Hotel N Y C
Brooks Wallie Variety N Y
Buch Bros Variety N Y
Busse Miss care Cooper 1416 Bway N Y C
Byron & Langdon 174 E 71st St N Y C

Carr Nat 18 Wellington Sq London Eng
Cartmell & Harris Orpheum Denver
Carus & Randall Forsyth Atlanta
Carvo Orpheum Duluth

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in "THE LAND OF DYKES"
JOHN W. DUNNE, Mgr.

Claudius & Scarlet Variety N Y
Conroy & Lemaire Variety N Y
Conlin Ray Variety N Y
Colvin Walter Barbank Los Angeles
Cook Joe Variety N Y
Corradini F care Tausig 104 E 14th St N Y C
Costa Troupe Orpheum Oakland
Cronin Morris Co Palace Chicago

De Coc Harry Orpheum New Orleans
De Felice Carlotta Variety N Y
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Direction, HARRY WEBER.

Gibson Hardy Variety N Y
Gilfoil Harry Orpheum Kansas City
Glenn Carrie Variety N Y
Golden Claude Orpheum Omaha
Gordon Kitty Co Keith's Cincinnati
Gordon & Sigis Variety N Y
Grover & Richards Orpheum Lincoln

JOHN R. GORDON
In "KNIGHT AND DAY"
Next Week (Jan. 25), Keith's, Philadelphia

Gray Trio Variety N Y
Greco Karl & Mariahill Str Bingen-Rhein Germ
Guarite Laura Variety London
Oggi Ota Variety N Y

Hague 4 Australian Variety N Y
Hamilton Jean Touring England
Harrah Great Variety N Y
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"The New Sheriff"

(TRUMP)

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By his broad-minded character, the new sheriff wins the love of his wife, who nearly falls into the snares of a worldly man's affections.

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Featuring Lucille Young and Wallace MacDonald

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(SANTA BARBARA)

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(THISTLE)

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A little bunch of hair on a man's upper lip causes all kinds of trouble in this screaming comedy.

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(C K)

This comedy illustrates one of the recent successes of the camera. One man playing two characters in the same scenes. You can imagine the complications in this comedy.

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A wife rebels and turns the tables on a tyrant husband in this very laughable comedy.

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Bowery Burlesquers 25 Gayety Montreal 1-3 Empire Albany 4-6 Grand Hartford.
Broadway Girls 25 Buckingham Louisville.
Charming Widows 28-30 Empire Holyoke.
Cherry Blossoms 25 Cadillac Detroit.
City Belles 25 Olympic New York.
City Sports 25 Century Kansas City.
College Girls 25 Casino Philadelphia 1 Palace Baltimore.
Crackerjacks 25 L O 1 Gayety Chicago.
Dreamlands 25 Gayety Buffalo 1-3 Bastable Syracuse 4-6 Lumberg Utica.
Fay Foster Show 25 Columbia Indianapolis.
Follies of Day 25 Casino Boston 1 Columbia New York.
Follies of 1920 25 Trocadero Philadelphia.
Follies of Pleasure 25 Academy Jersey City.
French Models 25 Murray Hill New York.
Gayety Girls 25 L O 1 Westminster Providence.
Garden of Girls 25 Temple Ft Wayne.

Gay Morning Glories 25-27 Wilkes-Barre 28-30 Scranton.
Gay New Yorkers 25 Columbia Chicago 1 Imperial St Louis.
Gay White Way 25 Miner's Bronx New York 1 L O.
Gay Widows 25 Grand Boston.
Ginger Girls 25 Westminster Providence 1 Casino Boston.
Girls from Happyland 25 Music Hall New York 1 Casino Philadelphia.
Girls from Joyland 25-27 Park Manchester 28-30 Worcester Worcester.
Girls from the Follies 25 Star Toronto.
Girls of Moulin Rouge 25 Columbia New York 1 Orpheum Paterson.
Globe Trotters 25 L O 1 Gayety Kansas City.
Golden Crook 25 Gayety Omaha 1 L O 8 Gayety Minneapolis.
Gypsy Maids 25 Gayety Milwaukee 1 Columbia Chicago.
Happy Widows 25 Englewood Chicago 1 Gayety Detroit.
Hasting's Big Show 25 Casino Brooklyn 1 Music Hall New York.
Hello Paris 25 Gayety Chicago.
Heart Charmers 25 Empress Columbus.

High Life Girls 25 Gayety Baltimore.
High Rollers 25 Standard Cincinnati.
Honeymoon Girls 25 Orpheum Paterson 1 Casino Brooklyn.
Liberty Girls 25 Star & Garter Chicago 1 Imperial St Louis.
Lovermakers 25-27 Grand Hartford 28-30 Empire Albany 1 Miner's Bronx New York.
Marion's Own Show 25 Gayety Washington 1 Gayety Pittsburgh.
Million Dollar Dolls 25 Empire Hoboken 1 Empire Brooklyn.
Mischief Makers 25 Corinthian Rochester.
Monte Carlo Girls 25 Star Brooklyn.
Orientals 25-27 Grand New Haven 28-30 Park Bridgeport.
Passing Review of 1914 25-27 Stone O Hinghamton 28-30 Van Culler O H Schenectady.
Prize Winners 25 Palace Baltimore 1 Gayety Washington.
Robinson's Carnation Beauties 25 Empire Brooklyn 1 L O 8 Westminster Providence.
Roseland Girls 25 Gayety Toronto 1 Gayety Buffalo.
Rosey Posey Girls 25 Gayety Detroit 1 Gayety Toronto.
September Morning Glories 25 Empire Cleveland.



Confidential Chat

We were approached the other day by a gentleman who laid a certain kind of magazine before us and asked us what we were going to do for the exhibitor. Our answer was, "We are going to give him good pictures." It's no use of our telling you how to run your business, you probably know it better than we do. We figure that the one thing you are interested in is the receipts that are taken in at your box office. That is the main thing with you. What will put the big receipts there? Good pictures, right service and co-operation, and that is just what you want, isn't it? Kriterion pictures will make the people come to your theatre, Kriterion Service will keep them coming and co-operation between yourself and this company will bring the results you have been looking for. There is only one answer—**Co-operative film service** of good pictures.

You have heard a lot lately about that word, co-operation. Let us tell you there is only one true definition for it, and Kriterion means all of it.

Our first week's release has been shown and has met with enthusiastic approval everywhere. Our second week's release is listed on the opposite page. Look it over. Can you ask for anything better? Films that are produced by men who are successful producers, talent who have already proven to you their ability and a service which spells co-operation.

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Fritzi Brunette
Edward Alexander
John Dillon
Jack Prescott
Florine Garland

Thistle—Comedy

Bruce Mitchell, Director
Frank Moore
Rena Rogers
Allen Fralick

Santa Barbara—Comedy

Bert Angeles, Director
Mary Ruby
Harry Fisher, Jr.

C. K. Comedy

Robert Burns and Walter Stull, Co-Directors
Peggy Paige

Alhambra—Dramatic

A. M. Kennedy, Director
Rena Valdez
Roy Bennington

Navajo—Dramatic

Chas. K. French, Director
Lucille Young
Wallace MacDonald
Wm. Parsons
Helen K. French

Paragon—Dramatic

Donald MacDonald, Director
Dorothy Davenport
Jack Livingston
Benj. Horning
Dixie Stuart
Lee Hill
Rupert Julian

Trump—Dramatic

Alex Frank, Director
Justine Wayne
Craufurd Kent
William Cowper

Alhambra—Comedy

Sidney DeGray, Director
Marty Martin
Sidney DeGray
Smythe Addison

Pyramid—Comedy

Arthur Hill, Director
Elizabeth Baker
Philip Nares

Nolege—Educational

H. D. Blauvelt, Director

Punchinello—Comedy

Alex Frank, Director
Tom Ward
Katherine Sheldon
William Thorne

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Watson Sisters' Show 25 Gayety Minneapolis
1 Star St Paul.
Watson's Big Show 25 Star Cleveland 1 Olympic Cincinnati.
Winning Widows 25 Star St Paul 1 Gayety Milwaukee.
Zallah's Own Show 25 Howard Boston.

LETTERS

Where C follows name, letter is in Variety's Chicago office.
Where S F follows name, letter is in Variety's San Francisco office.
Advertising or circular letters will not be listed.
P following name indicates postal, advertised once only.

A
Ardagh Susan R

Arlene Anna
Armento Angelo (C)

Armin Walter W
Armond Grace (C)
Ashley Ethel
Baker Nat (C)
Barrons & Lancaster
Barton Jack
Barton Jack (C)
Beaumont Frank
Belle May
Belle Peggy
Belmont Ed
Belmont Ed (C)
Benard Julia
Benedict W J
Benton & Clark (C)
Bergman Marie (C)
Bernard Emil
Bernard Jos E
Bernard Julie J
Biesker Selma
Bloom Mr E
Borden Ed & I Shan-
non
Boyce Bob (P)
Brisco Emmet (C)
Broad Billy (C)
Brooks Wallie (C)
Brown J Kay
Brown Joe
Browne Fayti (C)
Bruce Bettina
Bulger Harry
Bundy Tom (C)
Burke & Harrison
Burnham Harry
Caldwell A E
Cannon Mr. F B
Carew Mabel
Carman Nariel
Carter Mrs. Keth (C)
Cavallos Circus
Caverly Frank
Charles Prince Co
Chase Mrs Emma
Chase Frances
Christy Dixie (C)
Church Grace E (C)
Chust Irma
Claire Arthur
Clark Hazel
Clark Mabel & Bert
Cleighbough Lucky (P)
Cooper Dulcie
Crawford R. Clay
Creighton F (C)
Cohan Wm H
Collins Dorothy
Connor Miss A R
Curzon Mr. J W
Daly Dorothy
Dakota Jack (C)
Davitt Mrs. J A
Dayton Frank
Deane Clifford
DeBarra The
De Capriano Vincenzo
Decker J H
DeCoria Edw (C)
DeForest Sherman (C)
DeLong L & Bros (C)
DeLong Maudie (C)
Dennis Josie
Devers Frisco (C)
Dickson Mr J
Diero (C)
Dom Ada N
Donagan Miss
Dorsch Al
Dougherty Peggy
Douglas Mr J C
Doyle Frank
Drew Louise
Dreyer & Dreyer
Dufner Emma
Duffy W H (C)
Dull Harry
Duntrescu G
Dumont Jack
Dunbar Mr
Dunham Wally
Earl Edna
Edwards Flo
ElCota (C)
Ellis Geo W R (C)
Ellis W I (C)
Emery Clarence
Englund Harry
Enkel Rose
Erb Eddie
Farrell Jack
Farrell Jos
Fawcett Chas W
Felix Geo
Ferrell Al
Ferris Evelyn
Fern Harry (C)
Fields Harry
Fitzgibbons Marie
Florence Family
Foredale Marguerite
Forrester Chas
Fowler Kate (C)
Fox & Burkhardt
Fox & Evans (C)
Fox Geo Willis (C)
Franklin & Davis
Freeman Maurice
Frey Daniel
Frey Harry
Gale Franklyn
Galloway Gilbert (C)
Garcineth Jose M
Gardner & Revere (C)
Garland Wm C
Gershon Mrs. E
Gettings J Francis
Gibson Marion
Gilbert Ruth
Gillin Caryl
Ginsberg Sol
Goeliet Mr J D
Gohase Mrs Jay H
Gordon Billy C (P)
Gorden Mary
Gorden Paul
Gordon Joe
Gordon Karine
Gouldings The
Goyt Mrs E L
Grace May & Fio
Graham Golda
Grant & Hoag
Gray Harry D
Green Mr. A E
Greer Mr G W
Gregory Frank L
Grey Clarice
Grey Marion
Grey Olga
Hager Clyde (C)
Halfner Walter
Hall Helen
Hallingsworth Chas
Halsey F Spencer
Harcourt Frank
Harcourt Geneva
Harris Eleanor
Harris & Manyon
Hass Chuck (C)
Hatfield Jollie Tannie
Hatfield Kathryn
Hawley Fred
Hawley Mr T J
Hayes G & M (C)
Henry & Adelaide (C)
Herman Sam J
Heydenreich Jas H
Higgins Mark
Hillar Wm J
Hills Mrs Molly
Hines Harry
Hockett Bob (C)
Hoffman Ed
Hogan John
Hogus & Hardy
Holt Victoria
Hoyt Hal
Ino Peldo I

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Irmenas The
Irwin Robt E

J
Jackson Alf
Jackson Harry
Jacquett & Foley
Jewel Vivian
Johnston Frank M
Johnston Mr J
Jolly Ed
Jordan Josephine (C)
Jordan Leslie (C)
Jousset Mr

K
Kane Eddie
Kay Mandie Smoke
Kayne Agnes (C)
Keane Chas (C)
Keely Thos E
Keome Chas (C)
Keome Harry
Kelly Frank & Gr (C)
Kelly Piatel Co
Kenall Julius (C)
Kendall, Bera Jr
Keno & Mayne
Kern Georgia
Kerr Donald
Kee Samuel (P)
King Maile
King & Millard (C)
Kingston Violet
Kleins Bros.
Kleis Frank (P)
Knight Bill
Knight & Raymond
Koor A W V
Krieger Mr L I

L
LaBrique Harry (C)
LaMarre Dolly (C)
Lambert Geo
Lampe Billy
Lang Billy
Latell Alfred Mrs
Lawrence Ray (C)
Lawrence Dorothy (C)
Lee Geo (C)
Lee Harry Ed
Lee Samuel
Lehr Lewis
Liffert Bertha
Leon & Adoline Sis
Leonard Edw
Leonhardt Miss A
Leonhardt Nan
LeRoy Al
Levin Miss G
Light Anna (C)
Lindemann Ed
Lindholm Chas
Linton & Lawrence (C)
Lisle Frank
Long Emily (C)
Lucier & Ellsworth (C)
Lynotti Anna (C)

M
Mach Mrs H J
Mack John (C)
Maddock Chas (C)
Magallin Eddie & Roy
Mahr Aggie
Mandige Mrs Minn (C)
Mante May
Marconi Bros (C)
Mardo Jess
Marks Abe
Marshall Fay
Martinez Nita (C)
Martyn & Valerio (C)
Maston Will
McCar Wm
McCarthy J Myles
McCarthy Joe
McComman Mrs J F
McCrea Mae
McDonald Mr R (C)
McKenna Thos
McKie Mr J
McInery J C (C)
McIntyre & Heath (C)
McMillan Lida
McNally Edw B
Melrose Mr E J
Melvern Habs (C)
Melville Frank
Merrifield Mr M B
Millard G D (C)
Miller Allen & Co
Millikan Bob
Monsour Ruby
Mora Tess (C)
Moretti Sisters (C)
Morgan Jimmy (C)
Morris Arthur
Morrell Beatrice
Morris Mrs Mike
Moyer Daniel
Mureal Mme
Murphy Francis
Myers Wm

N
Nashman Theo
Nawn Tom (C)
Needham & Wood
Neffsky Max
Newhof & Phelps (C)
Nicholson John
Nolan Louise
Norman & Claire
Norman Mike

O
O'Neill Fay
Owen A Mae

P
Page Helen
Palmer Philip L
Palmer Mrs. W W
Park Hamilton (C)
Parker Texas (C)
Pashalis John
Pelham Mrs
Perry Chas H

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MONTREAL, WEEK JANUARY 11th

"ALL ROUND GOOD BILL DID IT."—Statement of Mgr. Driscoll.

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SOME GIRL! SOME BOY! SOME SINGING! SOME
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Phelps Mrs Vern (C)
Pistel Lew (C)
Powers John & Jessie
Powers Shaun
Pressler Dolly
Proval (C)

R
Rackett Clara
Ragland Oscar
Rawley L
Redford & Winchester
Redway Eddie
Reese Lola (C)
Reid Willard P
Rene Mr D
Reynolds Jimmy
Revillo Maybelle
Rice C Blanche
Rice Elmer & Tom
Rice Fanny
Richards Harry
Ridley Mr C H
Riley Ed
Riley Joe
Rinaldo Mr
Robyns Mrs Wm
Roehm Wm
Roehm Mrs Wm
Romaine W T
Rooney J
Rosalie Bob
Roseby Miss (C)
Ross Eddie (P)
Royal Victor
Roy & Francis (C)
Rudwick Joe
Russell Famous
Russell Robt Hall
Russell Robt Hall (C)
Ryan Dorothy

Stan Sylvia
Stanton Walter
Stegner Geo I
Steiner Bros
Stewart Cal (C)
Stewart Ethel
Stewart Margaret
Stoddard Geo (C)
Stone May
Stremel Hank (C)
Sully Estelle (C)
Summers & Gonzaz (C)
Sumner Ray
Sweeney Fred C

T
Tabors Throwing
Teenev Theo (C)
Texti Wa Na Chief
Terry Walter (C)
Thomas Hilda (C)
Thorn Olive
Thornton Geo
Toomer Mr H B
Travilla Ford
Turner Grace (C)
Turner Nina

V
Vale Betsy (C)
Van Charlie (C)
Vanderknaars The
Vaugh Dorothy (C)
Verser Goldie
Von Dell Harry

W
Wade John P
Waiman Harry
Wakefield Frank L
Waldmann Eduard
Walker Adele
Ward Hap
Ward Thos
Washburn Lillian
Washburn Rene
Wells Betty (C)
Weston Hazel
Wheeler Mr D
Wheeler Henrietta
White H E
White Wm H
Whitehead Ralph
Whitney Claire
Wilken W L
Williams Gertrude
Williams H
Willson Geo L
Wilson John Ben
Woods Albert
Worth Slaters
Wright Mr J

Y
Yeomans Geo (C)
Yillans E F (C)

Z
Zarrow Zeb
Zeller Jack

HERE WE ARE AGAIN WITH A HANDFUL OF HITS

4=OF A KIND=4

THAT'S HARD TO BEAT—LOOK THEM OVER

Hit No. 1

AL JOLSON'S

BIG WINTER GARDEN HIT—NOW RELEASED

"WHEN THE GROWN-UP LADIES ACT LIKE BABIES"

The Greatest Song of its kind ever written. Some melody, and my! what a funny lyric. Great Double or Single

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BETTER TIMES WILL SOON BE HERE

The Song you'll enjoy singing. Will hit 9 out of 10 in every audience. A real up-to-the-times song without war trimmings.—Now being featured in Vaudeville by some of the best. Be one of the first to use it. Great Double Version.

**T
H
E
B
I
G
4**

Hit No. 2

HERE THEY COME

"Rufe Johnson's Harmony Band"

Just what you've been looking for. You know the kind of song that demands Applause. We defy you to stand still when you hear the Melody of Rufe's Band. Some Lyric. Great Double

Hit No. 4

Here it is. The song you've been trying to find. We know how you have been saying, I wonder who will publish it. Well, we are proud to say, we.

"If I Were a Bee and You Were A Red, Red Rose"

The most talked of song on the market. Come up and hear it. We're sure you'll like it. Great Double. And a real "Some of These Days" Melody by the same writer.

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P. S.—AL WOHLMAN WILL BE PLEASED TO HEAR FROM HIS MANY FRIENDS

CHAUNCEY IRELAND

VAUDEVILLE'S SWEETEST TENOR

CORRESPONDENCE

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

JOHN J. O'CONNOR **CHICAGO**

In charge

VARIETY'S CHICAGO OFFICE:
MAJESTIC THEATRE BUILDING

"The Passing Show" is doing so well at the Garrick it will probably remain for some time.

Tom Kelley, recently in the Shapiro-Bernstein Philadelphia offices, is now attached to a Chicago office.

Ross Dehne is the new assistant treasurer of the Palace Music Hall, replacing Manfred Krwein, who left that post this week.

Jan. 23 marks the first anniversary of the Old Friends Club which now registers close to one thousand members. A stag social will be held at the club's headquarters.

Arthur H. Sheppard, who spent several weeks in the middle west representing the Brennan-Fuller circuit in Australia, is now managing the Gayety, Melbourne.

Sam Tuck of the Robinson Amusement Co. left for the road this week in the interests of his firm, selling the Robinson attractions to the fair managers.

Edward Marsh, manager of the Western Vaudeville Managers' Association Park and Fair department, was married Jan. 11 to Teresa Schultz, a non-professional.

Ed Livingston, one of Chicago's busy little percentage gentlemen, is sojourning in New York, looking the eastern metropolis over for desirable attractions.

James J. Morton has been delegated to complete the route given the late Marshall P. Wilder. Lew Shank jumped into the bill at St. Paul, but Morton replaced the exponent of costly living this week.

Joe Free, formerly a vaudeville agent with headquarters in Duluth and Minneapolis, who has since entered the commercial field with a mail order proposition, purchased a picture theater on Wilson avenue this week.

The privilege of booking his attractions on the W. V. M. A. floor, tendered to C. L. Carrell last season, was revoked this week by the executives of that organization for obvious reasons.

James Rice, for many years advertising manager of the Chicago Tribune, has been

elected vice president of the Clyde Riley Advertising Agency, whose specialty is theatre programs. Rice resigned from the "Trib."

William's "Submarine Expedition" is being offered at the Fine Arts in films; at the Studebaker "The Escape" is filmed and Mrs. Leslie Carter in "Du Barry" is the picture now at the Ziegfeld.

Frank Clark and his bride (Flo Jacobson) gave an impromptu wedding party at their new home last week, after inviting something like 800 friends who arrived with as many others.

Future bookings in legitimate houses are Louis Mann, American Music Hall, Jan. 24; "Sari," Illinois, Jan. 24; "Rolling Stones," La Salle, Jan. 31; "Diplomacy," Blackstone, Feb. 8, and Julian Eltinge in "The Crinoline Girl," Olympic, Feb. 14.

For the balance of the engagement of "Potash & Perimutter" at the Olympic, popular prices will be charged at all matinees. Wednesdays the top rate will be \$1, and on Saturdays \$1.50. The piece will leave the Olympic Feb. 13.

John Fennessy, former manager of the Folly theatre and a prominent local figure in theatricals, is fairly well started on a prosperous political career, having entered public

MAUDE

ED

MULLER AND STANLEY

ADDING TO THEIR LONG LIST OF SUCCESSES AT

B. F. KEITH'S **PALACE** THEATRE **NEW YORK** This Week (Jan. 18) 1915

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present mayor.

Eddie Hibben, formerly connected with var-
ious theatrical trade papers and later cab-
aret manager for the Affiliated Booking Co.,
Inc., has severed connections with that firm
because of poor health and will shortly leave
for the west for an indefinite rest.

Mich Liczli, proprietor and manager of
the Wilson Avenue theatre, who has been con-
fined to his home for the past several months,
is rapidly recovering his health and is ex-
pected to shortly resume the active manage-
ment of his property.

"The Sacrifice," a three-act play by Dan
Kusell, a local writer who heretofore has con-
fined his efforts to vaudeville, will be pro-
duced for the first time at the Warrington, Oak
Park, some time next month. This is Kusell's
first endeavor to uplift the legitimate stage.

There appears to be some controversy as to
what house will get Al Jolson in "Dancing
Around" when that comedian makes his next
Chicago appearance. He is booked tentatively
for the Garrick, but there is also some talk
that he may be booked in the Palace Music
Hall for a summer run.

Clare and Flo Gould, of the Fay Foster
burlesque aggregation, were visited by a nim-
ble thief during a matinee last week, their
hotel room being ransacked of considerable
wearing apparel. The robbery took place at
the Van Buren Hotel, where the Goulds were
living.

Dr. Blunt, whose professional connections
come through his financing the Le Roy Music
Publishing Co., a local firm, has become
jammed in the local criminal courts, being
held for the murder in connection with the
death of one Beulah Rehm. Blunt became

notorious locally in 1911 when the police decided to rid the city of cocaine merchants.

The Plaza, one of the Jones, Linick & Schaeffer links, playing pictures with a few vaudeville acts Saturday and Sunday, discontinued the vaudeville policy altogether last week, replacing it with short stock playlets running an hour and a half with two shows nightly.

Walter De Oria, who for a while abandoned the vaudeville stage to assist in the business end, acting as booking agent for the W. V. M. A. and the Jones, Linick & Schaeffer organizations at different times, has realized the wanton need of good novelty acts in this section and a few weeks ago returned to the rostrum, offering his bag-punching specialty.

George Walter Browne, temporarily in charge of Shapiro-Bernstein's local office, is looking for a successor. Browne was delegated to inject some life and ginger into the Chicago branch and having accomplished this feat will probably return to New York after appointing either Max Stone or Wm. Thompson to relieve him. The two latter seem the only logical candidates.

Lew Hawkins, who was taken suddenly ill in Peoria last month, being forced to retire from the Orpheum program after his first show, returned to Chicago this week after a month's confinement in a Peoria hospital, where he recovered from an attack of pleurisy pneumonia, pleurisy and bronchitis which

James Elbert, who sold diamonds to the profession for a local firm a few years ago and who later decided to turn thief, with fair success, was sentenced to three and a half years in the Folsom (Cal.) penitentiary last week, the complainant being Laurie Ordway. Elbert's scheme was to visit his former customers and promise to have their jewelry cleaned free of charge. He generally made away with everything the victim had in the way of diamonds and forgot his way back.

ALCAZAR (Belasco & Mayer, mgrs.).—Bevan Opera Co. (third week)
GAIETY (Tom O'Day, mgr.).—Feature comedy film (second week).
WIGWAM (Jos. Bauer, mgr.).—Musical comedy and melodrama.
PRINCESS (Bert Levey, lessee and mgr.; agent, Levey).—Vaudeville.
REPUBLIC (Ward Morris, mgr.; agent, W. S. V. A.).—Vaudeville.

Henry Miller's engagement at the Columbia has stretched from two to four weeks.

Charles Alisky is suffering from rheumatism and can't leave his hotel.

The Rubinoffs, vaudevillians, are settling their domestic troubles in the divorce court.

A vaudeville road show headed by Joe Knowles, "the nature man," has been routed over the interior one-night stands.
S. H. Freidlander, identified with local theatricals for years, is reported to have leased the Majestic, Los Angeles, with a view of playing road attractions.

ATLANTIC CITY, N. J.

By LOUIS WILLIAMS.

APOLLO (Fred E. Moore, mgr.).—War Pictures first three days. "Ninety in the Shade," 22-23.

NIXON (Harry Brown, mgr.).—17-20, "Palm Beach Girls;" 21-23, vaudeville, not announced ahead.

The latest report about the Savoy, undergoing rejuvenation, is that burlesque will be there. If not pictures.

The Hotelmen are after the scalp of the Mayor for allowing the city to run Sunday amusements. A Fashion Parade is the latest

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ORPHEUM.—Alice Eis and Bert French, dancing, spectacular. Cross and Josephine, well received. Anna Chandler, pleased. Mr. and Mrs. Jimmy Barry, fine entertainers. Alfred Wallenstein did not appear and in his place was Elsa Reugger, who went big. Aerial Costas opened quietly. The act should speed up a bit. Leo Zarrell and Co. had the closing spot and were successful, the abuse taking notice throughout. Joseph Santley in his second week, popular favorite.

EMPRESS.—Sophie Tucker did very well. Had to leave bill early in week account voice but expects to return later. "When It Strikes Home," acceptable. Countess Szechy did not show and her place was filled by Great Westin, in impersonations. Joyce and West, successful in the opening position. Six Olivers, splendid closers. Bush and Shapiro, liked.

CORT (Homer F. Curran, mgr.).—"Today" (first week).

COLUMBIA (Gottlob, Marx & Co., mgrs.).—Henry Miller in "Daddy Long-legs" (third week).

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visited him simultaneously. He is slowly recovering and may be in a position to complete his vaudeville bookings within a fortnight.

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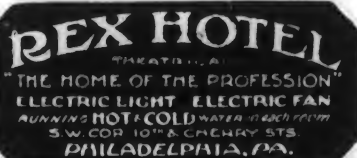
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idea. The Million Dollar Pier is inaugurating a series of old fashioned cake walks Wednesday nights.

Ethel Barrymore made a distinct hit here last week when she was seen in the first performance of "The Shadow," by Dario Niccodemi and Michael Morton. The production is by Charles Frohman, and was first meant for Mme. Rejane and was to have been produced in Paris under the title of "L'Ombre." The war prevented it.

AUSTRALIA.

By B. G. KNOX.

Christmas Week sees the two big Australian cities with as big a range of theatrical attractions as ever was seen here. Every theater is open and all playing to capacity. One would never realize that people are talking reduced expenditure owing to the war.

In Sydney is the first production of "The Girl on the Film" with an Australian girl, Dorothy Brunton, as a delightful star, and W. H. Rawlins, and Field Fisher as the leaders of the mirth makers. Fred Niblo and Josephine Cohan closed "Seven Keys to Baldpate," although the business was still capital and supplanted it by "Broadway Jones," which, although not nearly the tasty morsel provided by the former, is doing rattling good business.

The pantomime in Sydney is from the George Willoughby management. Daisy Jerome is the star and she has first-class support in Dorothy Harris, Lola Hunt and Dan Thomas, while the bill is filled out with vaudeville turns, including Josephine Gasmann, Bert La Banc, the Waldrons and Marcell and Fallon.

At the Palace theater the Beaumont Smith management is starring Ethel Dane in "Who's the Lady," while that ever popular Australian

favorite, Nellie Stewart, is at the Theater Royal with "Dorothy of Haddon."

The two vaudeville houses in Sydney, the Tivoli and the National, are not suffering in the least from the attractive and plentiful fare offered by the legitimate stage, and the former, with its "Follies Show," is drawing well. Isabelle D'Armond, Monte Wolf and Jack Cannon are perhaps the most popular artists appearing in Sydney at the present time.

Melbourne is having a similar theatrical feast for Yuletide. The J. C. Williamson management always produces its Australian pantomime there during the Christmas festivities. This year "Cinderella," Dolly Castles is the star of the production and the first performance Saturday night was a riotous success. Associated with Miss Castles are Leslie Gase, Barry Lupino and Arthur Stigant. Muriel Starr is leading "The Chorus Lady" to success in the southern city as the other Williamson attraction. Mr. William Anderson has a pantomime in opposition to the Williamson show, and with Maggie Moore, of "Struck Oil" fame, as his "dame."

BALTIMORE.

By J. E. DOOLEY.

MARYLAND (F. C. Schanberger, mgr.; U. B. O.).—Tom Lewis, score; Fannie Brice, warm welcome; Rooney & Bent, as always; George Rolland & Co., real funny; Harry B. Lester, well received; Reine Davies, stunning gowns; Three Lyres, good; Merle's Cockatoos, novelty; Roeder's invention, strong girls.

HIPPODROME (Charles E. Lewis, mgr.; Locw).—Alice Hanson, many laughs; Pop Ward, original; William O'Clare & Shamrock Girls, pleasing; Rose & Moon, clever; Ed-

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wards Brothers, funny; Klein Brothers, fare well; Bessie's Cockatoos, fine training.

VICTORIA (Pearce & Scheck, mgrs.; agent, N.N.).—"The Fun Shop," slapstick; Be Ano, antonishes; Summers & Emole, fair; Robbins' Elephants, good; Roddy & Leroy, amusing.

NEW (George Schneider, mgr.; agent, Ind.).—"His Father's Son," well played; Philharmonic Five, good; Tiebor's Sea Lions, good; Three Victrolas, good; Lexey & Lexey, pleasing; Hawk & Gear, make good.

FORD'S O. H. (Charles E. Ford, mgr.).—"Potash & Perlmutter," Large houses.

ACADEMY (Tunis F. Dean, mgr.).—"The Girl of Paris." A little better than fair business.

AUDITORIUM (Edward Renton, mgr.).—Poli Players in "Fine Feathers" give strong interpretation. A. H. Van Buren, the leading man, does his best work since coming here. Thais Magrane, who will be seen as the new leading lady for a few weeks, made her debut and did well. Average-sized crowds.

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"In Dutch"

"Girls from the Follies"

COLONIAL (C. F. Lawrence, mgr.).—"One Day." Good houses.
GAYETY (J. C. Sutherland, mgr.).—"Tango Girls," draw well.
PALACE (W. L. Ballauf, mgr.).—Dave Marion Company.

The Kamberger opera house, one of the landmarks of Brunswick, Md., was destroyed Saturday night by a fire of unknown origin. The building had been used as a lodging house.

Geraldine O'Brien, known as Gerry O'Brien, whose home is here, and who has been with "The Miracle Man," is ill in New York.

In order to at least meet the interest on the city's investment of \$85,500 in the purchase of the old Holiday Street theatre, Mayor Preston is planning to entertain propositions for the rental of the playhouse to private parties for a limited term.

BOSTON.

By J. GOOLTZ.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—Una Clayton in her human in-

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terest comedy, "Milk." drew this week as the result of a press agent campaign that got columns of free space in all the dailies and had the local health societies holding special meetings commending the playlet. The sketch has enough real merit to enable it to

make good on the campaign and Keith's found itself jammed with uplifters. Toby Claude went big as the feature act and the failure of Ray Dooley to appear brought Cooper and Smith as a substitute act, they going great. The remainder of a snappy bill comprised Lohse and Sterling, Cecelia Wright, John H. Gordon and Co., Morton and Austin, John and Mae Burke, and Omar's 14 Arabs.

BIJOU (Harry Gustin, mgr.; agent, U. B. O.).—This pop house of exclusive acts starting advertising this week with good success, although business has been improving steadily since Gustin was given the house to concentrate his energies upon.

NATIONAL (Nat Burgess, mgr.; agent, U. B. O.).—Very big house with very small-time acts, doing fair.

BOWDOIN (Al Somerbee, mgr.; agent, U. B. O.).—Small time bill of freak acts playing to almost capacity and showing the best profit margin in years.

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Ten million children to the war have gone,
Who may never return again,
Ten million mothers' hearts must break
For the ones who died in vain.
Head bowed down in sorrow in her lonely years,
I heard a mother murmur through her tears:

I didn't raise my boy to be a soldier,
I brought him up to be my pride and joy,
Who'd do a peaceful job, I thought he'd
Lead out some other of the ordinary boys.
For nations will debate to get the soldiers
It's time to give the women their say.
I heard her say with a tear in her eye,
I didn't raise my boy to be a soldier.

II
What a mother's heart aches in mother's heart,
When she looks at her bright home,
What a mother's heart aches when her back
A mother's heart aches when her back
For each mother answers in the years to come,
Remember that my boy belongs to me.

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Pantages Theatre Bldg.

LOEW'S ORPHEUM (V. J. Morris, mgr.).—Vaudeville.
LOEW'S ST. JAMES (Frank Meagher, mgr.).—Vaudeville.
LOEW'S GLOBE (William Lovey, mgr.).—Vaudeville. Being nursed along.
BOSTON (Frank Ferguson, mgr.; agent, U. B. O.).—"Ben Hur," at \$1 top, proving surprise of season.
SHUBERT (E. D. Smith, mgr.).—Emma Trentini, in "The Peasant Girl," opened Monday night to fair house, but should pick up rapidly.

WILBUR (E. D. Smith, mgr.).—"A Pair of Sixes," third week, doing corking business and apparently good for real run.
TREMONT (John B. Schoeffel, mgr.).—"Seven Keys," third week in a race with "Sixes," with the latter slightly ahead in gross this week, although the Wilbur is a smaller house.

CORT (John "Eddy" Cort, mgr.).—"Peg," with Florence Martin, now on 20th week and held over for the 21st week, until premiere of "What's Going On?," postponed. "Peg" finishes very big.

PLYMOUTH (Fred Wright, mgr.).—Cyril Maude in "Grumpy," last week of prosperous run. Could have held over for at least two weeks more to over \$8,000 at least, but ordered on the road.

COLONIAL (Charles J. Rich, mgr.).—Hazel Dawn, in "The Debutante," opened Monday night to good business, although the production did not create any sensation among the critics, who found no fault, however.

PARK (Joseph Roth, mgr.).—This rejuvenated house which has been the storm center of the building law tangle affecting all Massachusetts is now running smoothly with a film program and doing good business in the heart of an over-theated district.

BOSTON OPERA HOUSE (Henry Jewett, mgr.).—Novel venture of a Shakespearean stock company at a 50 cent top in one of the most expensive theatres in the country is doing surprisingly well, this week bringing "Merry Wives of Windsor," not shown here for 20 years.

LOS ANGELES.

By GUY PRICE.

ORPHEUM (Clarence Drown, mgr.; U. B. O.).—Week 11—Roger Imhoff, good; Alfred Bergen, enjoyable; Pierre Pelletier and Co., well presented playlet; Spinnet Quartet, liked; Platov and McGibeny, artistic dancers; Everest's Circus, excellent; Montgomery and Moore, repeat successfully; Minnie Allen, well received.

EMPRESS (Harry Follette, mgr.; Loew).—Week 11—Nichols Sisters, big laugh; Charles Leonard Fletcher, applauded; "Wife," good turn; Dixon and Dixon, entertaining; Mellor and De Paula, nicely; "Wanda," clever seal.

REPUBLIC (Al Watson, mgr.; agent, Levey).—Week 11—Gene Riggs, big hit; The

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on
The Wire"

Just Completing Orpheum Tour

Direction, GENE HUGHES

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Marlows, fair playlet; Vincent and Farnsworth, clever; Keefer and Alberts, very good; Victor the Great, and Clothilda, ordinary.

HIPODROME (Lester Fountain, mgr.; Western States).—Week 11.—Aileen Allen and Co., good; Dewilla, expert skaters; Billy Mann, big laugh; Hayes and Rives, exciting dancers; Collins, Mack and Raymond, fine "Pharaoh," entertaining horse act.

MOROSCO.—Dark.
BURBANK.—"Help Wanted"
MAJESTIC.—Ruth St. Denis in Oriental Dances.

MASON.—"Damaged Goods."
TRINITY AUDITORIUM.—John McCormack in Recital.

James Hoblit, former assistant treasurer at the Morosco, is now cashier of the Louis Joseph Vance Fiction Film Co.

George Stegner, Morosco theatre manager, was operated upon at Sister's Hospital last week.

Frank Egan has recovered from his recent illness.

Jess Dandy will appear in a new play to be produced here by Morosco.

The Republic theatre is being renovated.

Ralph Bell is doing the advance for Ruth St. Denis.

George Clayton, best known treasurer in town, underwent an operation at Clara Barton hospital last week. He will be confined three weeks.

Una Fleming has been engaged by the Ruth St. Denis company. She has been a local amateur dancer for several years.

Guy Franklyn Mills was switched from Trinity box office to Clune's Auditorium to handle the grand opera sale.

Morosco is having a comedy written to order for Walter Catlett, his local star.

Ben Humbert, agent for the Mason, fell and sprained his ankle the other day.

Thomas McLarnie is due to leave the cast of "Our Children" in Chicago and return to the Burbank the end of the month.

Vaudevilleans find San Diego dates just at this time very welcome. The Fair is on and running full blast.

Princess Rajah, just closed at the Orpheum, is visiting friends here and in the meantime is arranging a new act.

Mrs. Norman Whistler, wife of the "Hip," stage manager, has returned to the stage.

Vivian Marshall, the diver, is laying off while a new sketch (dramatic this time) is being written for her.

Vido Demrich, until recently connected with the Selig, is in jail here on a charge of assault to kill.

ROBERTO

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Direction, HARRY FITZGERALD

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Mrs. Ronie H. Jaffa, the local author, is back from New York where she placed a new play, "In Walked Jimmy," with the Shuberts.

Mrs. A. H. Woods, wife of the New York manager, is registered at the Alexandria. She will remain here with friends for a brief time.

Will Wyatt, K. & E.'s local representative and manager of the Mason, celebrated his (age deleted by censor) birthday Sunday with a big party at his home.

NEW ORLEANS.

By O. M. SAMUELS.

ORPHEUM (Arthur White, mgr.).—Tauda, balancing, opened; Ida Divinoff, capable; Bowers, Walters & Crooker, scored; Marie Fenton, last number sent across; "The Beau-

ties," improves as it progresses; Ashley & Canfield, good reception; Muriel Ridley, pretty act.

TULANE (T. C. Campbell, mgr.).—"To-Day."

CRESCENT (T. C. Campbell, mgr.).—Percy Haswell stock in "Camille."

DAUPHINE (Lew Rose, mgr.).—Stock burlesque.

LAFAYETTE (T. C. Campbell, mgr.).—"Cabiria."

HIPODROME (Jake Miller, mgr.).—Robert Mansfield Players.

ALAMO (Will Guerlinger, mgr.).—Vaudeville.

The Robert Mansfield Players have transferred their operations to the Hippodrome.

Dot Oatman and her cabaret artists are at the Rathskeller.

The Goldie Cleveland Players are showing hereabouts.

Stewart Wilson is suing the Coquille Film Co. for money alleged to be due him.

After a season with the caravans "Old Pop" Murphy has returned to his winter habitat.

McKeune, the Orpheum scenic artist, leaves New Orleans this week.

Seven stock companies are appearing in New Orleans picture houses. Two shows are given nightly, with an admission scale of five and ten cents. Of the string the Peruchigyprene Players are far and away the most popular.

With the racing season in full swing patronage has increased at nearly all of the local theatres.

PHILADELPHIA.

By JOHN J. BURNES.

KEITH'S (Harry T. Jordan, mgr.; agent, U. B. O.).—The combination of plenty of lively comedy and an excellent moving bill make a good show at Keith's this week. Gus Edwards' "Song Revue" headlined in the closing position, bringing them on too late for the suburbanites, and many in this class had to hurry for their trains before the final curtain. Edwards and his kid comedians, songsters and choristers were a sure fire hit in all departments. Pictures opened. The vaudeville section was begun by Vandinoff and Louie, whose whirlwind painting interested the house. Joe Cook gave the comedy end an uproarious start, displaying unusual versatility. John and Winnie Hennings were amusing, and were followed by Ed Vinton and Buster. The dog comedian won the admiration of the audience from the start and was voted one of the most intelligent and best trained canines ever seen here. Emma Carus and Carl Randall repeated the hit made on their last appearance here, and Comfort and King gave a blackface skit which was a scream.

GLOBE (Eugene L. Perry, mgr.; agent, U.

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Management, MAX HART

VARIETY (Boston), Jan. 15.

Corelli and Gillette as the jesting tumblers were given a prominent place in the bill and went big.

BOSTON "EVENING RECORD," Jan. 12

To call Ed Corelli and Charles Gillette a pair of "jesting tumblers" is to conceal the real effectiveness of their offering. Their humor is clean and their curves should win the approval of that other star on the bill, the manager of the Tigers.

BOSTON "AMERICAN," Jan. 12

Ed Corelli and Charles Gillette, the jesting tumblers, work fast and cleverly, working one absurd quip and turn after another into their dextrous feats.

BOSTON "TRANSCRIPT," Jan. 12

Ed Corelli and Charles Gillette, a pair of "jesting tumblers," were something more than mere acrobats, with their surprising back falls. Their bit of British humor was good comedy work.

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| ALHAMBRA THIS WEEK (Jan. 18) | Direction EDW. S. KELLER |

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| <p>WILFRED BERRICK AND HART "ELOPING" HAMMERSTEIN'S THIS WEEK (Jan. 18) Direction, JESSE LASKY. Thanks to WM. WOLFENDEN</p> | <p>LILY DEAN</p> |
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| <p>BasyTroupe Opened at KEITH'S HARLEM OPERA HOUSE THIS WEEK (Jan. 18) and met with big success. Direction, PETE MACK</p> |
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| <p>JOHN and WINNIE HENNINGS "The Kill Kare Kouple" THIS WEEK (Jan. 18), KEITH'S, PHILADELPHIA NEXT WEEK (Jan. 25), WM. PENN, PHILADELPHIA Representative, JAMES PLUNKETT.</p> |
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| <p>RITTER and WEIS Presenting "THE COLLEGIAN AND THE GIRL"</p> |
|--|

B. O.).—Too much of the same thing made the show at the Globe monotonous Monday afternoon and for the greater part of the program there was such a lack of snap that things dragged along in tiresome style. Facing a house in the frame of mind which would naturally result from this condition McWaters and Tyson, headlined, had some difficulties to overcome before they succeeded in bringing the audience back to life, but they rounded out a neat hit. Miss Tyson seemed to have fully recovered from the effects of her accident in New York last week. The laughing hit was Clark and McCullough, follow-

ing. In the opening spot was Clara Thropp, a hard position for a woman single, and her songs fell on a cold house, although she did her best to inject some comedy. The Cavano Duo fared little better in the next spot and then Rober and Tunison came on with more singing. Their operatic travesty would undoubtedly be sure fire with audiences in normal frame of mind, but the house had not yet awakened and it went over their heads. Force and Williams roused them, toward the finish of their act and then the monotony was slightly broken with a two-reel dramatic film. Eckert and Berg gave more singing. Mc-

Waters and Tyson opened their portion with singing and after getting across a hit, made way for Clark and McCullough. The Nikko Troupe closed.

WILLIAM PENN.—Werner Amoros Co., Lew and Mollie Hunting, Frank Milton and DeLong Sisters, Cameron and O'Connor, Marie Eline, Mary Ellen.

KEYSTONE.—"Buyer from Pittsburgh," Sutton, McIntyre and Sutton, Block, Hune and Thomas, Aerial Cromwells, Two Wroes Buds, Gracia Nardini.

NIXON.—Charles Richards and Co., Willson and LeNolr, Riva Larson Troupe, Stravitz and Strassner, Cowan's Setters, Josie Flynn and Minstrels.

GRAND.—Felix and the Barry Sisters, Joe Flynn, Potts Bros. and Co., Falke and Adams, Miller and Tempest, Onalip.

VICTORIA.—"The Southern Beauties," tabloid; the Flske Players, Johnny Neff, Hibblitt and Myers.

PALACE.—"The Bungalow Girls," Johnny Singer and his Pretty Dolls, George Armstrong, Wilkins and Wilkins, Cliff Bailey.

CROSS KEYS.—First half, Dana Cooper and Co., Alexie and Scholl, the Hartmans, J. J. Moore, VonKline and Gibbons; second half, "Ten Little Girls from School," Huling's Seals, Aeroplane Girls, Lewis and Farron, Three Raymonds, Plottl.

BROAD.—Maude Adams in double bill. To stoy one week. Opening house good. 25, Leo Dietrichstein in "The Phantom Rival," two weeks.

FORREST.—"The Girl from Utah" opened Monday night and made an excellent impression before good house.

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| <p>EVELYN NESBIT AND JACK CLIFFORD Direction, H. B. MARINELLI</p> |
|--|

GARRICK.—"The Miracle Man" is in its second and final week here after average but not enthusiastic business. 25, "The High Cost of Loving."

LYRIC.—Marie Tompest opened for week in classic repertoire and had an excellent house Monday night. 25, Cyril Maude in "Grumpy."

ADELPHI.—Final week of "The Belle of Bond Street," with Sam Bernard, after light business.

LITTLE.—"Courage," Monday and Tuesday nights, by the resident company, Wednesday afternoon and evening, the French players; beginning Thursday afternoon "The Critic," by the resident organization.



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WALNUT.—Rose Melville for the week in "Sis Hopkins," capacity.
ORPHEUM.—Began picture policy Monday night at 5-10.
AMERICAN.—Stock in "The Confession," 25, "Bought and Paid For."
METROPOLITAN.—Pavlova, 23, afternoon and evening at \$2.50 top. 21, "The Sere-nade," opera, music by Victor Herbert, by the Philadelphia Operatic Society, amateurs.
CASINO.—"The Million Dollar Dolls." The New Year Mimmers Contest as an added attraction packed house.
TROCADERO.—Jean Bedini and "Gay Morning Glories."
GAYETY.—"Bohemian Burlesquers," with La Belle Helen, added attraction.

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EMPIRE.—"The Prize Winners."
DUMONTS.—Stock Minstrel in local burlesque.

Charles Augustus Davis, local manager for Madame Schuman-Heink, has announced that the concert scheduled to be given here Jan. 26 at the Academy of Music has been postponed through the illness of the singer.

Charles Rann Kennedy, author of the "Servant in the House" and other plays, read his latest production, "The Terrible Week," before the members of the Socialist Literary Society, in the Broad Street theatre Sunday afternoon.

The "Professional Women's Club," which is still in the process of organization, has elected Mrs. Beulah E. Jay, manager of the Little theatre, vice-president. The members of the club are all active in their professions as artists, musicians and dramatic readers.

Through the courtesy of the Drama League, members of the New Century Club are invited to join a class to study "The Art of Play Writing." A course of ten lectures will be given by Brander Matthews, of Columbia University.

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A charter has been granted at Dover, Del., to the Philadelphia Grand Opera Co., with an authorized capital of \$50,000, in which influential financial backing is said to be concerned. According to present plans, it is stated, the organization contemplates beginning its season the second week in February at a playhouse not yet announced, giving performances five times weekly, four evening and one afternoon, at prices ranging from 25 cents to \$2. It is said that the new com-

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It's pretty hard to tell whether these Irishmen are singing to us or talking. Some have got the Welsh backed out of the exit. We went into Blarney Castle to shelter from the rain. We all took a smash at the Blarney Stone, then all came out again. It's a sight longer way to Cork than it is to Tipperary, if they only knew it. Don't you fellows get too fresh in sending those "notes" over here, for we've got a lot of dates that want playing yet. The price of VARIETY and spuds has gone up.

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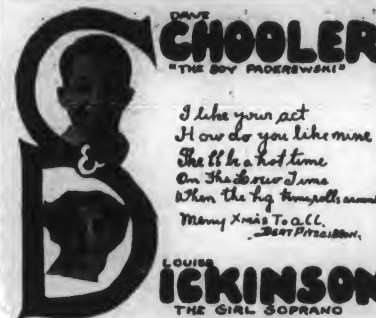
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Touring in American Vaudeville.
Address all Communications Care VARIETY, New York.

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

GEORGE LEE
THE SINGING FUNSTER— A SURE FIRE SINGLE
BOOKED SOLID W. V. M. A.

EVA TANGUAY

The Girl Who Made Vaudeville Famous OFFERS

Eva Tanguay is a striking example of the triumph of personality. That has been the one vital element of her success. She admirably personifies the American ideals of HURRY. She is the spirit of the Subway Rush. She's more than that—she is personality tearing through the line of Art. She is excitement knocking a home run in the ninth with hysterics on third. She is a Krupp howitzer of restlessness hurling a 42-centimeter shell into Poise. She is

EVA TANGUAY

JAMES SMITH, Dramatic Mirror.

There was a spectacle on view such as one may witness only when that great instrument called public is awakened to demonstrate that it still can be attracted to the box office, even when vaudeville at regular theatre prices is the lure. The Monday matinee audience which Eva Tanguay faced on her return to Broadway represented the largest receipts for a matinee that the Palace Theatre has ever known. Every seat and every seat in the boxes from floor to topmost gallery had an occupant and as many stood up as the fire laws would permit. This was an audience that vaudeville could not attract if the greatest star of the legitimate stage was advertised. Not even the Divine Sarah herself ever sold out the entire auditorium at a Monday matinee. It was the response of the public to its idolized favorite—Eva Tanguay. Never was Eva Tanguay so needed as an attraction as now.

ROBERT GRAU.

Give it all to Miss Tanguay as an ATTRACTION and as a showman she would make P. T. Barnum, with a brainstorm look like the skipper of a portable merry-go-round.

BILLBOARD.

The return trip to vaudeville of Eva Tanguay which commenced a few weeks ago and exceeded all expectations of the most sanguine regarding her drawing prowess in New York, became an overwhelming surprise at the Bushwick, Brooklyn, where Miss Tanguay is appearing this week. Monday the Bushwick had a turn away and the ADVANCE SALE by Monday night was the largest ever recorded in a New York vaudeville theater.

VARIETY.

EVA TANGUAY IS GRATEFUL

TEN CENTS

VARIETY

VOL. XXXVII. No. 9.

NEW YORK CITY.

PRICE TEN CENTS.



FAMOUS PLAYERS FILM CO. *THE PRODUCTIONS OF*
JESSE LASKY *FEATURE*
PLAY CO.
 In Association with
Daniel Frohman
 Chas. Frohman-Henry W. Savage
 Associated with
David Belasco
The Liebler Company
CONSTITUTE
BOSWORTH INC.
 In Association with
THE OLIVER MOROSCO PLAYERS
Oliver Morosco
John Cort

Paramount Program

Releases for the Third Quarter

| Date | Manufacturer | Play | Star | Reels |
|--------------|-----------------------------|-----------------------------|-----------------------|-------|
| Mon., Mar. | 1 Lasky-Belasco | "A Gentleman of Leisure" | Wallace Edinger | 5 |
| Thurs., " | 4 Blazon Film Producing Co. | "Rule G" | | |
| Mon., " | 8 Bosworth | "Caprices of Kitty" | Elsie Janis | 4 |
| Thurs., " | 11 Famous Players | "The Commanding Officer" | * * * | |
| Mon., " | 15 Lasky-Belasco | "Governor's Lady" | Edith Wynne Matthison | |
| Thurs., " | 18 Bosworth | "Sunshine Molly" | Lois Weber | |
| Mon., " | 22 Famous Players | "Are You a Mason?" | John Barrymore | 4 |
| Thurs., " | 25 Famous Players | "My Lady Peggy" | * * * | 4 |
| Mon., " | 29 Morosco | "Pretty Mrs. Smith" | Fritzi Scheff | |
| Thurs., Apr. | 1 Lasky | "The Unafraid" | Rita Jolivet | 5 |
| Mon., " | 5 Famous Players | "Pretty Sister of Joe" | Marguerite Clark | |
| Thurs., " | 8 Open | | | |
| Mon., " | 12 Lasky | "Her Great Sacrifice" | Blanche Sweet | 4 |
| Thurs., " | 15 Famous Players | "The Tides of Barnegat" | Charles Sherry | |
| Mon., " | 19 Bosworth | "Captain Courtesy" | Dustin Farnum | |
| Thurs., " | 22 Lasky | "Snobs" | Victor Moore | 5 |
| Mon., " | 26 Famous Players | "Jim the Penman" | John Mason | |
| Thurs., " | 29 Morosco | "Help Wanted" | * * * | |
| Mon., May | 3 Lasky-Belasco | "The Woman" | Rita Jolivet | 5 |
| Thurs., " | 6 Bosworth | "Little Sunset" | * * * | |
| Mon., " | 10 Famous Players | "When We Were 21" | William Elliott | 4 |
| Thurs., " | 13 Famous Players | "Gambler's Advocate" | Hazel Dawn | |
| Mon., " | 17 Bosworth | "Betty in Search of Thrill" | Elsie Janis | 4 |
| Thurs., " | 20 Open | | | |
| Mon., " | 24 Lasky | "The Impostor" | Valeska Suratt | |
| Thurs., " | 27 Open | | | |
| Mon., " | 31 Famous Players | "Seven Sisters" | Marguerite Clark | 4 |

Write Our Nearest Exchange for Information

Paramount Pictures Corporation
 ONE HUNDRED AND THIRTY
 WEST FORTIETH
 STREET
 NEW YORK, N. Y.

To the Trade

We desire to notify you herewith that the advertisement appearing in the center of this page using the name Paramount Theaters Corporation, and which has been published in some of the Motion Picture Trade Papers, is not an advertisement of the Paramount Pictures Corporation, nor is it connected in any way with our business.

THEATERS WANTED

WE ARE desirous of obtaining grade A theaters everywhere, especially in Greater New York and its environs, suitable for photoplay purposes. Houses now in operation or to be built to suit our requirements will be of interest. Correspondence solicited. **PARAMOUNT THEATERS CORP., 331 Madison Ave., N. Y. City.**

It is our intention to take legal steps to prevent the unauthorized use of the name "Paramount" in connection with motion pictures, and we ask the co-operation of the trade in preventing the misleading and deception of the public.

We especially request all those who have answered this ad. believing it to have been put out by Paramount Pictures Corporation, to write us direct, which will imply no obligation whatever on their part.

Paramount Pictures Corporation

110 West Fortieth Street
 New York, N. Y.

VARIETY

Vol. XXXVII. No. 9.

NEW YORK CITY, SATURDAY, JANUARY 30, 1915.

PRICE 10 CENTS

SPECIAL FEATURE SERVICE ORGANIZED BY FAMOUS CO.

Select Film Agency Opening for Business with "Eternal City" and Pickford Pictures to Start. Not Conflicting with Paramount. Minimum Admission Prices with New Service. Some Feature Film "Shows."

The Select Film Agency will be the distributor for the Famous Players of its "Eternal City," an eight-reel subject, and the Mary Pickford features the F. P. will produce. (A detailed account of this move will be found in the Picture Department [Page 22] of this issue, in a circular letter issued to the trade by the Paramount Corporation).

The Famous Players is the organizer of the Select Agency, which will have its special purpose and not conflict with the distributing arrangements of the Paramount, which includes among its charter members the F. P. Co.

The Select releases will carry with them a minimum admission scale.

It is quite probable the Select will handle all of the bigger features the Famous may produce in the future, those of unusual reel length not intended for nor announced in the Paramount program.

The offices of the Select Agency are at 110 West 40th street. It intends to deal with the legitimate theatres and larger picture houses throughout the country.

The Paramount Corporation, as the distributing agency for the regulated service of weekly or twice weekly features to exhibitors, handles films made by its principal manufacturers (F. P., Lasky and Bosworth) within five reels as a rule. These manufacturers when producing films of over five reels would consider features of that length a "show" (entire evening entertainment) if big and strong enough to be placed on exhibition under extraordinary picture conditions and admission scales, also terms, the "scheduled"

service of the Paramount being supplied meanwhile at an agreed upon price for a specified period.

The picture field can afford a special feature service, it is claimed. There have been but comparatively very few films that could travel as a "show." These when discovered were immediately placed on the road, with greater or lesser success. "Quo Vadis" was about the first and one of the most profitable. The Annette Kellermann feature became a draw, but was badly handled for profit by the Universal, realizing for that concern around \$75,000. It was commented upon in the trade that \$200,000 would have been a conservative net gain. "Cabiria" was another feature not living up to early expectations. It covered all territory as a "show," but failed to make any return of moment after leaving New York. At the Knickerbocker, New York, in eleven weeks "Cabiria" earned \$32,000 for its promoters. On the strength of this state rights could have been sold for large amounts. It was preferred, however, to book it direct.

The first comedy feature sent out as an "attraction" has been "Tillie's Punctured Romance," a Keystone slapstick six-reeler, sold by the Keystone Co. to the Alco (excepting the Pacific Coast rights) for \$70,000 outright. It is said the purchase of this feature was primarily the cause of the Alco's late financial embarrassment, although the "Tillie" film has been doing big business wherever exhibited as a "show."

The latest feature "show" is "Hypocrites," at the Longacre, New York, a four-reeler. It is a Bosworth feature withheld from the Paramount program through its unique subject matter, and has had added to it for a full entertainment another film. The "Du Bar-

TANGUAY'S ROYAL RECORD.

Prior to the first appearance of Eva Tanguay at the Royal theatre in the Bronx last week, Evelyn Nesbit had held the box office record for the house since it played Keith vaudeville.

Miss Tanguay placed the box office mark just \$1,200 above the Nesbit figure for a week. It is said the Bronx never saw the crowds around a theatre that gathered twice daily to greet Eva.

It is said the Royal theatre management wanted Miss Tanguay to give morning performances a couple of times last week, to accommodate the clamoring crowds that could secure no tickets from the empty racks.

Next week Miss Tanguay appears at Keith's Prospect, Brooklyn.

STANDARD'S SUMMER STOCK.

It is almost a certainty John Cort will play a stock company at the Standard theatre during the summer.

Lowell Sherman is reported engaged to organize and head the cast.

RATS' BIG INCREASE

When the annual meeting of the White Rats is held in June, next, it is said the report of the organization will show that during the year then ending, the membership gain in the society will have exceeded 100 per cent.

The estimate is based upon the reported applications for membership in the Rats of late, which have been unusually heavy since the installation of Frank Fogarty as Big Chief.

MONTREAL OPERATIC STOCK.

Montreal, Jan. 27.

The Shuberts will install a permanent light opera stock in the Princess, opening Feb. 8.

The following are under contract. Nella Brown, Dorothy Maynard, Nell McCune, Ben Grinnell, Johnny Lind, Ed. Beck, Al. Dalby. Ed. Emery is to be stage director.

It will be known as the Princess Musical Comedy Co.

ry" (Mrs. Leslie Carter) feature George Kleine intended exhibiting as a special performance could not get over and is now being released for the usual picture programs.

HIP ATTENDANCE OFF.

The circus entertainment at the Hippodrome has been making no records since the new policy started last Saturday with a matinee. The admission prices at night are up to \$1.50, with an afternoon scale of \$1, top.

Circus men around town say the Hip affair might be called a good "dollar show" for the evenings, with a lesser scale for the matinees.

The Hip circus looks like a one-ring affair moved indoors. Its equipment apparently was brought in from the winter quarters of some small traveling tent outfit. The only wild animal act in the layout is a bear turn. Many clowns are used, and the nature of the several acts employed is of the usual "dumb" sort.

An attempt at a "thriller," tried for three times, has not proven any sort of a sensation, due to the shock each try gives children.

Early in the week it was reported 50 people engaged in the present Hip circus had received "notice." It was also said the acts had been engaged very cheaply and none of the turns was overconfident it would remain very long in the place.

MRS. CARTER IN "ZAZA."

A vaudeville route has been settled upon for Mrs. Leslie Carter. The noted actress will first appear Feb. 8 at Keith's, Boston, in a condensed version of "Zaza."

HITCHCOCK'S RENEWAL.

New Orleans, Jan. 27.

Sam Harris (Cohan & Harris) came down here to renew his firm's theatrical contract with Raymond Hitchcock, which the comedian duly signed.

NEW HILLIARD PLAY.

Klaw & Erlanger have accepted a play from Jules Eckert Goodman entitled "The Man Who Came Back," in which they are going to star Robert Hilliard.

MOSS' PROSPECT.

B. S. Moss has taken Frank Gersten's Prospect, Bronx, for five years. This Saturday night the house is scheduled to open with Moss vaudeville and pictures.

ENGLISH MANAGERS COMBINING TO CUT ARTISTS' SALARIES

Smaller Turns Accepting, but Feature Turns Refusing Consent to Reduction. Twenty-five Per Cent. Amount Music Halls Want Salaries Decreased. Lack of Drawing Cards Managers' Handicap.

London, Jan. 27.

With the termination this Saturday of the co-operative sharing agreement between music hall managers and artists, the circuit heads interested are reported combining for the sole purpose of decreasing the acts' regular salary 25 per cent.

Some of the smaller turns are said to be accepting the cut, but the feature attractions are not, refusing to consent to any reduction of their regular salary, as it stood before the co-operative agreement went into effect.

One point and a very important one to them, also a severe handicap to the managers in this step, is the scarcity of new acts. None are in sight.

The managers, confronted by the dearth are compelled to accept the drawing cards for the halls at the artists' full salaries.

BARELY MISSED MARY GARDEN.

"Made in America," the forthcoming Winter Garden production, barely missed Mary Garden as its star feature. The Shuberts and Miss Garden had the latter's figure for the show set at \$4,000 weekly, when something happened that caused all negotiations to be declared off.

For the first time in several seasons there is a probability the big show preparing for the Garden stage will have an out-of-town date before opening in New York. It is expected the piece and people will be sent to Hartford or Buffalo about Feb. 8 for a break-in process, the heaviness of the show calling for a preliminary gallop. It is expected to open at the Garden during the following week. It was said Tuesday that Theodor Kosloff, due in New York to stage the ballet that Dazie will lead in the production, had not yet arrived, although reported to have left the other side.

DILLINGHAM GOING OVER?

London, Jan. 27.

It is reported here that Charles Dillingham may come over to London to see Elsie Janis' premiere upon her return.

"EXCUSE ME" FOR ENGLAND.

London, Jan. 27.

George McLellan and George Dance have secured the American farce, "Excuse Me" for England.

NEED AMERICAN ACTS.

M. Amadi, now in Berlin as an agent, writes over here begging for

vaudeville acts, as the houses are open but the material cannot be had.

In peace times a vaudeville show could not be given in Germany without foreign acts.

IRVING BERLIN OFFERED.

Irving Berlin was offered to the vaudeville managers this week by the Casey Agency. It is said 10 weeks' time, all that was asked for Mr. Berlin, was immediately laid out by the United Booking Offices bookers, before the weekly salary had been agreed upon.

Mr. Berlin's figure is reported at \$2,500 a week. The managers are said to have countered with \$1,000 and \$1,500.

PAVILION REVUE.

London, Jan. 27.

The Pavilion may produce its revue within eight weeks.

Coyne at London Gaiety.

London, Jan. 27.

According to a cable received here from Joe Coyne saying he will sail Jan. 27 to join the Gaiety (Edwardes) company, the negotiations for Coyne to join the new Empire production must have been declared off.

Revue at Palladium.

London, Jan. 27.

Following the pantomime season there will be produced at the Palladium a big revue with Billy Merson as the star. Merson has done revue work at the London Hippodrome.

GABY SHOW PUT OVER.

London, Jan. 27.

The J. M. Barrie revue with Gaby Deslys, due at the Duke of York's Feb. 15, will have to be indefinitely postponed, although not for long beyond that date.

Gaby was resting at Brighton. She came into London yesterday and leaves to-day for Paris, to consult her own specialist, as her throat does not improve. She will remain in Paris about two weeks.

Gaby's negotiations with Carl Randall on your side were for \$150 weekly in the beginning. Randall held out for \$200, to which the French girl finally assented. Gaby was then informed by her prospective dancing partner he could not sail from New York before March.

Two other Americans are under consideration by Gaby, but neither has yet been engaged.

EDITOR IS A DRAW.

London, Jan. 27.

The advent of an editor upon the Empire stage has proved a big draw for the house.

The editor is Horatio Bottomly of John Bull. He is seeking recruits, and is delivering a strong patriotic address at the Empire, as his "turn."

NAT AYER WON'T MOVE.

London, Jan. 27.

Margaret Moffat and Nat Ayer have separated, Ayer refusing to leave London with the sketch they were playing. Ayer has been playing at Oddenino's Restaurant after his regular vaudeville shows. This may account for his reluctance to leave London.

An English actor is replacing Ayer in the sketch. Sewell Collins, the author of the book, removed Ayer's from the turn, getting new ones.

Charles Weldon Dead.

London, Jan. 27.

Charles Weldon, late manager of the Hippodrome, Leeds, died Jan. 20, age 80.

DE COURVILLE OPTIMISTIC.

Great big fine times are awaiting Europe when the war is over, says Albert de Courville, director of the London Hippodrome, who is at the Hotel Knickerbocker, New York, for two weeks. But Mr. de Courville would not venture a guess when the conflict will be called off. No one can, adds the London manager.

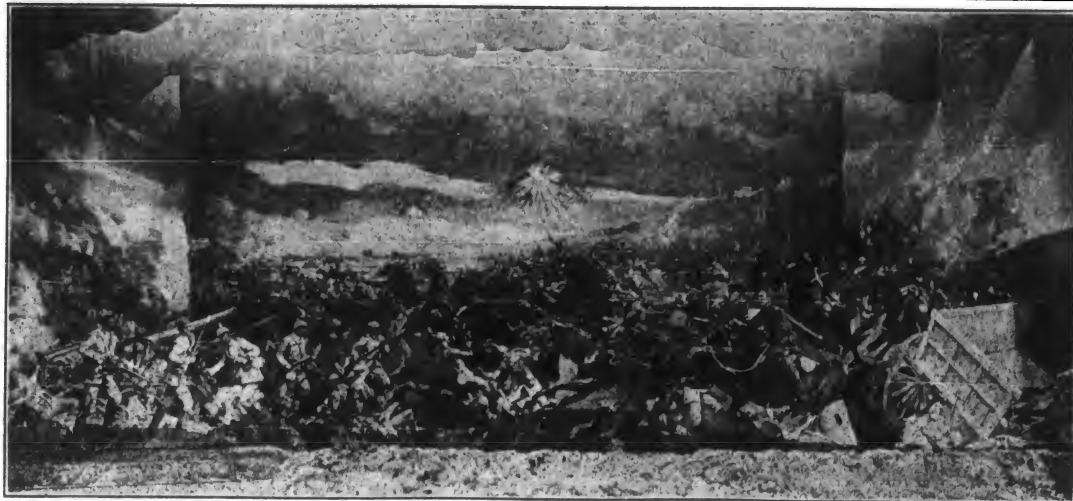
Mr. de Courville is in New York to see the latest productions and likely to interest American talent for his next Hippodrome production. The London Hip is the home of the English revue. Its present attraction is called "Business As Usual."

Mr. de Courville remarked it required some little courage to put on a revue that dealt even in a humorous manner with the war, but he saw no alternative. A brief season of variety bills at the Hip had drawn barely nothing, the revue field seemed to have been pretty well covered, and although his directors were not all in accord with him on the matter of policy, de Courville decided a chance must be taken. The Hippodrome has been playing to continuous capacity since the show opened, and it will run, believes de Courville, until the summer at least.

One of the objects of the Londoner's visit may be to place this revue in a Broadway house, in duplicated form. It would be entirely new for New York, and de Courville is probably placing his faith on the New Yorker's love of novelty.

"The Midnight Frolic," which Flo Ziegfeld is playing on the Amsterdam Roof, is said to have attracted Mr. de Courville's attention. He would like to send it to a London night club, according to report, and prefers Ciro's restaurant over there for it. Saturday night when the English manager saw the Ziegfeld show, the Roof had been sold out that morning. When the "Frolic" went on there were two lines of machines down to 9th avenue from the Amsterdam entrance.

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



"THE CAVALRY CHARGE" IN THE LONDON HIPPODROME SUCCESS, "BUSINESS AS USUAL"

The above scene in the war revue, devised and written by Albert de Courville for the London Hippodrome (of which he is the director as well), is exposed for not over five seconds during the performance. There are between 90 and 100 persons in the scene. It occupies the entire Hippodrome stage. Also in it are real and set horses, with "dummies," shells bursting and general carnage. This spectacular scene was merely placed in the revue for effect and contrast, the piece itself leaning toward the humorous in its connection with the conflict. "Business as Usual" is the current hit of Londontown.



LOEW EDITORIALY ADVISED BY NORTHWESTERN NEWSPAPER

Told to Separate Pop Vaudeville and Pictures. Also Informed Westerners Want What They Want When Paying for It. Seattle Post-Intelligencer Prints What It Thinks.

Seattle, Jan. 27.

The Post-Intelligencer has printed the following editorial comment on the Marcus Loew direction of the former Sullivan-Considine Circuit:

"Marcus Loew, owner of the Empress circuit of vaudeville theatres, which was taken over by him from Sullivan & Considine last June, accompanied by Maurice Kohn and Pete Schaeffer, two of his associates, spent a few days in Seattle last week. There have been rumors that Mr. Loew would like to turn back to Mr. Considine and the heirs of the Sullivan estate the theatres purchased from them, but these rumors were very forcefully denied during the visit of the Loew party.

"It is a fact, however, that the original Sullivan & Considine chain of theatres have not done as well under the management of Mr. Loew as they did before the transfer, and this in spite of the fact that the standard of vaudeville bills has been kept up to a very high mark. It is likely that Mr. Loew will determine that what is good for the East is not good for the West, however. He may find after his visit out here that if Western people want to see motion pictures they will go to motion-picture houses, and when they go to a vaudeville theatre they go there for the purpose of seeing vaudeville. This combination of vaudeville and motion pictures may go in the East, but it seems that it won't go here.

"Mr. Loew isn't the first man who has tried to run Pacific coast theatres from a New York viewpoint. It's been tried before. There isn't anything out here quite so big as little old New York, but those of us who are out here use the same sort of dimes and dollars they do back there, and if Mr. Loew wants his share he'll have to give us what we want and not what he wants to give us."

MERCEDES' TIME RESTORED.

Mercedes and Mlle. Stanton, the "mental telepathists," canceled on the Orpheum Circuit after their Portland, Ore., engagement, have had their time on the Orpheum chain restored, and will reopen on the time Feb. 21.

"CLUB'S" BAD SEASON.

The agents for "clubs" or private entertainments, calling for a vaudeville program to furnish the amusement end of these functions, are bemoaning the times which have made this the poorest of all seasons for years for "club agents."

They say that while there are a large number of private affairs being given, numberless organizations that have always had an annual entertainment

have abandoned it for this season, saying the members did not care to go to the expense. One club agent stated he had lost twelve "clubs" in this way since the season opened.

BECKONING TO DORZIAT.

Among the many the vaudeville agents are angling with just now is Mlle. Dorziat, who was principal support for William Faversham in "The Hawk." What is more important just now is a suitable sketch for her entry into the twice-daily if it should be made.

Virginia Pearson has assumed the Dorziat role with the Faversham show. It is in Brooklyn this week. Mlle. Dorziat is now a member of the French Theatre Co.

NAZIMOVA HELD OVER.

Nazimova in "War Brides" will be held over next week as the feature attraction at the Palace, New York. This will necessitate a rearrangement of bills, as Richard Bennett was to have been the Palace's chief attraction.

Nazimova opened in the war playlet Monday. Tuesday she is said to have received 25 weeks in vaudeville at \$2,500 weekly. Her company is an expensive one, with Charles Bryant (Nazimova's husband) playing in it. Mr. Bryant's salary in the legitimate is said to be \$300 weekly. Gertrude Berkley, who is the Mother of the piece, is reported to receive \$125 a week for playing it in the act.

Mr. Bentham secured the Nazimova route.

Through the retention of Nazimova, Richard Bennett, who had been announced to first appear in vaudeville next week at the Palace, will instead open at the Orpheum, Brooklyn.

NO ACTOR-AGENT.

Fred St. Onge almost became an agent this week. He was appointed by Jimmie Plunkett as that agent's representative to book acts with the United Booking Offices' Family Department. Mr. Plunkett was notified Mr. St. Onge would not be allowed to represent him. The reason as given was an objection to an actor becoming an agent.

Robinson Arrested.

Kathryn Pearl had her husband, John R. Robinson, arrested last Saturday in New York and placed under \$1,000 cash bail. The proceedings were in conjunction with a suit for separation Miss Pearl has started. Robinson is acting as manager for Battling Nelson.

CALVE DEBUT MARCH 1.

Chicago, Jan. 27.

It is understood the engagement of Emma Calve for vaudeville has been practically closed in New York between H. B. Marinelli, the vaudeville agent, Miss Calve's representative and the big time vaudeville managers.

Unless some unforeseen hitch occurs to prevent, Calve will open at either the Majestic or Palace in this city March 1, at \$3,000 for the week. She will play only in the larger houses out this way, having made a condition of her vaudeville plunge, according to report, that she will not sing in the New York twice daily theatres.

In New York this week it was said Mme. Calve had not yet definitely agreed to accept a vaudeville engagement, but was on the verge of favorably considering it.

PINCHED AS CHECK PASSER.

Los Angeles, Jan. 27.

J. W. Carrothers, who says he lives in Boston and who has been posing as manager of Trixie Friganza was arrested here last week charged with passing bad checks. The local police say that Carrothers has left a trail of worthless paper across the country.

TRULY SHATTUCK FOUND.

San Francisco, Jan. 27.

"Duke" Cross (Cross and Josephine) ran across Truly Shattuck in this city and has wired the information to New York.

Miss Shattuck could not be located for several weeks after leaving her New York hotel.

PRIZES AT RATS' BALL.

The details are being worked out for the mammoth Masque Ball the White Rats will sponsor March 16 (St. Patrick's Day Eve) at Terrace Garden.

An elaborate list of prizes will be presented to winners selected for various styles of costuming and dancing.

MAURICE LEVI PUBLISHING.

The Maurice Levi Music Publishing Co. has been formed, with offices in the Strand theatre building. Mr. Levi, the composer and musical director, is in active charge. Charles Lang is the professional manager.

The Levi Co. will do a general publishing business, not restricting itself to Mr. Levi's compositions.

Granvilles Divorced.

An interlocutory decree of divorce was granted Mrs. Dorothy Granville this week against her husband, Bernard Granville.

Cecil Lean's New Act.

Boston, Jan. 27.

Cecil Lean produced his new vaudeville act at Keith's this week, and it has been most favorably received.

The song numbers employed were written by Mr. Lean.

MUSICAL COMEDY STAMP.

Hazel Dawn in "The Debutante" is being tempted by vaudeville.

The managers interviewed are told \$2,000 weekly is Miss Dawn's pretty figure at present. "The Debutante" also closes this week.

REMEMBER NICK NORTON.

Evergreen and popular Nick Norton is celebrating his 70th birthday this Friday in the United Booking Offices. Or rather the U. B. O. staff is going to celebrate it for him, all unbeknownst to Nick.

A gold chain and locket is to be a remembrance from the boys, and a bushel of cut flowers will be placed on Nick's desk.

"TIN BEDS" WITH REUNION.

The fourth of the afterpieces to be produced at Hammerstein's will be "Tin Beds," by Tommy Gray. Billy Gould, appearing on the bill that week will be in this new skit along with Valeska Surrat, who is also on that program.

The night before "Uncle Tomahawk's Cabin" opens at Hammerstein's it will be shown at the Comedy Club's Benefit at the Astor theatre.

The benefit will be held Sunday night, Feb. 7. The benefit will be a dress rehearsal for the sketch.

BIG HEADLINER LOST?

A report in New York states that Ernest Edelstein, the London agent, has lost his pet headliner, Little Tich.

Tich has been mainly responsible for the progress made by this agent as for the past few years he has been one of England's principal attractions in the music halls.

DARLING MANAGING.

Al Darling has been officially appointed manager of the Colonial. William Wood, whom Darling was assisting, has been made permanent manager of the Boston theatre, Boston, and returned to that city Monday.

MANNERS WROTE SKETCH.

J. Hartley Manners has a sketch playing in vaudeville without the fact being announced. At least that was the report about Hammerstein's this week. It said the author of "Peg" was the writer of "A Dream of Fair Women," the playlet Adele Blood now is playing at Hammerstein's.

DIVORCE WANTED.

Chicago, Jan. 27.

Emma Stedman, wife of Al Stedman, instituted divorce proceedings this week. Stedman is at present with "Hanky Panky." Mrs. Stedman is professionally known as Emma Kramer.

PRIMROSE DIVORCE GRANTED.

Portland, Ore., Jan. 27.

Mrs. Esther Primrose, wife of George Primrose, the minstrel, was granted an unconditional divorce here Monday by Judge Gatens. They were married in 1904. The charge was desertion.

DANGEROUS FLIRTATION BY PANTAGES WITH HIS ALLIES

Western Vaudeville Circuit Manager Inviting Conclusion of Friendly Relations with Big Powers Through Announcement of Proposed Action in Connection with New Michigan Theatre.

Chicago, Jan. 27.

An announcement made this week by J. C. Matthews, general booking manager of the Pantages Circuit, develops the interesting information that a formal charge of conspiracy is being prepared in the United States Court against W. S. Butterfield, Dave Beehler and the United Booking Offices of America, through which Butterfield maintains a booking franchise for his Michigan circuit. The charge is the result of a complaint made by the Franklin Theatre Co., of Saginaw, Mich.

The Franklin is a new house which opened this week, supplied with its vaudeville attractions through the Matthews office. The conspiracy charge revolves around the failure of the George Primrose act to headline the opening bill, after being contracted by Matthews for the date and heavily billed around Saginaw. A suit for \$600 liquidated damages will be brought against Primrose under the Illinois State contract law, that being the amount of the Primrose salary for the Saginaw engagement.

Primrose, after closing his minstrel show in the south, played a week at the Orpheum, Detroit, booked there by Matthews, who also contracted with him for the Saginaw opening. The complainants allege that Primrose was approached by Beehler, Butterfield and others and cancelled his Saginaw contract, receiving a 20 weeks' route supplied jointly by the U. B. O. and the Western Vaudeville Managers' Association.

After signing to play for the latter, Primrose, according to Matthews, advised him he was unable to hold his cast together unless guaranteed a consecutive route, whereupon Matthews, after a conference with Aaron Jones, laid out four weeks in Chicago over the Jones, Linick & Schaeffer time in addition to the Pantages circuit proper, making 21 weeks in all, including the Saginaw date.

Matthews further alleges that Primrose verbally accepted this time. Friday, Jan. 22, the Pantages office communicated with Primrose at Springfield, Ill., where he was playing for the "Association" and learned the minstrel man had undergone another change of mind, having decided not to play the Saginaw engagement. An attorney representing the Franklin Theatre Co. came to Chicago and conferred with Federal Judge Carpenter on points of evidence and jurisdiction and it is expected the matter will come to an issue sometime during the current week.

This is the first case of its kind in the middle-west. Beehler handled the

Primrose act for the W. V. M. A. and U. B. O. booking, Primrose booking direct with the Pantages office for the Detroit and Saginaw engagements.

It is expected this move will eradicate the friendly feeling supposed to exist between the Pantages Circuit and the U. B. O.

Local sympathy appears to be with the Butterfield faction. It seems one Pilmore, who is the promoter of the Franklin, sold out his theatre in Bay City to Butterfield, the latter purchasing it to eliminate opposition in that town. Pilmore, with the proceeds and what local capital he could interest, proceeded to build another house (Franklin) in Saginaw, to again oppose Butterfield.

JULES RUBY THROUGH.

After an association of 15 years with the F. F. Proctor vaudeville forces, Jules Ruby (looked upon as something of a character in the inner vaudeville circles) left the Proctor connection last Saturday.

No one had been called in to replace Ruby up to Wednesday. The Proctor small time circuit now consists of 11 houses, booked by Harry Brunelle, assisted by John Lamp and Mrs. Clarence Wilbur.

This number does not include Proctor's Fifth Avenue and Proctor's Newark theatres, which will probably be booked in future by Lawrence J. Goldie in the United Booking Offices, of which the Proctor Circuit is a member.

SHEEDY BOOKING KEENEY'S.

The Frank A. Keeney theatres in Brooklyn and Newark are being supplied with vaudeville acts through the M. R. Sheedy agency.

Mr. Keeney said his new Brooklyn theatre had a big week ending last Sunday, and that business in his Newark theatre had kept up to the expected mark.

Asked whether the declaration by the United Booking Offices and Loew Circuit that the Keeney houses were in "opposition" to each, had had any ill effect upon securing bills for the respective Keeney theatres, Mr. Keeney said he had experienced no trouble at all.

The Loew Circuit, according to report, has been particularly active in "pulling out" acts from the Keeney houses. Last week the cancellation of Adele Ritchie by the U. B. O. of an Orpheum Circuit route, for playing Keeney's, Brooklyn, house, spread throughout the ranks of the artists in New York.

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

WITH THE WOMEN

By The Skirt

David Belasco has proved his superiority again. The new Frances Starr play "Marie-Odile" at the Belasco is an achievement. The curtain and proscenium arch were draped in sack-cloth. Just this little touch made one realize something remarkable was coming. The play was given in one scene. Miss Starr on removing her novice veil disclosed a head hooded in the prevailing fashion.

Diane D'Aubrey has brought into vaudeville a beautiful wardrobe. A coral velvet coat trimmed in white fox covers a dress of the same material. A small hat is worn with it. A change is made to a white net dress embroidered in purple flowers and trimmed in pale blue ribbon. A dress of pale canary taffeta was especially pretty. Adele Blood, the statuesque blonde, favors green. An evening gown of that color was worn under an evening cloak of black brocade. Another evening gown was green and white. Miss Blood looks more like Marie Dresser than ever. Nonette is now making three changes of costume. Her act is improved consequently. A flowered taffeta made with a baby waist and full skirt with a large hat was very pretty. A net dress, with a double tunic, was followed by the gypsy costume so well known. Georgie White, the boy who was ousted from the Winter Garden for being the hit of one of its shows, has brought into vaudeville a young girl called Isabelle Jason. Miss Jason dresses in the usual soubrette style. Her three dresses when they were new must have been pretty. (Hammerstein's.)

A Dress Parade will be held at the Auditorium at 306-312 West 52d Street, Thursday, Feb. 18. The Greater N. Y. Dress Mfg. Co. will make the exhibit, with prizes of gowns to be awarded by G. Harold Fentell. The Dress Parade will be held in conjunction with the Auditorium dancing. Jerome Bienenfeld, manager of the theatrical department of the Greater N. Y. Dress concern at 1 East 28th Street, has the gowns to be exhibited at the Parade on view daily in the firm's showrooms.

The Meyako Sisters (Palace). Japanese girls, are neatly garbed in white tights and satin blouses. For an American song sung with hardly no accent, kimono are donned. The setting for the Long Tack Sam Co. is marvelous in coloring and art embroidery. The Mandarin coats worn by the men of the troupe are wonderful. Lillian Shaw wore a pretty frock of yellow taffeta. Nazimova's sketch is interesting, having to do with the war. It permitted no dressing, but if Nazimova would put on a dressy play she would receive the thanks of the women, as she is one of our best dressed women on the stage, having a particular style of her own. But Nazi-

mova even in her peasant dress and clod-hopper shoes is a delight in this day of near-actresses.

At the Columbia Sunday Miss Taylor (Orletta and Taylor) wore a white chiffon combined artistically with purple and green. A white dress trimmed with blue satin ribbon was another change. An oriental costume heavily jeweled was very striking. The young girl in Chauncey Monroe and Co. is a pretty miss, dressed in a short waisted green satin frock. The hit of the Columbia bill Sunday was Morrissey and Hackett. The young man is clever, and is materially helped by the young lady. She is a petite blonde with a pleasing personality. She wore one gray frock. The young miss will probably dress the act as it deserves later, and she has several opportunities for changes.

It was worth the trip to the Winter Garden Sunday night just to see Blossom Seeley's new orange velvet coat. Short waisted, the skirt was made very full, and trimmed in fox. It was stunning. Underneath, Miss Seeley had a dress she wore months ago at the Garden.

Mr. Ziegfeld has surely put one over this time. After watching the "Midnight Frolic," the production on the Amsterdam Roof, who is going to be satisfied with a couple of professional dancers as entertainers? The girls, some twenty-five of them, are a collection of beauties only found in a Ziegfeld show. Every type is in their midst. For good looks May Leslie leads the blondes and Olga Hartung the brunettes. The song, "My Home Town," was dressed in a style befitting any Broadway show. Muriel Hudson, a good looking red head in a picture hat and cloak of brocade, sang a Tango number. One daring set of costumes was cut to show jet trousers. Gladys Zell, a new comer to Broadway, is a pretty girl of the baby type. It remains to be seen how long she can retain the baby stare.

Josie Heather has an entirely new wardrobe in her latest act. It is as dainty and sweet as the little comedienne herself. A particularly up-to-date dress was worn for the entrance song. It was of white satin made very full and trimmed in black fox. A white tammy was very becoming. The prettiest hoopskirt dress seen in many a day was Josie Heather's. It was a heavy taffeta in apricot shade, the ruffles edged in narrow black velvet ribbon. A scuttle bonnet of black was worn. A Scotch song was dressed in a simple little plaid taffeta with a white blouse. Josie's sister, Rosie Heather, made a very good looking boy in kilts in the turn.

New York's Latest Craze
"PIGEON WALK"

Great for Dumb, Musical and Dancing Act

MILES THEATRE, DETROIT CHANGES BOOKING AGENTS

Moves from Loew Circuit to A. B. O. of Chicago. Stockholders Dictate. Reported May Mean Miles Has Decided to Retire from Active Participation in Vaudeville.

Commencing Feb. 8 the Affiliated Booking Office of Chicago will supply the vaudeville programs for the Miles theatre here, which has been playing Loew road shows since the amalgamation of the Miles and Loew circuits.

The transfer of the bookings from the Loew Circuit to the Affiliated office is said to be a result of differences between Miles and the stockholders interested with him in the theatre. The stock holders have the controlling interest in the house.

The recent sale of the Miles theatre, Minneapolis, coupled with the fact of the present dissention, seems to indicate that the financial returns via the box offices in the Miles theatres this season have not been up to expectations. It may also mean Miles has decided to retire from active participation in the vaudeville amusement field.

Miles now has theatres in Cleveland and Pittsburg (booked by Loew), and one in the course of construction in Youngstown, O. The acquisition of the Miles, Detroit, gives the Affiliated Agency an opening wedge in that territory and the house made develop

into the connecting link in a chain of houses between Chicago and a number of theatres in Ohio which the Affiliated people are negotiating to book.

SURPRISE FOR "SURPRISES."

The big time vaudeville managers connected with the United Booking Offices and Orpheum Circuit have taken a stand against vaudeville acts that appear as "surprise" turns.

In the U. B. O. yesterday it was said "surprise acts" would be surprised when applying to the United or Orpheum for future engagements to find their names upon the "Not Wanted" list.

The move is intended against acts playing or wishing to play the big time appearing in theatres not booked by it, supposedly unbilled and for one performance only. Usually, however, information regarding the "surprise" for any special evening is noised about the neighborhood in advance. The names of the acts thus appearing are said to be regularly reported to the big time booking agencies.

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

MADE 'EM DRESS UP.

Youngstown, O., Jan. 27.

Monday matinee at the Park, excitement was caused by Claude and Gordon Bostock's "Fashion Shop." Helen Juliette, the soubret, wore something that reminded the audience of B. V. D.'s. The board of censorship was represented at the matinee by two women. They immediately rushed to the Mayor's office. He came back to the show with them.

The diplomacy of L. B. Cool, Feiber & Shea's district manager, saved some of the vaudeville company from arrest. The act was allowed to go on Monday night, but the matinee dressing had to be elaborated upon.

BEFORE INDUSTRIAL COMMISSION.

Frank Fogarty and Will J. Cooke, executive officers of the White Rats, presented themselves Tuesday before the Industrial Commission, now sitting in New York and requested that a day be set aside for the hearing by the federal commission of complaints by the actors the Rats represents.

KITTY PRAYING!

Cincinnati, Jan. 27.

Keith's put over a story this week regarding Kitty Gordon, the headliner, and her soldier husband, Captain Beresford, of the English army, stating that a miniature altar would be placed in the star's dressing room for her to kneel and pray for the absent one. According to the story, Miss Gordon had the altar made in New York and "it is carried in an asbestos-lined case, not unlike a jewel case."

Miss Gordon, it is said, has turned her country home in England over to the Red Cross. Captain Beresford is supposed to be fighting in Belgium.

BUTT ILL AT HOME.

London, Jan. 28.

Alfred Butt is ill at his home with influenza. It has caused a postponement of Elsie Janis show at the Palace until April.

Meantime, Oscar Asche and Lily Brayton are headlining the Palace bill in "Hadj, the Beggar."

W. V. M. A. Meeting.

Chicago, Jan. 27.

The annual directorate meeting of Western Vaudeville Manager's Association was held here Monday, attended only by Mrs. C. E. Kohl and Martin Beck, the others being absent because of sickness or other reasons which prevented their attendance.

Nothing beyond the usual report of the year's business was scheduled. Mr. Beck, accompanied by Mort Singer, left for Memphis Tuesday evening. They will journey over the southern link of the Orpheum Circuit.

IMPORTANT OPENING.

Fort Wayne, Jan. 27.

Under the most auspicious surroundings imaginable, the new Palace theatre was officially thrown open to the public Monday night before a capacity house containing state and municipal executives as well as an unusually large gathering of prominent theatrical men from New York and Chicago. With a seating capacity of 1,800, the new Palace, constructed and controlled by Stouter & Barnett, represents the very latest in theatrical architecture and it is conceded to be the prettiest vaudeville theatre in Indiana. It replaces, as a vaudeville institution of Fort Wayne, the old Temple, but a few blocks away, its only present competitor being the Empress, playing Loew road shows.

The dedication ceremony was handled by Hugh Keegan, a prominent attorney of Fort Wayne, who introduced as the first speaker, Mayor Hoyes. The Mayor after a short oration, gave way to Governor Ralston, who made the trip from Indianapolis to be present at the opening. Following the Governor's talk, the regular bill came in order after which a banquet and impromptu dance was held at the Commercial Club.

The Palace opening is an important event to the vaudeville section of the middle-west since it marks the opening wedge of a campaign of competition scheduled to oppose the Marcus Loew theatres in towns where the Orpheum Circuit, United Booking Offices or Western Vaudeville Managers' Association are not at present represented.

VAN HOVEN DIVORCED.

Annie Kent secured a divorce from her husband, Van Hoven, Thursday in Chicago. Next week they both appear on the Union Hill bill in their single turns.

Clark Brown's Vacation.

Clark Brown, general manager for the Canadian circuit, leaves Saturday by boat for New Orleans, from which point he will take train for San Francisco.

Mr. Brown will remain away from his United Booking Offices desk for about a month.

Pictures in Family.

Detroit, Jan. 27.

Too much vaudeville in Detroit will cause pictures to become the policy of the Family, commencing Monday. It has been playing pop. vaudeville.

New York's Fox Trot Craze

"PIGEON WALK"

Published by Broadway Music Corp. 146 W. 46th Street, N. Y. C.



MEYAKO SISTERS

Appearing with great success at the Palace Theatre, New York, this week. Next week (Feb. 1) the MEYAKO SISTERS will play the Orpheum, Brooklyn, and week Feb. 8, they will appear at the Alhambra. The girls are booked solid for this and next year.

Wanted for Jeannette Dupre's Big Show

All kinds of BURLESQUE PEOPLE, CHORUS GIRLS, LEADER (Violinist). Apply immediately at Mutual Hall, 458 9th Ave., between 35th and 36th Sts., New York City. Telephone 4463 Greeley. Rehearsals 10 A. M. daily.

TO THE THEATRICAL PROFESSION

For the benefit of those who do not know or who might have heard to the contrary, let me tell you in the most positive terms that the White Rats today are just as militant as they ever have been.

They do not believe in the many abuses which still exist in the theatrical profession. They want to obviate these abuses, but they can only do it through you. Standing aloof from the organization and criticising it will not help.

The White Rats realize that the actor has been passing through a critical period in his profession this season.

The White Rats realize that managers in a good many instances have taken advantage of conditions to cut the salary of the actor and actress.

The White Rats realize that if something is not done, the manager may make a further cut.

Taking all these things into consideration, the officials of the organization realize that in order to obviate these conditions, every reputable actor and actress representing something in show business should belong to the White Rats.

They realize as the skilled mechanic controls the destinies of the labor condition so will the reputable standard actor and actress control the theatrical profession if he will but realize and get together, through organization.

This is no time to say what should be done. This is no time to expostulate the ideas of strikes, anarchy or other things of a drastic nature. This is the time to organize and prepare against any further unfair methods that might be employed by the manager.

A great deal has been said about the White Rats Club. That the White Rats have digressed into a purely social organization. This is a positive untruth. The White Rats Club is only the social side of the organization. The organization itself is as much concerned now as it ever has been about the business conditions that control the theatrical situation.

Do your duty to yourself and your profession by joining the White Rats. Do not offer excuses. Do not criticise, suggest or theorize. Be practical. Prepare for the future. Come into the organization not with the thought of the social side, the fraternal or beneficial side. These elements of the organization will take care of themselves, but come in and join with us to protect your business. To help maintain salaries. To help obviate many abuses. To help eliminate graft.

NOW IS THE TIME.

As stated by me in many articles and in speeches, this is an era of organization. Every well conducted business, including the managers', is organized. The manager forgets his personal difference with his fellow manager and joins with him in one common cause of self-protection; so it is up to the actor and actress to do the very selfsame thing.

Do not say what the White Rats should do or what they should not do. This is no time for idle gossip. Do not be a scandal monger. Join the White Rats. Come in and make laws governing the members of your organization. Get together with your fellow artist in the profession and your sister artiste in the profession.

If you do this the White Rats will accomplish much more than they are accomplishing; but if you stand aloof and criticise and wrangle and allow that terrible germ of professional jealousy to get the better of you, and conditions in the profession become worse, do not blame the White Rats. Blame yourselves.

Sincerely yours,

FRANK FOGARTY.

FOGARTY NIGHT AT CLUB HOUSE.

On Saturday evening, Jan. 30, at 11:15, a White Rat Scamper in celebration of the return to New York this week of Big Chief Frank Fogarty, will be held.

From the present outlook it may safely be stated that the usual high standard of the performances at these Scampers will be equalled, if not excelled, and the demand for invitations indicates a record attendance.

After the performance, there will be dancing on the main floor and cabaretting and dancing in the grill room.

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

NOTICE.

At a special meeting of the
BOARD OF DIRECTORS
of the White Rats Actors' Union,
called for that purpose
BROTHER BURT GREEN
was elected to serve on Board of
Director in place of Brother Mike J.
Kelly, resigned.

C. P. GILMORE'S CIRCUIT.

Syracuse, Jan. 27.

Reports are current in theatrical circles here of the forthcoming combine of a chain of theatres in Fulton, Oswego, Oneida and Watertown by C. P. Gilmore, the vaudeville agent, of Oswego. Gilmore controls the Richardson, Oswego and houses at Oneida and Fulton. He is dickering with the owners of the City opera house, Watertown, for a lease. Another report says that Joseph Hinds, of this city, is trying to obtain the Watertown house.

STOCK LEAD'S SKETCH.

Detroit, Jan. 27.

Next week the Temple (vaudeville) will have Fay Courtenay and her company, playing a sketch called "Out of the Night" by Frances Whitehouse.

Miss Courtenay was formerly leading woman with the Vaughan Glaser stock. After the Detroit engagement she will play the Temple, Rochester, and may continue over an eastern big time vaudeville route.

PROGRESS ON BALL.

The General Committee for the Masque Ball which takes place Tuesday evening, March 16, 1915, at Terrace Garden, held several meetings during the past two weeks, deciding on matters in connection with the ball.

At the first meeting, the Arrangement Committee was increased by the addition of the following names, unintentionally omitted from the first published list:

| | |
|----------------|--------------------|
| Andy Amann | Eddie Perry |
| Jack Bancroft | James E. Rome |
| Jim Cook | Willie Solar |
| Paul Dulzell | Arthur F. Williams |
| Richard Milloy | Tom Wood |

Tickets have been sent out to the various committeemen and to the members of the White Rats and the Associated Actresses of America, and it is the particular desire of Big Chief Fogarty, Chairman Alf. Grant and the Committee, that the ticket sale be given attention so that the ball will be an assured success.

In this connection Maurice Mendel, with stores at 1395 and 1581 Broadway, has donated an order for a lady's gown, and Eddie Mack, of Mack's Clothes Shop, 1582-1584 Broadway, has donated an order for a dress suit, both of which will be presented to the lady and gentleman respectively who sell the largest number of ball tickets.

The leaders in this contest will be mentioned from time to time in VARIETY, and the value of the prizes offered will no doubt create considerable interest.

The Committee has also decided to issue a Souvenir Booklet at the time of the ball. Brother Bert Levy is in charge of this and at the last meeting reported that he had secured a donation from Montgomery Flagg in the form of a beautiful drawing in colors to be used as a cover design; also that Harrison Fisher, Archie Gunn and several other famous artists had contributed toward making the Souvenir an artistic success. Mr. Levy's artistic ability is well-known in and out of the profession, and that he is giving his time toward getting this Souvenir out, is assurance in itself it will be entirely away out of the ordinary.

Advertisements are being received daily, and for the information of those who have not yet received a communication from Brother Levy, the size of the booklet will be 8½ inches by 10¾ inches, while the size of the advertising space inside the decorative border will be 5 inches by 9 inches. The advertisements will be set up uniformly, and line cuts will be used throughout, according to present plans; the entire booklet will be enclosed in ribbed Japanese tissue.

As an advertising medium it is the best obtainable, and Brother Levy will be pleased to furnish any further information that may be desired regarding it. He can be addressed care of the clubhouse.

Columbia's Stock Increase.

The capital stock of the Columbia Amusement Co. (Eastern Burlesque Wheel) has been increased from \$185,000 to \$250,000.

IN AND OUT.

The war acted as a stopper to Bickel and Watson playing Shea's, Toronto, this week, owing to the German character Bickel takes. Chester Johnson, a cyclist, replaced them.

At Keith's, Philadelphia, Leonard and Russell did not open, with Marshall Montgomery stepping into their place.

Josephine Davis could not appear at the Orpheum, Montreal, Monday, owing to the sudden death of her husband, Billy Geller, last Friday. Aubrey and Rich got the Montreal vacancy.

Joe Jackson walked into the Hippodrome, Cleveland, Monday, when he was informed he had been billed in Toledo. Jackson's fault for confusing wires.

Happy Jack Gardner replaced George Primrose at the new Franklin theatre, Saginaw, Mich., this week.

Baltimore, Jan. 27.

Three acts, scheduled to appear at vaudeville houses here this week, were cancelled owing to illness and accident. Bessie Wynn was taken ill and could not appear at the Maryland. Hazel Cox was substituted.

Cameron and O'Connor are unable to appear on account of sickness. Jose Florences, a Spanish juggler and magician, booked to appear at the Hippodrome this week with Lelika, fell on the icy pavement on Saratoga street near Calvert, Sunday night, and fractured his left arm just above the wrist. He was treated at Mercy Hospital. He left for New York, Monday, for he was not able to play.

Chicago, Jan. 27.

Chas. Van of Chas. and Fanny Van was taken to a Fort Wayne hospital Tuesday morning suffering with an acute attack of appendicitis. Van was on the opening bill of the new Palace, Fort Wayne, and played the Monday shows under a severe physical strain, to keep the billed program intact. After the Monday matinee he had to be assisted to his dressing room where he underwent an attack of chills and fever. Despite this he insisted on playing the night show, but was forced to retire Tuesday under orders of a local physician. An act was sent from Chicago to fill the vacancy.

NEWARK HOUSE LEASED.

Newark, N. J., Jan. 27.

The Columbia theatre at Marshall and Washington streets has been leased from Louis M. Finger by a New York syndicate headed by R. J. Rodell, said to be a theatrical manager. The deal was closed through the real estate firm of J. L. Feibleman & Co.

NOTICE.

The regular meeting of the
WHITE RATS ACTORS' UNION
will be held

Tuesday, February 2nd, 1915,
in the White Rats' Building, 227
West 46th Street, New York City,
at 11.30 P. M. sharp.

VARIETY

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ADVERTISEMENTS

Advertising copy for current issue must reach New York office by Wednesday midnight. Advertisements for Europe and New York City only accepted up to noon time Friday. Advertisements by mail should be accompanied by remittances.

SUBSCRIPTION

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Vol. XXXVII No. 9

Carl Jörn, the grand opera singer, is at Keith's, Providence, this week.

Pauline Lord has been engaged to support Emmett Corrigan in vaudeville.

Corliss Giles, leading man at the Crescent, Brooklyn, leaves that company Feb. 6.

Gus Klainickee has been engaged as musical director for the Annette Kellermann show.

Helen Hussey, formerly of "The Dingbats," is out after an operation for appendicitis.

Maxfield Morse has been engaged to play William Greaver's part in "The Little Cafe."

Harold Hevia, manager of the "Omar" company became the father of a boy Jan. 20.

Rienzi de Cordova has been engaged for "Maternity," presented at matinees at the Princess.

Ralph Cohen of the A. H. Woods office has been ill for the past week and confined to his home.

The Colonial, Elmira, N. Y., after being dark for several months, will open in February for one nighters.

Charles B. Middleton (Middleton and Spellmeyer) was presented with a daughter by his wife last Friday.

The Annette Kellermann show is now scheduled to first open at Norfolk, Va., Feb. 8.

Beginning March 1 a special rate of \$50 to the coast and return from Omaha will go into effect. In railroad parlance the rate is spoken of as "from river to river for \$50." This means by the direct line from Omaha to San Francisco and return privilege within three months. The railroads are also making a special rate of \$67.50 going out over the northern route via Portland and returning via the southern route or vice versa. This special rate will remain in force from March 1 until January 1, 1916.

Rockliffe Fellowes, who was in "Under Cover," will open as the leading man of the Poli stock in Washington next week.

Charles Reno has gone west with "Joshua Simpkins," the only roadster he now has out, and expects to take it to the Coast.

W. Rexford Poole, a theatrical manager well known around New England, is reported dangerously ill in a Portland, Me., hospital.

The Palace, East Orange, N. J., is trying out a special vaudeville policy this week. James E. Plunkett is supplying the acts.

The new theatre, Ainsworth, Ia. (J. A. Lamp, manager), will play vaudeville and road shows, starting in February.

Several road managers reached town Monday and Tuesday with the report that the New England territory shows indications of bracing.

The Victoria, La Fayette, Ind., will hereafter play legit going through that territory. It formerly housed vaudeville and stock.

Al Foster is producing a dance for Minerva Coverdale and Hal Ford, which they will use in the new Winter Garden show "Made in America."

Clayville's (N. Y.) new \$50,000 opera house opened with a vaudeville show furnished by local talent. The house replaces the one burned a year ago.

"Grimes' Cellar Door," in tabloid form, with the original James B. Mackie in his old role, had its "try out" at Wilmington, Del., Thursday.

Lela Lee is Elaine Foster in "The Big Idea" with the Ira Hards stock in Mt. Vernon. It will conclude Miss Lee's engagement with this organization.

The Empire, Providence, R. I., was taken over by the city and Spitz & Nathanson awarded \$175,000 for their interests. The Empire will be torn down to make way for a new street.

The Family, Williamsport, Pa., is now being booked by Frank O'Brien for Wilmer & Vincent. The Family was formerly booked by the Prudential agency.

Charles Gunn will leave the Wright Huntington stock in Minneapolis Feb. 6 and a week later become leading man with the Schenley Players, Pittsburgh.

Violinsky is still in the St. Francis Hospital, San Francisco, where he was removed from the Continental Hotel about ten days ago to undergo an operation.

When the new "50-50" show is sent on tour the featured players will be Floyd F. Mack and wife. It was written by John P. Mulgrew, author of "Bringing Up Father."

Lydia Barry is in Lakewood, N. J., for a rest.

Aaron Fox is in the Joe Woods agency.

At the Century opera house Sunday night a benefit will be given in aid of the Newsboys' Home Fund. Wm. Fox is the chairman of the entertainment committee, and Edgar Allen will arrange the show.

Fred Sarr, formerly manager of the Academy, Bridgeport, is now managing the Holyoke, Holyoke, Mass., playing vaudeville booked through the Byrne & Kirby Agency.

W. H. Delman, managing Poli's stock, Scranton, Pa., has been recalled to Worcester, Mass., to manage the Grand there. James Carroll has replaced him in Scranton.

Joseph E. Howard and Mabel McCane will start headlining Orpheum Circuit programs opening at Winnipeg Feb. 7. They will close their season at the Palace, New York, May 30.

E. Hemingdinger, the jeweler of 45 John street, New York, who sells valuables to the profession on credit, is not looked upon by VARIETY in the class with the usual "installment jeweler."

The Irving Place Theater Co. of New York is announced as producing "Lieb Vaterland" in Cleveland Feb. 7 with 25 per cent. of the net profits going to the German-Hungarian war fund.

The Auditorium at Fargo, N. D., will begin playing regular attractions shortly. The town has been closed to regular shows since the combination house was destroyed by fire about a year ago.

George Robinson, brother of the late David Robinson, will manage the Brighton theatre, Coney Island, next summer. He succeeds Sam McKee who managed the house for two seasons past.

Countess Lottie Fayette, considered the youngest Oriental dancer in America, is going back in a few weeks to her native land, Belgium, where she will enlist as a Red Cross nurse. The Countess will be at the Hotel Calvert, New York, up to the time she sails.

Helen Ware has been offered \$1,000 weekly by the big time vaudeville managers for herself, company and sketch as played at the Palace, New York, last week. Miss Ware asks \$1,500 a week. Pending adjustment the act is not playing.

Walter Hast recently floated a producing company composed of Lenox Pawle, Clifford Brooke and an English legitimate manager who will arrive in America shortly. The company will have for their first production a revival of "Pomander Walk," in which Mr. Pawle will be featured. There will be a production called "The Rabbi and the Priest" to follow this.

The Professional Magicians, an organization of "the hand is quicker than the eye" men formed three months ago reports business with the magicians is very prosperous. When the organization was started there were 22 members laying off, and at the Tuesday meeting of this week only four were without engagements.

Jack Curtis has appointed Harry Weber as his agent to negotiate with Loney Haskell for the Hammerstein date of "Thomashefsky." Jack says that when a doctor is ill he doesn't attend to himself, and why should not an agent, when a manager wants him to be an actor, though but for a week, engage another agent to represent him?

Julia Williams (Mrs. Scott Siggins), lately with the Virginia Harned Co., is seriously ill with tuberculosis at 234 West 43d street. The address of her husband, recently with "The Police Inspector," would be gratefully received. Miss Williams in earlier years was a well known character woman in melodramatic productions. The Actors' Fund is lending her assistance.

Paul Durand is talking over the treatment he received at the hands of the bookers of the big Hippodrome circus. Durand claims he submitted acts judged as satisfactory, but before able to connect with these acts, he found them all ready booked at the Hip. It is said most of the acts in the circus booked direct, the management ignoring the agents almost entirely.

Suit for a receiver for the Frankfort Amusement Co. has been filed in the Circuit Court at Frankfort, Ky., by John Bridges and Bronston Kenney. The petition alleges the company is the owner of the Grand (picture) and the property of the Columbia, recently taken over by new management for pop vaudeville. The petitioners ask for an accounting, the sale of the company's holdings and a division of the proceeds.

Mayor V. A. Schreiber took a walk through the prosperous town of East Liverpool, O., Sunday afternoon, and on returning to his office issued a string of decrees directed chiefly against theatrical billposting. He forbids all burlesque posters portraying women dancers in semi-and-demi-dress and he particularly issued an injunction against the photographs, large-sized and flesh-tinted, which heralded the approach of Annette Kellermann.

In the American Wednesday morning was a cartoon entitled "Benefits Forgot," by Winsor McCay. The picture depicts two aged thespians, man and wife, seated in a squalid room, hung with notes of thanks for the benefits they have appeared at. Both are aged, infirm and in need. The wolf is staring at them through the window. On the table is spread a notice of dispossession proceedings. The cartoon was a forceful argument in favor of the Actor's Fund and this week's benefit.

ROAD CONDITIONS IMPROVING THROUGHOUT ENTIRE COUNTRY

Box Office Reports Coming in From Traveling Attractions Indicate Return of Better Times—Northwest Particularly Good—Big Cities Improving—South Still Passive.

"Conditions are on the road to improvement throughout the country. Everywhere throughout the country the box office statements show a marked increase in receipts." Thus spoke one of the largest theatrical managers in the profession Wednesday of this week.

When questioned further as to just where the improvement was most noticeable he stated that the big towns were the first to show indications that general business was on the way to a return to normal conditions. Boston and Philadelphia are two towns where the theatres have been getting bigger returns within the past few weeks. The former city especially showed marked improvement.

In the one-night stands there has also been indication of improvement. The northwest is the first section of the country to recover from the financial stringency that the early months of the war caused. The middle west is also picking up and the south, while not creating any particular stir with record-breaking receipts for shows, is in a much better condition than it was before the holidays.

The same manager in continuing said that a talk which he had with several of the financial giants of the country brought out the fact that the entire country would not, as far as they predicted, resume its natural condition until about the middle of 1916. But that the year following would mark one of the greatest in the history of the country in prosperity.

"HOPPY" NOW "POPPY."

At the Lying-In Hospital Tuesday night Mrs. De Wolf Hopper gave birth to a son, while the comedian father was appearing with the Gilbert and Sullivan Opera Company in Chicago. Mrs. Hopper was Elda Furry before her marriage.

DETROIT'S BROADWAY LEASED.

Detroit, Jan. 27.

Henry I. Garson, of New York, has taken a five-year lease on the Broadway, Detroit, and will open it April 1 with pictures. For the past year the Broadway has been operated by Bert C. Whitney.

DALY'S MORALITY WAVE.

Tuesday evening the Daly theatre management lost two of its original members in the burlesque venture. The retiring couple were Nate Spingold and Walter Rosenberg. Each is said to have received the amount of the first investment before departing. Their leave-taking left Jerome Rosenberg and D. A. Lavine in sole control of the house. Levine is said to have been the financial backer for the

"Yosemite" revival, which held Daly's stage for a night or two before it turned into burlesque.

This week "Uncle Sam's Belles" is at Daly's, with Jeanette Dupre show billed for next week.

REVUE GOING OUT.

London, Jan. 28.

The revue at the Empire will end its run next week, with vaudeville taking the Empire stage until the new show goes on there.

"SEARCHLIGHTS" NEW.

London, Jan. 28.

At the Savoy in three weeks will be produced a new piece named "Searchlights."

"RED ROSE" REVIVED.

John Daly has revived "The Red Rose" and will reopen the show for a road tour Feb. 12 at Allentown, Pa., with Zoe Barnett as the star.

DAWN SHOW TO CLOSE.

Boston, Jan. 27.

"The Debutante," in which Hazel Dawn is starring, is reported as closing, after the engagement at the Colonial.

Zoe Barnett leaves and will be replaced by Clara Palmer.

WEBER PLAY CLOSSES.

"The Fallen Idol" will close at the Comedy Saturday. It opened last Saturday.

The company received notice Tuesday afternoon. Some of the members of the company will receive two weeks' salary because of contracts.

German Sympathizer Sailing.

London, Jan. 28.

Ferne Rogers sailed yesterday on the Adriatic for New York. She had received an offer for the German operatic stage, but the American Embassy refused to issue a passport for Berlin.

Ferne Rogers is the young woman dismissed from the London Drury Lane pantomime through openly expressing her sympathies as with the Germans.

LOEW COMING HOME.

Marcus Loew is due to return from his trip over the Loew western circuit by this Sunday.

Louis Meyer Ill at Brighton.

London, Jan. 28.

Louis Meyer, lessee of the Strand, is ill at Brighton.

Francis X. Hope Married.

Philadelphia, Jan. 27.

Francis X. Hope, of the Cohan & Harris forces, yesterday married Elizabeth A. Obrieh, of this city.

ENGAGED FOR "PARADISE."

Engagements reported for "A Day of Paradise" (the next musical show the Shuberts intend putting out after the new Winter Garden attraction is launched), are Jose Collins, Lillian Herlien, and Walter Jones. Others have been approached and given tentative offers.

The "Paradise" company will be gathered at once following the Garden opening.

"Susi," in which Miss Collins is now playing (Lew Fields' show) is booked to close about Feb. 6 at Albany, unless unexpected road business should commence.

Several offers are said to have been tendered Tom McNaughton by other producing managers. Mr. McNaughton is featured in "Susi." The show is at the Standard, New York, this week.

BROWN "BAWLED OUT."

Martin Brown has been out of "Hello Broadway" at the Astor since Thursday night. Mr. Brown's non-appearance is due to a misunderstanding with the one and only George M., according to Rialto gossip. It seems during the past week Mr. Brown has been negligent, frequently missing scenes and on one occasion had to be paged before he appeared for the court scene in the burlesque of "On Trial." When he did appear he sweetly asked of Mr. Cohan, "Were you looking for me?" in a tone to try the actor-author's patience, and Mr. Brown was "hawled-out," it is said, in a manner that was definitely Cohanesque. Thereafter the male bare-legged dancer was missing from the cast.

ANOTHER ONE FALLS.

This week the staid Evening Sun fell into line as one of the bidders for additional business from the theatres. Early in the week managers were visited by Dermot Fitz-Gibbon, who stated that they could curry favor with and receive extra space and special write-ups in the columns of The Evening Sun if they would take extra advertising to the extent of \$150.

It was also stated Mr. Hoffenstein ("The Playgoer") who has been doing dramatic criticism for that paper had resigned from that post.

ACTRESS HELD UP.

Santa Fe, N. M., Jan. 29.

Marion Dentler, playing the title role in "Peg," was held up and robbed by two men while walking from the stage door of the theatre to her hotel, a distance of about one block. The actress lost about \$500 worth of jewelry and a like amount in cash.

Lester Walters Marries.

Without formal notification and with only his bride nearby, Lester B. Walters, long in the Pat Casey Agency, took unto himself a wife, Ottelia Hanrahan, a non-professional.

Charles F. Wiegand Dead.

Charles F. Wiegand, for several years manager of road attractions for the Shuberts, died in New York Jan. 26. Wiegand was vice-president of the Agents and Managers' Association.

ADVOCATES LICENSE RAISE.

Chicago, Jan. 28.

Mayor Harrison has recommended to the investigating committee of the City Council having the matter of ticket speculation in hand, that where theatres are known to be in collusion with ticket scalpers the theatrical license for the year be increased from its present cost, \$500, to \$1,000.

Three years ago, when a similar intimation was made by the city fathers, the theatre managers promised to aid in the abolishment of ticket scalping if the license fee were held down to the \$500 figure, which was done.

50-50 AT GRAND.

The burlesque policy opening at the Grand opera house, New York, Monday, Feb. 1, will have a 50-cent top admission scale at night. The Columbia Amusement Co. attractions have been routed in there for two weeks, the traveling shows playing the Grand on a percentage, splitting 50-50 with Klaw & Erlanger, who manage the opera house. No "first money for the house" is included in the sharing arrangement.

Billy Watson's "Orientals," under the title of "The Girls from Dixie" will be the opening piece. The Grand stand while playing burlesque will fill an open week on the Columbia Circuit that has existed around New York.

MOROSCO'S NEW FARCE.

Los Angeles, Jan. 27.

"The Lady We Love," a new comedy by Frank Mandel, author of "The High Cost of Loving," was given its premiere at the Burbank Sunday. The play is in three acts with the search for money as the theme, the title having reference to the Goddess of Liberty adorning our coinage.

The piece is somewhat disconnected in spots and lacks real farce speed. It will stand cutting to the extent of at least a half an hour.

Jess Dandy and Lillian Elliott are starred, supported by Edmund Lowe.

CORT SHOWS SHORT RUN.

Richard Bennett has been placed under contract by the Selwyns to appear in "Nearly Married," scheduled to open at the Cort, Boston, Feb. 15.

The Selwyn show goes into the Cort following "What's Going On?" the Cort musical show.

"GIRL IN MILLION" FINISH.

Chicago, Jan. 27.

"One Girl in a Million," from the La Salle theatre here, closed up with a bang in Des Moines last week, when the company refused to proceed further without some real money.

Felix Adler was the first to sit on his trunk, also the first to remove it. He returned to New York and will probably rejoin "The Queen of the Movies."

Keeney and Opera House.

A report Thursday said Frank A. Keeney had practically closed for possession of Hammerstein's Lexington Avenue Opera House. He has been dickering for it some time.

TICKET AGENCY COMBINATION IN OPPOSITION TO TYSON COMPANY

Tyson & Co., Tyson & Brother and United Agencies Entering Into Combination—May Later Take in Other Independent Agencies.

It is generally understood Tyson & Co., Tyson & Brother, and the United Theater Ticket agencies have formed a combination, which may be the initial step toward a general combine of all the theater and hotel ticket agencies in New York, outside of the Tyson Company and the McBride Agency. The former controls the stands in the majority of hotels in the city.

Three weeks ago a transfer of 1,100 shares of stock of Tyson & Co. was recorded. Just who got this stock is not known, but it seems the move was a forerunner of a general reorganization of that firm. All of the other agency men in town have been discussing it for over a week.

Tyson & Co. control the stands at 96 Broadway, Longacre Building (Broadway and 42d street), Hoffman House and Great Northern Hotel. Tyson & Brother have the stand at Manhattan Hotel, and the United Agency is located in the Heidelberg Building, at Broadway and 42d street.

The other theater ticket agencies spoken of as possibilities in the line-up which seems to be principally directed against the Tyson company and McBride's, are the Theater Ticket Library on 42d street, the Marks Agency, and some of the ticket men located in some of the larger downtown office buildings.

The Tyson Company is practically controlled by the Shuberts. In spite of the recent "getting together" of the Shuberts and Klaw & Erlanger, the advertisements in the daily papers of the theaters of the syndicate still carry the line to the effect the Tyson Company does not obtain seats for those attractions. Contrary to this the Tyson company handles as large a number of seats for the Klaw & Erlanger theaters as it does for the Shubert houses.

CANADIAN COPYRIGHT.

According to Lignon Johnson, attorney for the United Managers' Protective Association, the prospects are exceedingly bright for some immediate action upon an adequate copyright law in Canada.

Mr. Johnson said Wednesday afternoon vigorous steps had been taken with the result that a bill is to be introduced at opening of the Canadian Parliament and that it looked as though a law equally drastic in scope as the English copyright law would be in effect before the new season rolled around.

FALSE ARREST CASE.

Asking \$25,000 damages for false arrest which took place in Newark, N. J., a year ago last summer, when playing stock, Una Abell Brinker has brought action against Darcy & Wolford, play brokers, with officers in the Knicker-

bocker Theatre building. The case had its first court proceedings Wednesday afternoon.

Jack Kahn, husband of Miss Brinker, had Miss Brinker playing "The Typhoon" in stock in Newark when Darcy & Wolford attempted to stop the show, alleging infringement upon the original "Typhoon," under their booking direction and which version the Brinker company was not paying royalty for to them. The Brinker company continued with "The Typhoon." The police arrested Miss Brinker. She has not done much acting since then and in her suit claims that the "false arrest" damaged her reputation professionally irreparably.

Some of Broadway's dramatic agents were summoned to appear as witnesses.

LINDSAY IS BACK IN TOWN.

"Bill" Lindsay, of the passenger department of the Lehigh Valley, who handles the theatrical business for that road, returned to New York this week after spending several weeks at Mt. Clemmens, Mich.

"TIP" SHOW STARTS.

The first of the Gus Hill shows, "It's a Long Way to Tipperary," starts a tour of the Stair-Havlin Circuit Feb. 8. Frank Barry will handle the advance.

The second will have Dick Little ahead on the one nighters.

SHOWS IN NEW ORLEANS.

New Orleans, Jan. 27.

Raymond Hitchcock is personally drawing business to the Tulane this week, where he's on view in "The Beauty Shop." His work saves the show.

Fair patronage is being recorded at the Crescent, where the Percy Haswell stock holds forth.

The Robert Mansfield Players are getting by at the Hippodrome.

Burlesque is drawing average crowds to the Dauphine.

LIGHTON'S DOG EXCHANGE.

George Lighton, general director of the Tyson Co.'s theatre ticket system, had a new proposition submitted to him the other evening. It was a dandy Boston brindle bull, and George now owns it.

A man and the dog entered the head office of the Tyson Co. in the Fitzgerald building, just as Mr. Lighton was about to leave for his dinner. "I want four tickets in the front row for 'To-night's the Night,' to-night," said the stranger, "and I have nothing but this dog to offer in payment."

Now in the Tyson office is a list of what the staff can use, so no time may be wasted on exchanges.

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

"THE BUBBLE" OPENS.

Chicago, Jan. 27.

Conceded by local critics to be Louis Mann's best play, "The Bubble" opened at the American Music Hall last Monday night to a flying start. In the new piece Mann is an old German shop keeper. His supporting cast is excellent, carrying Laura Walker, Matilda Cottrell, Harrison Ford and Henry Mortimer.

The American Music Hall, rather an inappropriate spot for a good show because of its inconvenient location, held close to a capacity audience the opening night and with the Tuesday notices favorable without exception, it is expected Mann will pull some patronage regardless of the "jinx" said to hover around that theatre.

"Sari" opened at the Illinois the same evening. In the cast are J. K. Murray, H. W. Marsh, Billie Busch, Albert Hedges, Mizzie Hajos, Irene Powlaska, Charles Meakin, Bert Gilbert, Jack Squires, Robert Buchanan, Harry Crapo.

DIPPEL WILL NOT.

Andreas Dippel will not produce another musical piece this season. It is reported that that is the producing manager's decision.

"The Queen of the Roses" was to have been the next Dippel piece prepared, but it has been laid away, along with books for seven other accepted musical plays Mr. Dippel is reported to have.

"The Lilac Domino" at the 44th Street theatre when leaving there this Saturday, will go to Washington, playing week stands for a short time before locating at a Shubert Boston theatre for a run.

SHOWS IN 'FRISCO.

San Francisco, Jan. 27.

Henry Miller, in his fourth and last week at the Columbia, is doing well in "Daddy Long Legs."

"To Day" is drawing fair business to the Cort.

Opera by the Bevani Co. is proportionately good at the Alcazar. Film at the Gaiety.

HAS EMMA BUNTING.

Memphis, Jan. 27.

Emma Bunting has signed a contract for three years with Jait Lait, in conjunction with Oliver Morosco.

Miss Bunting will be starred in "Help Wanted," opening March 1.

Louis Bennisson Has New Piece.

Los Angeles, Jan. 27.

Later in the season Louis Bennisson plans to produce for the first time a new drama entitled, "The Quack," written by Mrs. Ella Bennett, a San Francisco woman.

The piece deals with a certain class of quack doctors and is not dissimilar to "Damaged Goods."

New Titles Next Season.

"Girls from Tipperary," "The Girl Trust," and "The Show Girls" are some of the new titles to be used next season.

STARR PIECE A HIT.

"Marie O'Dile," produced Tuesday by David Belasco at the Belasco with Frances Starr starred, bids fair to be one of the biggest dramatic hits of the season. The play, producer, star and cast, came in for remarkable praise in the dailies.

Prior to the premiere Mr. Belasco gave a private performance at which 200 priests were the guests of the producer.

SHOWS CLOSING.

F. M. Shortridge has closed "Was She to Blame?" Among gross receipts were \$15 (Sunday night) at North McGregor, Ia., and \$32 at Spring Green, Wis.

"The Calling of Dan Matthews" wound up in Indiana.

Among the roadsters recently shutting down were "While the City Sleeps" and "He Fell in Love With His Wife."

Kansas City, Jan. 27.

"A Wild Goose Chase" lived up to its name when the company, which went from this point into the tanks, came to grief when the management is alleged to have left the players stranded.

The company which Ed. "Cosy" Dolan has had on tour presenting "The Blindness of Virtue" will bring its season to a close at the Majestic, Jersey City, this Saturday.

SHOWS IN LOS ANGELES.

Los Angeles, Jan. 27.

"Bringing Up Father" opened to a packed house at the Majestic. Popular prices prevailing with every promise of a big week for the attraction.

"The Yellow Ticket" is doing a nice business at the Mason, in its second week.

The National Grand Opera Company is still playing to big receipts at the Auditorium.

The Morosco has "The Lady We Love."

A. H. WOODS GOES WEST.

A. H. Woods and Jake Rosenthal left Thursday for Chicago. Rosenthal will start in advance of the Coast company of "Potash and Perlmutter" after it leaves Chicago. Mr. Woods will continue west to Los Angeles where his wife is.

LOW PRICED G. O.

Grand Opera at pop prices is in vogue at the Gotham theatre, on East 125th street. An Italian company from somewhere, according to report, is dishing up the biggest and best known operas for the smallest admission grand opera ever played for in New York.

Beautifullest Woman.

Madeline Sauerbrunn of Elizabeth, N. J., playing Beauty in "Experience," has been selected by John Gajean, an Italian sculptor, as the most beautiful woman in America, for a portrait model he has been commissioned to do for the Panama Exposition. Miss Sauerbrunn's stage name is Madeline Howard.

The fact that John D. Rockefeller does not agree with a large majority of the people in burlesque on the subject of newspaper publicity was disclosed before the United States Commission on Industrial Relations early in the present week. The aged billionaire's son testified that in order to keep step with the "modern policy of publicity" a press agent was employed at a salary of \$1,000 a month. But what matters it if all the ablest and most successful men in all branches of business do believe in the value of newspapers and spend many thousands of dollars yearly to secure exploitation of the kind that can be obtained only through the columns of newspapers. And then "we fellows" scratch their heads and wonder why business is bad while the other fellows are searching the world over to find places for the investment of their huge profits.

It frequently happens that daily newspapers in referring to the advancement that is being made in the quality and worth of burlesque shows emphasize their praise with the comment that some of these performances deserve comparison with high-class productions of musical comedy. Also quite a number of producers of burlesque announce their productions as musical comedies. In the first instance the spirit that prompts the comparison is sincere and well-meant commendation and it may be taken as a strong indication of the growing worth of these shows. The fact remains, nevertheless, that it is not one of the aspirations of intelligent producers of burlesque to seek the musical comedy classification. On the contrary, all efforts should be directed toward avoidance of similarity to musical comedy and to the building up of a form of entertainment distinctly individual. According to the present plans of the producers, there is a well-grounded hope that at least 70 per cent. of next season's shows will have entirely new books. And since there is plenty of time between now and then to determine just what shall constitute the new shows, the opportunity is at hand to so fashion them to secure to this form of amusement an individuality entirely its own. The desideratum is first-class burlesque, not second-rate musical comedy.

GIRLS OF THE MOULIN ROUGE.

Under the title, "Girls of the Moulin Rouge," the show which opened the Columbia theatre five years ago and then called "Follies of New York and Paris," was revived at that house Monday of this week.

It was a good show then and it is a rattling good show now, although not played so well.

Aside from the changes in the cast, which are not beneficial to the performance, the musical numbers are all new and it is these features that give its greatest charm.

It is curious, but a fact, that a girl who figures little more than a chorister and who appears in the line of show girls in all the numbers, actually scores the strongest hit in the show. She is Ethel Marmott, who achieves her great

success by the manner in which she handles the "Somebody Knows" song in the last act. Miss Marmott is a strikingly handsome young woman and chock-full of that desirable possession called personality. With these favorable attributes to start with, Miss Marmott, in sweet low tones and with an utter absence of self-consciousness, carries this chorus girl number so successfully as to register not less than 15 encores. It is in the manner in which she brings forward each individual girl to sing a few bars of the refrain that Miss Marmott puts the song over so effectively, rather than by any aid she receives from the girls or from the comedian who is introduced ostensibly to help out.

Another feature of the show that will be remembered when the work of the principals is forgotten was contributed by four chorus girls who do a doll dance in the first act and a whirlwind dancing specialty in the second. The finale of part one is exceedingly enlivening and it is here also the chorus work is conspicuously effective.

Primrose Seamon, the soubrette of the organization, Henry P. Nelson, the German comedian, and Jimmy Connors, the straight, are the only redeeming factors among the principals, although a capable little chap by the name of Arthur Conrad is seen to advantage when the opportunity offers. Miss Seamon sings and dances very well and she gets plenty of well-merited applause for her numbers. Mr. Connors always capable and intelligent in his many appearances at the Columbia, perfectly sustains the excellent reputation gained by past performances, and Mr. P. Nelson is responsible for all the fun that may be claimed for the show.

Mable Lynest meets the requirements of the little she has to do through very agreeably leading a number in the first act. Mabelle Morgan, the prima donna, seems to have lost those charms of person and of vocalization that were apparent in former appearances at this house, and Harry Woods, who impersonates the Hebrew, is utterly impossible as a laugh-getter.

This "Moulin Rouge," in brief, is a great girl show and as such it will perfectly please the average patron of burlesque.

ALL GIRLS PRESENT.

A general order has been issued to all house managers on both circuits to rigidly enforce the full complement of chorus girls.

The order directs that for every girl missing, the amount of her salary shall be deducted from the company's share and sent to the Actors' Fund.

Toots Displeased.

Toots Paka billed as added feature with "The College Girls" at the Casino, Philadelphia, this week refused to open on account of the dressing room assigned her by William Vail, manager of the theatre.

This will not disturb the contract recently entered into with the dancer to appear for four more weeks as extra attraction beginning at the Star, Brooklyn, next Monday.

CARTER'S COAST WHEEL.

San Francisco, Jan. 27.

The formation of the Pacific Coast Burlesque Wheel is being sponsored by Monte Carter whose success as a pop priced musical comedy producer has been remarkable during the past year. Carter and associates will attempt to control and supply 40 coast theatres with pop burlesque, produced under his personal direction.

The Wheel's headquarters will be here, but if the present plans materialize its houses will reach as far north as Portland, south to San Diego and eastward to Salt Lake.

The new concern claims to have sixteen houses lined up now and substantial encouragement that many more will enter the wheel.

A license has been secured to carry on a general booking business. The staff will comprise Robt. Fargo, general manager; Leo Pam, booking agent; E. A. Homan, treasurer, and Jos. Carter, secretary.

WILKESBARRE EXTENDED.

Wilkesbarre opened as an Extended Circuit house Monday of this week to capacity both afternoon and night. "The Gay Morning Glories" was the attraction.

MEEHAN AND PEARL'S 10TH.

Billy Meehan and Violet Pearl have joined Sam Howe's "Heart Charmers" and their whirlwind dancing is being announced as a feature of the show. This team celebrated their 10th marriage anniversary in Cincinnati this week, the same city in which the ceremony was performed.

Shortstop Dancing Teacher.

Manchester, N. H., Jan. 27.

Walter (Rabbit) Maranville, Boston Braves' shortstop, was inserted in the "Girls from Joyland" (Sim Williams) show the first three days here and capacity business resulted.

Manager Danny Mack had Maranville do "The Shortstop Glide" in addition to his songs and invited the women up after each performance to take lessons from the Rabbit. Maranville will also be used as a "card" at Worcester the last half.

Like Scissors, Only More So.

Gretta Skelly, a member of Dixon's "Big Revue," is getting considerable attention in the newspapers throughout the country for the eccentric character work she is doing in the show. The Ft. Wayne Journal-Gazette recently referred to Miss Skelly as the "long-gear'd attenuated comic whose unbelievable length and complete absence of girth of limb are made the basis for some exceedingly laughable comedy effects. She is built like a pair of scissors, only more so."

Burkhardt Vice Howe.

Charles Howe has retired from "The Heart Charmers" and has been succeeded by Charles Burkhardt.

Change in "Bowerys."

Charles Jansen has replaced Sam Micals with "The Bowery Burlesquers."

EMPIRE, PHILLY, OUT.

There are very strong indications that the Empire, Philadelphia, will be permanently withdrawn from the Columbia Main Circuit Feb. 6.

"BROKE" AND UNASHAMED.

Pittsburgh, Jan. 27.

The "Live Wire Girls" played an engagement in Central Station Saturday night. About 20 members appeared before Captain Mackrell and petitioned him to arrest Manager Armstrong because they feared he would slip out of Pittsburgh without paying them.

The show came from Vandergrift, Pa., and the members thought they were booked for Uniontown. When they learned the date had been canceled, trouble began. They called on the manager of the Colonial Hotel, but he was not there. Finally he was located in Union depot and brought him to the station.

Armstrong told the police he, too, was "broke, but not ashamed of it." He showed dates ahead which looked good and when borrowing some money from a local theatrical man and starting the company off to Kittanning and Butler, he was released.

ALL FIXED.

The differences existing between the Columbia Amusement Co. and Hyde & Behman have been amicably adjusted and arrangements originally entered into which include long term leases on the Star and the Gayety, Brooklyn, and the agreement covering Pittsburgh and Chicago will be adhered to.

"P. & P." STANDARD MARK.

The A. H. Woods company of "Potash & Perlmutter" (William McDowell, Mgr.) drew \$9,444 at the Standard theatre last week, eclipsing the other high records the Woods shows had made at the same house.

CLOTHES!

Ida Bayton, leading woman of "The Taxi Girls," refused to go on at the Victoria, Pittsburgh, Wednesday afternoon. The very logical reason was given that another principal woman of the organization had provided herself with a costume of similar color to one worn by Miss Bayton.

Mollie Williams Signed.

Mollie Williams has been engaged by Jake Goldenberg as added attraction with "The Gay New Yorkers" for the remainder of the season. Miss Williams left for Chicago Tuesday and will open with the show at the Imperial, St. Louis, this Sunday when that house permanently takes its place on the Columbia Main Circuit.

Morris-Proctor Suit On.

The suit against F. F. Proctor, brought by William Morris, was expected to reach trial in the Supreme Court this week.

Morris is suing to recover an alleged share of losses in "Wonderland" (New York theatre) he alleges Proctor is liable for. The amount involved is around \$35,000.

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.

Philadelphia, Jan. 22.

Editor VARIETY:

Let me sincerely thank you for your telegram. It is true Marinelli has been trying to persuade Mr. Randall to go to England. Each time he refused Mr. Marinelli increased the offer. Tonight he sent another, offering forty pounds, and I was with Mr. Randall when he sent a wire refusing.

I should think an agency of the Marinelli standing would be above such unbusinesslike methods, when it knows a person is under contract, and booked solid with the U. B. O., an organization Marinelli does most of his business with in this country. There is altogether too much of this sort of thing going on here. There should be honor even among booking agents. While there are some exceptions to the rule the majority don't seem to have a very high ethical code in their profession.

In conclusion let me again express to you my gratitude for your extreme kindness. It's a pleasure to note a theatrical paper that is with the actor. It's unique, being so unusual.

Emma Carus.

Miss Carus' letter refers to a cabled report in VARIETY Jan. 13 that Gaby Deslys expected Carl Randall to dance with her in the new show Gaby is to open with Feb. 15 in London. Miss Carus forwarded a denial of the report. Mr. Randall is appearing with Miss Carus in vaudeville, and has been for some time past.

Upon receipt of the denial VARIETY cabled its London office for exact details of the Randall negotiations. The reply said at that time there remained a difference of \$50 in salary between Gaby and Randall. This cable message was repeated by wire to Miss Carus in Philadelphia.

New York, Jan. 22.

Editor VARIETY:

In VARIETY, of Jan. 9 (review of my act at the Royal) your critic lies or else he has a personal grudge against me when he says I have not forgotten one thing "Joe Jackson" does, and I give a miserable imitation of Jackson.

I am not doing:

1. Walking on and off stage in opening.
2. Business of putting hands in pockets.
3. Picking up spit nickels.
4. Dance to cooch music.
5. Business of stealing the bicycle.
6. Auto horn business.
7. Business with the shirt cuff.
8. Riding bicycle with both pedals pointing same way.
9. Opening in shoe like a mouth.
10. Dropping pants.
11. His bows at finish.

And my make-up. I wear a dark haired wig, a big putty nose and a full beard.

Joe Jackson's make-up: A light haired

wig, no putty nose and a beard like a chin piece with face clean on sides.

Your critic also says he heard Jackson's name mentioned while I was doing my turn. If this did happen it is to be expected as I am doing the same kind of act and Jackson played this same theatre about six weeks before me.

All I do in my act that Jackson does is a breakaway bicycle, also ride bicycle up-side down. Surely your critic does not think Jackson originated that.

Sam Barton.

Madison, Wis., Jan. 19.

Editor VARIETY:

Just finished reading a review in VARIETY of Irene and Bobby Smith, and noticed the review mentioned this team using "usual piano bench" in singing a number.

The idea of using a piano bench lengthwise with both seated, while doing double numbers, was first used by us as a little detail to make our act a trifle different than other piano turns. The first ones to "lift" it were Lightner and Jordan, two women with a piano (the former a supposed friend of my wife and who, after seeing our act, remarked what a novel idea it was).

My idea in writing you this letter is to let you know we did this "bit" first in New York (but not everywhere because the rest of the "copyists" beat us to it in some places), and we don't want to get "panned" for using something that has been done before.

Yours for originality,

Billie Cullen.
(Jane Ward and Billie Cullen).

One Agent at a Time.

The air commences to pale around Billy Delaney's desk in the Family Department of the United Booking Offices, if more than one agent at a time approaches him.

Bill says it is a rule of the office, and the office backs him up. Bill also says other things when it happens.

Harry A. March has taken over the Art Chatterton stock and is now arranging a long route. He has retained Chatterton and Adeline Bushnell as leads. The company will open some time in February.

GUS WILLIAMS.

BY WILL MAHONEY.

"Drop a pebble in the water,
In a moment it is gone,
But a thousand little ripples
Circle on and on and on."

Well known are the merry pebbles
He went dropping everywhere.
Millions were the hearts he lightened
That were burdened down with care.

Every King must have his Jester.
So King Public had his Clown.
Who received his last press notice
When life's curtain had come down.

Like the metaphor he gave us,
Though so quickly he is gone,
Countless are the tender memories
That go circling on and on.

OBITUARY

Kansas City, Jan. 27.

Alexander McKenzie, a Scotch singer and dancer, committed suicide here last week. The actor was buried by the manager of the Grand theatre and he is trying to locate the man's relatives.

IN MEMORY

Of Our Dearly Beloved

MOTHER

Who died January 26, 1911

FRED NOLAN
WILLIAM NOLAN
HARRY NOLAN

Charles Costigan King, the one-year-old son of Charles and Lilah Rhodes King, died in New York Jan. 27.

Emil Lowe, who last season managing "The Mischief Makers," died in Rochester, N. Y., Jan. 24. Mr. Lowe was a brother of Bessie Clifford.

Detroit, Jan. 27.

Charles Balsar, leading man here for a season with Jesse Bonstelle in stock, died at Jackson, Mich., Jan. 22 of Bright's disease. He was 34 years old.

IN MEMORY OF Maggie Benton

(formerly Ellwood and Benton)
who died Jan. 12, 1914.
From her old pal

Van Hoven

Madison, Wis., Jan. 27.

Mary Pollitt, of the "Enchanted Forest," playing this city, died of heart failure last Friday night at the Madison Hotel. She was 45 years of age. Her remains were removed to Winnipeg. A daughter and three sons survive.

Chelsea, Mass., Jan. 27.

Harry H. Clifford (Clifford and Taylor) died here at the home of his parents Jan. 18. He had been ill for some time.

In Loving Memory of
My Husband
JOSEPH W. BURY
who died Jan. 26, 1915, Denver,
Colo., of pneumonia.
AMELIA BURY.

Newport News, Va., Jan. 27.

Judge John Dudley George Brown, aged 48 years, known all over America as "The Virginia Judge," died at his home here last Wednesday after a lingering illness. Judge Brown presided over the Police Court in this city for a number of years. He was a witty, kind-hearted magistrate and his humorous sayings when hearing cases against negroes became famous. Walter C. Kelly, the vaudeville comedian, founded his monologue, "The Virginia Judge," upon scenes in Judge Brown's court.

Madison, Wis., Jan. 27.

Charles Waltringer, an acrobat formerly with Barnum and Bailey, and other circuses, died here of stomach trouble Sunday. He traveled for many years as a member of the Karl Brothers and Baldwin act, retiring about 15 years ago. He is survived by a wife and several children.

The father of Frank Bohm, the agent, died Monday in New York.

Billy Geller, aged 25, died suddenly last Friday of peritonitis, following an attack of typhoid. Death came shortly after an operation. Geller had composed several songs and at the time of his death was pianist in vaudeville for Josephine Davis (Mrs. Geller).

The remains of Mrs. Zara Bancroft (The Bancrofts), who died in North Rose, N. Y., at the age of 34, have been interred in Brooklyn. She is survived by her husband (Earl C. Bancroft) and a son by a former marriage.

Frederick S. Lawrence, aged 72, at one time manager of the old legit house in Rochester, N. Y., and later in hotel business in Sault St. Marie and Detroit, died Jan. 25 in Detroit, of complication of diseases. He was the father of Carolyn Lawrence, the dramatic agentess.

Margaret Kemble, dramatic reader, died at her residence in Oakland, Jan. 17.

TO RUBE.

(MY PAL.)

By GENE BUCK.

The rube I met and knew him;
I grasped his hand in mine;
Just something drew me to him—
Something in him so fine.
His manner quaint and kindly,
The twinkle in his eye,
Just like a ray of sunshine
A-peeping from the sky.

A wholesome sort of fellow,
Some never knew his worth,
A nature soft and mellow,
Now sleeps beneath the earth.
To know him was to love him;
He had a heart of gold,
As big as this old world of ours,
Made in the finest mold.

I look back with a longing
To half-forgotten days,
The times we spent together—
His stories and his ways.
I can close my eyes and see
The Old Rube standing there,
The yarns he used to spin to me,
The laughs we used to share.

The funny old umbrella,
The whiskers on his chin,
The way he always pitched his voice,
His quaint, peculiar grin.
You could not help but like him,
He stood out above them all;
Somehow it's hard to realize
He's gone beyond recall.

The Rube "has hit the highway,"
He's gone, that's all we know,
That road we all must travel
When it comes our time to go.
His memory will linger
Because he made us smile,
On recollection's ledger
The Old Rube's name we'll file.

Some day I hope to meet him
In that undiscovered land,
You bet that I shall greet him
And grasp his welcome hand.
I know a smile awaits me
On the Rube I can depend,
And that's something to have coming
When this dream is at an end.

Bonnie Glass is operating the grill-room of the Cafe Boulevard at Broadway and 41st street, dancing with Rudolph. The place has been renamed the Cafe Montmartre.

BILLS NEXT WEEK (February 1)

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 "Loew" following name are on the Loew Circuit. Agencies booking the houses are noted by single name or initials, such as "Orph." Orpheum Circuit—"U. B. O." United Booking Offices—"W. V. A." Western Vaudeville Managers' Association (Chicago)—"P." Pantages Circuit—"Inter." Interstate Circuit (booking through W. V. A.).—"M." James C. Matthews (Chicago)—"B. B. O." Broadway Booking Office—"Pr." Proctor Circuit.

New York.
HAMMERSTEIN'S
 (ubo)
 Grace La Rue
 Shean & Warren
 Allick Lauder
 Claire Rochester
 Ryan & Lee
 Diamond & Grant
 John Stanley Co
 Joe Cook
 Hobbs
 Harry Rose
 Arthur Barat
 PALACE (orpha)
 Naimova Co
 Carolina White
 Fanny Brice
 Billy McDermott
 "Neptunes Garden"
 Comfort King
 Moran & Schenck
 Van & Denbach
 Cole & Danahy
COLONIAL (ubo)
 Arthur Prince
 Mr & Mrs G. Hodg-
 kins
 Nellie Webb
 Clara Morton
 Joseph Four Boys
 Conkey Hanvey & D
 Rose Coghlan Co
 The Hennings
 Mario & Duffy
 "Aurora of Light"
ALHAMBRA (ubo)
 Henrietta Crossman
 Irlie Frigiana
 Ryan & Tierney
 Condon Devereaux Co
 Crossman & Stewart
 Henry Lewis
 Chas McNaughton Co
 Moore & Worgan
 Marcella's Birds
ROYAL (ubo)
 Minnie Dupree Co
 Wm George Wood
 Evelyn Dunmore
 Fred J. Ardath Co
 Harry Breen
 Joe & Lew Cooper
 Congrove & Burns
 Abu Hamid Troupe
BROADWAY (ubo)
 Francis & Palmer
 Laskey's Vision D'Art
 3 Dancing Bugs
 Howell Sisters
 Harry Bouton Co
 "The Sacrifice"
 (One to fill)
PROCTOR'S 125TH
 Cook & Cook
 Billie Cree
 Mr & Mrs Wm Morris
 Fred Frane Troupe
 Hiller & Kent
 Bennett Sisters
 Johnson & Buckley
 Sammy Smith
 Sumiko & Gelsa Girls
 Elkins Fay & E
 The Kings
 2d half
 Herrera
 Gale Stewart
 The Mankins
 Will Dockery
 Beatrice Morgan Co
 Max Laube
 Georgia 3
 Asana Troupe
 Isabelle Fletcher Co
 Jerge & Hamilton
 Swan & Bombard
PROCTOR'S 23D
 Rosers Aerial Won-
 ders
 Ray Fern
 The Mankins
 Anthony & Adele
 Isabelle Fletcher Co
 Mae & Edna
 Carter Waters Co
 Artols Bros
 2d half
 Cook & Cook
 Mabel Miles Baker
 Cole Russell & D
 Carmen's Minstrels
 Chas Gibbs
 Minna Phillips Co
 Mack & Mack
 Guy Baldwin 3
PROCTOR'S 58TH
 Mile La Viva
 Chas Gibbs
 Lawrence Harrington
 Asani Troupe
 Gale Stewart
 Beatrice Morgan Co
 McGowan & Gordon
 Lafrance B & Eugene
 2d half
 Rosers Aerial Dogs
 Billie Cree
 Harris & Randall
 Weber & Elliott
 Johnson & Buckley
 "Butterfly & Rose"
 Elkins Fay & E
 Sig Franz Troupe
AMERICAN (loew)
 Arthur Ward
 Berse & Casper
 Herbert & Dennis

"Way Out"
 Eva Prout
 Kitty Francis Co
 Frank Morrell
 Bob Tip Co
 (1 to fill)
 2d half
 Johnson's Dogs
 Lang & Coulter
 Carl Demarest
 Scotch Players
 Blanche Caldwell
 Harvey DeVora 3
 Kohe Troupe
 (2 to fill)
BOULEVARD (loew)
 Beesie's Cockatoos
 Subers & Keefe
 Walter Daniels Co
 Madge P Matland
 Edwards Bros
 (1 to fill)
 2d half
 Beth Challa
 "On the Riviera"
 Jones & Johnson
 Arthur Ward
 (2 to fill)
NATIONAL (loew)
 Aki Trio
 "Everybody"
 Aveling & Lloyd
 McClure & Dolly
 (3 to fill)
 2d half
 Florence Timponi
 Lew Wells
 Sherman V & Hyman
 Morris & Beasley
 Berlin Madcaps
 (2 to fill)
DELANEY (loew)
 Florence Timponi
 Royal Gascoynes
 Lew Wells
 Lane P & Timmons
 (4 to fill)
 2d half
 Reta Redmond
 "The Pardon"
 Brady & Mahoney
 Aki Trio
 (4 to fill)
LINCOLN (loew)
 Coleman Goetz
 Musical Avollos
 Scotch Players
 Alice Hanson
 Johnson's Dogs
 (1 to fill)
 2d half
 Ramsdell Duo
 Watson & Cunnin-
 ham
 Old Soldier Fiddlers
 Chris Richards
 Bob Tip Co
 (1 to fill)
ORPHEUM (loew)
 Chapline
 Wm Weston Co
 Jones & Johnson
 3 Girls
 (3 to fill)
 2d half
 Carbery Bros
 LaDella Comiques
 Royal Gascoynes
 (4 to fill)
GREENLEY (loew)
 Rita Redmond
 Morris & Beasley
 Leonard & Louis
 "On the Riviera"
 Lang & Coulter
 (3 to fill)
 2d half
 Margaret Deane
 Peppino
 Kitty Francis Co
 McClure & Dolly
 (4 to fill)
7TH AVE. (loew)
 Frank Gaby
 Cevette Troupe
 3 O'Neil Sisters
 "Just Half Way"
 Andy Rice
 (2 to fill)
 2d half
 Wm O'Clare Girls
 Mystic Bird
 Chas Kenna
 3 Girls
 (3 to fill)
Brooklyn
PROSPECT (ubo)
 Eva Tanguay
 John & Mae Burke
 "Eloping"
 E F Hawley Co
 Gene Ellison
 Burns & Lynn
 Ford & Hewitt
 Paul Concha
 Rosa Valeri 3
BUSHWICK (ubo)
 Leonard & Russell
 Tom Lewis Co
 Pekin Mysteries
 Kirk Fogarty
 Nan Halperin
 Roberta & Vaseva
 Fisher & Green
 "Pipers of Pan"
 Correll & Gillette

ORPHEUM
 Richard Bennett Co
 Maurice & Walton
 Orville Harrold
 Rooney & Bent
 Regina Conelli Co
 Nellie V Nichols
 Carl Demarest
 Merako Twins
 Fridkowsky Troupe
 Lancelot Lucier Co
 Exposition 1
 Laskey's "Blanchette"
Baltimore
MARYLAND (ubo)
 Nesbitt & Clifford
 Manuel Quiroga
 Marie Nordstrom
 Walter Van Brunt
 Roach & McCurdy
 Sutton McIntyre & S
 Bradley & Norris
 Okabe's Comedians
 Okabe Japs
HIPPODROME (loew)
 3 Kelos
 Eva Clayton
 Connors & Witt
 Lester Trio
 Marjorie Mankins
 (2 to fill)
Greene, Mich.
BIJOU (ubo)
 Hata-Kichi
 Norton Wells & N
 Harlin Knight Co
 Jarvis & Harrison
 "At Devil's Ball"
 2d half
 Margaret Clayton
 H & A Turpin
 Bruce Richardson Co
 Four Rubes
 Royal Hussard Girls
Bay City, Mich.
BIJOU (ubo)
 Seymour & Dupree
 De Michel Bros
 Mattie Choute Co
 Shoben & Shannon
 Nick's Skaters
 2d half
 Murry Love 3
 Pierce & Burke
 Holer & Boggs
 Green Mc & Dean
 "Dance of Cities"
Beaumont, Wis.
NEW WILSON (wva)
 2d half
 Al Harrington Co
 Leonard & Halley
 Musical Gerald
 Billy Dodge
 Florence Trio
Chicago, Mont.
BABCOCK (loew)
 2d half
 (Same bill as at Miles
 City this issue)
Birmingham
LYRIC (ubo)
 Maxine B & Bob
 Lai Mon Kim
 C & F Usher
 Jarrow
 Carrus & Randall
 Cameron & Flanagan
 Agout Family
Boston
KEITH'S (ubo)
 Valerik Burrat Co
 Bern Errol
 George Rolland
 Four Volunteers
 Irene & Bobby Smith
 Rolland & Farrell
 Tosca Four
 Turelli
 Charles Thompson
GLOBE (loew)
 Arno & Stickney
 Rose & Moon
 Gertrude Barnes
 Franklin Ardell Co
 Savoy & Brennan
 Equillo Bros
 (1 to fill)
 2d half
 Holmes & Wells
 3 Loretta
 "Last Hope"
 Montrose & Sardell
 (3 to fill)
ORPHEUM (loew)
 Watson & Cunningham
 Irene Miller
 Mr & Mrs H Emmett
 Marathon Comedy 4
 Montrose & Sardell
 (3 to fill)
 2d half
 Jean Southern
 Burke & Burke
 LeBeaume Titcomb
 2 Bryants
 (4 to fill)
ST. JAMES (loew)
 Dean's Phantoms
 Willard
 Cunningham & Marlon
 Gordon & Kinley
Ann Arbor, Mich.
BIJOU (ubo)
 Margie Calvert
 Marie & Sylvester
 Laskey's "California"

Patricia & Myers
 Ryan Richfield Co
 Musical Luciers
 2d half
 Borsini Troupe
 Henry & Adelaide
 Willy Zimmerman
 Clarice Vance
 Cycling McNutts
AVENUE (wva)
 Weber Sisters
 Newkirk & Evans Sis
 Raymond & Bain
 Dolly & Mack
 (One to fill)
 2d half
 Swan's Animals
 Elizabeth Otto
 Chas Wayne Co
 Lewis & Norton
 Togan & Geneva
EMPRESS (loew)
 (Open Sun Mat)
 (Hailed St)
 Borsini Troupe
 Henry & Adelaide
 Willy Zimmerman
 Clarice Vance
 Cycling McNutts
 2d half
 Collier & DeWilde
 Mondane Phillips
 Ryan Richfield Co
 Patricia & Myers
 Musical Luciers
COLONIAL (loew)
 Santa Cruz
 Eui & LaVigne Sis
 Kubick
 B & B Matthews
 Bill Robinson
 "School Days"
 Standard Bros
 Wm Flemen Co
 La Rose Marguerite
 2d half
 Black & White
 Belmont & Harl
 Canaris & Cleo
 Patricia & Myers
 McGrath & Yoman
 "School Days"
WILSON (wva)
 Gordon & Kinley
 Elizabeth Otto
 Sarah Padden Co
 Kelley & Galvin
 Paul Kiehl
 2d half
 Ward Bell & Ward
 Stelndell Bros
 McConnell & Nelmeyer
 Heron & Arnsman
 Maxlin's Models
Keith's (ubo)
 Krenka Bros
 Frank Mullane
 The Langdons
 Farber Girls
 Bertha Clayton Co
 Walter Vaughn
 "Society Buds"
 Matthews & Ashlyn
 Australian Whoppers
Chapel Hill, Ill.
ORPHEUM (wva)
 Hendricks Belle Isle
 Dixon Sisters
 Kltner Hayes & M
 Bob Hall
 Three Mori Bros
 2d half
 Lennett & Wilson
 Jean Chalon
 Jordan Girls
 Stone & Hayes
 Primrose Minstrels
Charleston, S. C.
VICTORIA (ubo)
 (Splits with Savan-
 nah)
 1st half
 Sari Sisters
 Jack Simons
 "At Woodside Inn"
 Gertrude Lang Co
 The Gaudiniths
Chicago
MAJESTIC (orpha)
 G Hoffman Co
 Fremont Benton Co
 4 Amaranths
 Elphie Snowden
 Hines & Fox
 Claude Golden
 Ward & Cullen
PALACE (orpha)
 Gertrude Coghlan Co
 Adelaide & Hughes
 Theo Bendix Co
 Stan Stanley 3
 Dainty Marie
 Ashley & Canfield
 Eugene Trio
 McVICKERS (loew)
 Mario & Trevette
 Ray Snow
 "Honey Girls"
 Marley Russell
 Grace DeWinters
 Matthes Trio
 Juggling Normans
 Fink's Circus
KEDZIE (wva)
 Ward Bell & Ward
 Ed La Tell
 Cumry Bush & Rob
 Wilson & Pearson
 2d half
 Libby & Barton
 Harvey Girls
 Sarah Padden Co
 Welch Meeley & M
 (One to fill)
AMERICAN (loew)
 Collier & DeWilde
 Mondane Phillips
Evansville, Ind.
NEW GRAND (wva)
 (Splits with Terre
 Haute)
 1st half
 Fenner & Tallman
 Hale & Bow
 Maudie Gabriel Co
 Frosini
 Emerson & Baldwin
Full River, Mass.
ACADEMY (loew)
 Murphy & Foley
 Jean Southern
 Holmes & Wells
 "Last Hope"
 Bert Melrose
 2d half
 Irene Miller
 Dean's Phantoms
 Savoy & Brennan
 Jasper
 (1 to fill)
Flint, Mich.
BIJOU (ubo)
 Musical Macks
 Dean Dorr & Dean
 Wm McKee Co
 Greater City 4
 Frank's Wild West
 2d half
 Wilbur
 Spencer & Williams
 "100,000 Reward"
 Olive Vail Co
 Ambler Bros
Ft Dodge, Ia.
 Archer & Carr
 3 Haison Bros
 Dow & Bell
 Van & Bell
 2d half
 D & M Carvel
 "Hop Kee's Dream"
 Rose Garden
 The Clockers
Ft. Wayne
PALACE (ubo)
 Steiner Trio
 Nevins & Gordon
 Earl Taylor 3
 Grace De Mar
 Frank Keenan Co
 Ching Hua Comedy 4
 Les Diodattis
Ft Worth
MAJESTIC (inter)
 (Open Sun Mat)
 Conlin Steele 3
 Jungman Family
 Doris & Belle
 Geni Plisano Co
 Quorro & Carmen
 Bruce Morgan & B
Grand Forks, N. D.
 (wva)
 Kimball & Kenneth
 Creighton B & Bel
 Rose & Williams
 2d half
 Hugo Lukins
 Merriott Troupe
 Davett & Duvet
Grand Rapids, Mich.
EMPRESS (ubo)
 Lupita Peria
 Raymond & Heider
 W C Fields
 Connelly & Wenrich
 "Green Beetle"
 C & F Van
 Hankoff & Girtle
 (One to fill)
Green Bay, Wis.
ORPHEUM (ubo)
 Karlston & Kilford
 Alma Youlin Co
 Al Lawrence
 May & Kilduff
 Heuman Trio
Hammond, Ind.
ORPHEUM (wva)
 "Night Clerk"
 2d half
 "The Bell Boy"
Harrisburg, Pa.
ORPHEUM (ubo)
 Loche & Sterling
 Charles Cranston
 Ray Dooley 3
 "Telephone Tangle"
 Kramer & Morton
 Brindemour
Hartford, Conn.
PALACE (ubo)
 1st half
 Fredrick & Venita
 Adair & Gaylord
 Charles Wilson
 Frances Nordstrom Co
 Lloyd & Britt
 "Colonial Days"
 2d half
 Lavine & Inman
 Marie Roystrom
 Beaumont & Arnold
 Wm Lytell Co
 Burns & Kissen
 Naymon's Birds
Lebanon, N. J.
LYRIC (loew)
 Everett Co
 "Her Name Was Den-
 nis"
 Old Soldier Fiddlers
 (2 to fill)
 2d half
 "Giri from Macy"
 Bud & Nellie Heim
 Lawton
 (2 to fill)
Houston
MAJESTIC (inter)
 (Open Sun Mat)
 Clara Rawson Co

(Continued on page 20.)

NEW PARKS.

Buffalo, N. Y., Jan. 27.

The opening of the new Veldrome Park, City Line and Military Road, has been announced. Samuel L. Robinson, general manager, declares that when the park opens it will be one of the most complete in the country. New York, Pittsburgh, Boston and Canadian capitalists are interested in the project. \$200,000 will be spent before the gates are opened.

The track will be retained and become one of the links in the proposed motor cycle league to include Buffalo, Newark, Brighton Beach, Toronto and Chicago.

The park is situated for easy access by trolley. Just beyond the city limits it is expected there will be no interference with Sunday amusements. C. E. Tranter, of the Buffalo Enquirer, will have charge of the publicity.

Detroit, Jan. 27.

Maurice M. Wolff, former proprietor of Riverview Park has acquired a 25-year lease on 600 feet of Detroit River frontage on the west side and proposes to build an amusement park on the site. It is to be ready to open in May.

CHARGES GAMBLING ALLOWED.

Syracuse, Jan. 27.

A. E. Brown of this city has been named as one by a committee to investigate charges made by George W. West of the Law and Order League of New York that gambling was permitted at eleven of the county fairs of the state. Other members of the committee are G. W. Harrison of Albany, William P. Biggs of Trumansburg, A. C. Kilmer of Cobleskill, and Clyde E. Shults of Hornell.

Although Calvin J. Huson, commissioner of Agriculture, has decided that the charges are without sufficient foundation to warrant any investigation the New York State Association of County Fair Societies and the New York State Association of Union Agriculture Societies insist Mr. West give definite dates and instances of gambling and declare they will push the matter to the end.

TWO 101'S NEXT SEASON.

San Francisco, Jan. 27.

The Miller Brothers will have two wild west shows next season. Their regular "101 Ranch Wild West" will be on the road as usual under the guidance of Zach Miller, while Joe Miller will direct a permanent wild west exhibition of the Oklahoma men to be located at the Exposition, it is said.

This Fair Made Money.

Watertown, N. Y., Jan. 27.

The Franklin County Fair society is one of the few county fairs that has reported a profit. \$4,039 was cleared last fall. Frederick D. Kilburn has been re-elected president, and S. M. Howard, secretary.

AFTER LARGER APPROPRIATIONS.

Philadelphia, Jan. 27.

The Pennsylvania Association of County Fairs held a meeting at the Bingham House yesterday with Walter Buckman, president, and F. J. Seldomridge, secretary.

J. Albert Durling, secretary of the Carbon County Fair Association, outlined the program of the day, in which he advocated the raising of the state appropriation from \$1,000 to \$2,500, as larger premiums must be paid, for agricultural exhibits and speed trials than in the past.

Dr. Durling laid particular emphasis on the need of legislation that will financially encourage the county fairs of the state to inaugurate better work.

The following associations were represented: Philadelphia—S. K. Foster, Henry Brous, Walter Buckman, Thomas Grady, Walter E. Baker and C. Shelmier; Lancaster—F. T. Seldomridge; Lebanon—John Bollman; Lehigh—Dr. Victor Wieand; Berks—C. J. McDermott; Oxford—T. G. Green; Juniata—James N. Grominger; Perry—J. C. F. Stevens, T. H. Burton and W. G. Lord; Westchester—W. G. Lloyd and C. C. Townsend; Carbon—J. Albert Durling and O. F. Acker; Cumberland—J. E. Enstein; York—E. C. Hecker; Dauphin—G. R. Klinger; Monroe—W. M. Burnett; Montgomery—David Waag and C. M. Shaner.

A meeting will be held in Pittsburgh next Thursday, at which the fairs from Western Pennsylvania will be represented, the work of the two meetings to be presented to the state legislature within the next ten days.

Kit Carson in Court Again.

Cincinnati, Jan. 27.

They are still in the Federal Court over the Kit Carson Buffalo Ranch Wild West Show. The latest is a petition filed by the trustee in bankruptcy, asking Judge Hollister to set aside the bill of sale covering all the property, executed by Thomas F. Wiedeman, bankrupt proprietor of the outfit, on the ground the deal was put through while Wiedeman was insolvent and within four months preceding the filing of the bankruptcy suit by creditors.

It is charged that Wiedemann intended to prefer the buyer, the United States Printing & Lithographing Co., to whom he owed \$15,000, over other creditors.

The petitioners want the property turned over to them for the benefit of all creditors.

Cape Vincent Summer Park.

Cape Vincent, N. Y., Jan. 27.

S. S. Block, owner of the property at the corner of Broadway and Market streets will soon convert the site into a public amusement park. Work will be started in the spring.

PENSACOLA'S CARNIVAL.

Pensacola, Fla., Jan. 27.

A Mardi Gras Carnival will be held here Feb. 15-16. Sidney Levy, manager of the opera house, was elected president of the comic parade section at a meeting of the Carnival Association several days ago.

P. P. I. E. NEWS.

According to Eduardo Porotti, director of Montevideo exhibitions, Uruguay's mineral exhibit will carry 1,200 samples.

Nevada will also be represented by a mineral exhibit, which is said will require 1,000 square feet of space.

Sam Haller of the McConnell staff has been laid up in the hospital.

The first amateur athletic track meet is scheduled for April 24.

H. P. Wood, resident Hawaiian Fair Commissioner, announces that three octopi are on their way from Hawaii to be exhibited at the Exposition.

Col. Power of Boston arrived last week to take charge of the Massachusetts state building until the fair is over.

Word had been received here that Belgium will exhibit, having decided to accept the invitation to use space in the French building.

The Exposition officials claim that more than 100,000 tons of exhibits have arrived.

The town is covered with 48-sheets announcing that the fair will open promptly on time.

The Exposition directors have decided the name Panama Pacific International Exposition is too long and are holding contests with a view of selecting a shorter pet name.

At 12:15, morning of Jan. 21, the first fire on the fair grounds was recorded when a small blaze was discovered on the roof of the Y. W. C. A. building which was easily extinguished by the exposition fire department before any damage had been done.

The midgets who appeared in the Winthrop Ames production of "Snow White and the Seven Dwarfs" have been signed for Fred Thompson's "Toyland" at the Exposition. The players are Sam Brooks, Joe Short, Irwin Emmer and Pat Walsh.

OHIO VALLEY DATES.

Louisville, Jan. 27.

The Ohio Valley Fair Association, composed of members from seven southern Indiana counties met at New Albany this week and fixed dates for fairs as follows: At Huntingburg, Aug. 9-14; Marengo, Aug. 16-21; Corydon, Aug. 23-28; Scottsburg, Aug. 30-Sept. 4; Salem, Sept. 6-11. These officers were elected for the ensuing year: President, Ernest W. Pickhart, Huntingburg; vice president, Charles Morris, Salem; secretary, George V. Cain, Scottsburg; treasurer, J. W. Bird, Marengo. The ninth annual Larue County Fair will be held at Hodgenville, Ky., Sept. 7-9. The officers for the year are J. W. Goodwin, president; S. J. Thompson, vice president; August Oveson, secretary.

The Bullitt County Fair Association will hold this year's fair Aug. 17-20 at Shepherdsville, Ky. The following dates have been decided upon at a meeting held Thursday at North Vernon, Ind., by the Southeastern Indiana Fair Circuit: At Lawrenceburg, July 14-17; Osgood, July 20-23; North Vernon, July 27-30; Edinburg, Aug. 3-6; Columbus, Aug. 10-13; Franklin, Aug. 17-20; Rushville, Aug. 24-27; Shelbyville, Aug. 31-Sept. 1 inclusive. C. G. Thompson was re-elected president and treasurer, and W. H. Wood chosen secretary of the Montgomery County Fair Association at a meeting held Friday at Mt. Sterling, Ky. The dates selected for the fair are July 21-24.

Old Management Outvoted.

At the recent meeting of the directors of the Talbot County (Md.) Agricultural Fair Association, the old management was outvoted and B. F. Parlett, Jr., was elected secretary. He announced he would give eastern Maryland the biggest fair in its history.

SKATING.

Allie Moore, world-famous fancy trick and speed skater, is in jail at Charlevoix, Mich., for 15 days. He was captured while selling illegal nets in Round lake.

Speed skaters contemplate forming a Brotherhood Union among themselves. The information comes from several of those prominent in racing. If the plan materializes they propose to have a captain at the head who will conduct the affairs of the association. The object is to have the skating meets held under the auspices of the Brotherhood. The man most likely to head the new organization is Walter Osmun.

The Zanesville (O.) rink, operated by the Inter-State Roller Rink Co., opened this week. A. A. Ackerman, manager.

CONFLICTING DATES.

Syracuse, Jan. 27.

Instead of arranging a series of dates for fairs in the northern New York district that would start at one end of the line and continue through the north country with easy shipments for exhibitors and few clashes the fair societies this year are following their usual custom of conflicting dates and poor arrangement. The dates for some are:

Gouverneur—Aug. 24-27.

Sandy Creek—Undecided.

Lowville—Aug. 31-Sept. 3.

Watertown—Sept. 7-10.

Malone—Week Sept. 13.

Ogdensburg—Sept. 20-24.

Canton—Undecided.

The officials of the Canton and Ogdensburg fairs are fighting each other, the Canton society charging that the latter society "stole" their dates from them last year.

RACING IN OHIO.

Pittsburgh, Jan. 27.

A new race track has been completed in Warren, O., and fairs will be held there, beginning this summer. Warren will claim dates in the Erie circuit. At the meeting of the circuit, Feb. 8, Youngstown, O., will also claim dates.

Up to now no fairs have been held because there has been no racing. This year ex-Senator Todd's track will be used. James Smith and George Dietrich, late secretary of the Grand Circuit, are the management.

C. I. & O. CIRCUIT.

Western Pennsylvania's big series of fairs, known as the Coal, Iron and Oil Circuit, sent representatives to Pittsburgh Friday for the organization meeting for the year. President D. C. Mack and Secretary Harry White, Jr., both of Indiana, Pa., were re-elected.

Four new associations were taken into the circuit: Meyersdale Fair and Racing Association, Meyersdale, Somerset county; Youngwood Fair Association, Youngwood, Westmoreland county; Brookville Fair and Agricultural Association, Brookville, Jefferson county, and the Fayette County Fair and Racing Association, Dawson.

The schedule for the coming season is Aug. 17-20, Kitanning; Aug. 24-27, Brookville and Butler; Aug. 31-Sept. 3, Apollo; Sept. 7-10, Punxsutawney and Dawson; Sept. 21-24, Dayton and Meyersdale; Sept. 28, Clarion.

John E. McGraw and Fred Jamison of Washington, Pa., representing the Washington County Fair Association, asked admission provided they could get racing dates which would not conflict with other counties. As this could not be arranged, the application was withdrawn.

NEW ACTS NEXT WEEK

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

Shean and Warren (Reappearance). Hammerstein's.
Alick Lauder, Hammerstein's.
Diamond and Grant, Hammerstein's.
Johnny Stanley and Co. (New Act). Hammerstein's.
Carolina White, Palace.
Those Four Boys, Colonial.
Chas. McNaughton and Co., Alhambra.
Richard Bennett and Co., Orpheum.
Regina Courelli and Co., Orpheum.

Nazimova and Co. (6).
"War Brides" (Drama).
37 Mins.; Five (Parlor).
Palace.

Another stage lesson for universal peace, presented in a neutral country. It is "War Brides," by Marion Craig Wentworth, played by Nazimova for the first time this week at the Palace, which likewise marks that actress debut in vaudeville. The story is printed in a magazine this month. A picture screen slide said so just before the curtain went up on the sketch. It also said the playlet was neutral. Both observations could have been placed on the program. They created a theatric atmosphere immediately. But—this war sketch is like others in its lesson. Still the "War Brides" has its argument for women. Joan (Nazimova) says women make war possible, they give the country its soldiers—they should have a voice whether the men they give should murder and be murdered. That's a new light on Woman Suffrage. Joan, upon learning her husband had been killed in battle, determined to defeat her country of possibly one soldier yet to be born of her, as her country would not promise that there should never be another war. She killed herself with a revolver—off stage, for the finale. Joan preached against "war brides," those girls called upon to marry soldiers who had answered their country's call, not knowing at what moment they were to be sent to the front. Joan's theory, apparently, was that if her country had no men in that future, it could have no war through no soldiers. The story is tense only at times. Seven or eight minutes could go out. The star did not appear for some ten minutes after the opening. The company is competent to support Nazimova, who is always tragic in this tragic role that makes "War Brides" an acceptable dramatic playlet for vaudeville. *Sime.*

Brown and McCormick.
Violin, Dancing and Acrobatics.
12 Mins.; Two (8); One (4).
Union Square.

Brown and McCormick are two boys, doing a little bit of everything in 12 minutes with the result they have a very good little small time act. They were one of the applause hits of the Union Square's bill the first half. The boys might pay a little more attention to their dressing and it would be a help. *Fred.*

Adele Blood and Co. (1).
"A Dream of Fair Women."
21 Mins.; Full Stage (Special).
Hammerstein's.

Adele Blood, assisted by Percival Lennon has a dream protean sketch, distinctly different. Miss Blood is a beautiful woman of the decided blonde type, and in this act she offers six character studies of women types, all exceedingly well thought out and presented. The sketch would have been somewhat more effective if the action had been quickened. There were too many repeats in business by Mr. Lennon. There had to be something to fill in the time that Miss Blood utilized in changing her costumes, but the pace could have been speeded up. The story which gives the former star of "Everywoman" the excuse for appearing in the various characterizations is based on a dream a husband is supposed to have had. The husband, formerly a "rounder," has married and tired of his wife. She comes to him and asks that he accompany her to the theatre. This he refuses to do, and she upbraids him, saying, some day he will go too far and she will leave, never to return. The wife leaves and the husband lies down. His former loves pass in review. Finally he sees a vision of his wife writing him a note saying she is leaving him forever. He awakes, screaming, as she walks into the room. Usual ending. As the various "girls" Miss Blood gave a truly classic performance. There is one thing she might omit, and that is the snatch of song while portraying the last of the types. Mr. Lennon slightly overacted at times, but was otherwise satisfactory. The scene is laid in a very handsome set and Miss Blood's gowns are delightful creations. The act was staged by Bartley Cushman. *Fred.*

Kathryn Durkin.
Songs.
15 Mins.; One.
Harlem O. H.

Kathryn Durkin is a little girl with a collection of songs that sound as if her own. She opens with an Irish number called "Tom O'Day" following with a crinoline song that goes over very well. A kid comic gets good returns and the closer about a Ford a number of laughs. Miss Durkin is youthful with a nice way of handling numbers as well as several dressy dresses, the last, an orange and black coat and hat being especially attractive.

Albertson and Fox.
Songs and Talk.
13 Mins.; Two (Special Drop).
Fifth Ave.

When this man and woman frame up and get going they should be possible for bigger time. At present the man attempts comedy, noticeably not in his line. The girl looks well and sings pleasingly as does the man. The two at present are working mostly at a window that is cut in a pretty house exterior front drop. They are pleasing when singing.

Rose Coghlan and Co. (4).
"The Discovery" (Comedy Drama).
25 Mins.; Full Stage (Parlor Set).
Orpheum.

"The Discovery," written by Edgar Allan Woolf, is a sketch that will probably never be very popular in vaudeville. The one point of the story is not a new idea, used before, on the stage and in short stories. Rose Coghlan's acting holds the act up. The plot tells of a Mrs. Betty Pasternot (Miss Coghlan), who robs herself while sleep-walking, hiding the jewels where she cannot find them in her wakeful moments. A detective suspects her son, who returns unexpectedly from college. He brings a girl with him. The girl's father objects to her marrying the boy. The son suspects the detective, and part of the detective's suspicions are of the young girl. The "tec" was once a sweetheart of the mother's. Also a servant with a character makeup, who is supposed to be dumb. At the Orpheum Monday evening the audience made plain their opinion by their silence.

John Jarrott and Vera Maxwell.
Modern Dances.
14 Mins.; Palace Interior.
Colonial.

A happy dancing combination. Not since Jarrott dropped the "Alabama" and "Jack," nicknames, or Miss Maxwell stepped from the Ziegfeld "Follies," have either been seen to better advantage than when tripping together at the Colonial Monday night. They appeared to relish their work, and notwithstanding that another act of similar construction was on the bill a few paces ahead went swimmingly along to an unqualified hit. Jarrott and Miss Maxwell are there on looks. The former has taken on weight, but it did not feaze his dancing in the least. Miss Maxwell looked sweet and attractive in a dress that radiated lavender, blue and pink, fetching, and away from the common run of female outfits in vaudeville dancing turns. For some reason Jarrott and Miss Maxwell eschewed the waltz almost altogether, doing a few dreamy steps in their opening dance, carded as "Three in One," embracing the one-step, waltz and tango. It was the Fox Trot that established them as sure-fire from a vaudeville standpoint. This was given more attention and was capitally done. Jarrott is given freedom in the matter of soft shoe accompaniment to Miss Maxwell's graceful stepping. For the finish "The Congo Tongo" had the dancers working unusually hard. This was a lively number. With the Fox Trot about the most popular dance of the present day and standardized throughout the country Jarrott and Miss Maxwell could troop right out and make them sit up. These dancers are not taking their work so rigidly serious. They are "at home" with their dancing. *Mark.*

Theresa Miller didn't like her position at the Lafayette theatre Monday, started something behind the stage, and a boy in the front of the house did his share by shouting "fire" as he heard the noise. No casualties.

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate Attractions in New York.

Robert Mantell (repertoire), 44th Street (Feb. 2).

Jeff Davis.
King of the Hoboes.
7 Mins.; One.
Hammerstein's.

Because of the seven minutes that Jeff Davis spoke on the stage of Hammerstein's this week it has become known that there is a fine distinction in the land of itinerant worker. The distinction is this: There are tramps (they won't work), hoboes (who will work if given a chance), and 'bums' (who couldn't work if they got the chance). Also a few other very enlightening remarks were passed out by the self-styled King of the Hoboes and managing proprietor of the Hotel de Gink. Jeff stated he was not the first "bum actor" that had ever appeared on the Hammerstein's stage. He also stopped to remark that he did not have to shoot a hotel proprietor to get on. It's funny how these hotel men will stick together. Jeff appeared in a soft gray shirt, over which he wore a brown coat sweater, and an ordinary sack coat. This sartorial display was topped off by a checked golf cap, remaining on his head during the talk. Also feeling that he would not be a regular actor unless he carried a cane, Jeff was supplied with that necessary prop. Jeff appears to be able to get along in life, providing he doesn't let Tommy Gray sell him his make-up outfit. *Fred.*

Gormon Bros. and Leopold.
Piano-Act.
12 Mins.; One.
Columbia (Jan. 24).

This trio, probably from a cabaret, have different ideas from the usual rathskeller turn. A sign says they write all the songs they sing. Two of the numbers used were in the novelty class, and "acted" by two of the young men while the third played the piano. The first was about eating at a one-armed lunch, while the other (closing the act) was a bit of a court-room scene (with the judge and prisoner) set to verse. Another number has some face slapping that is not exactly slap-stick through the manner in which it is executed. The trio look good enough to have a chance at the regular bills. They are entertainers of the type that should graduate from a cabaret or rathskeller. *Sime.*

"Gypsy Life" (10).
Singing and Dancing.
15 Mins.; Full Stage.
Union Square.

Five girls, five men and an orchestra leader. The scene represents a gypsy encampment with the company lolling about in picturesque costumes. Three of the men play on mandolins and guitar at the rise. This is followed by some very fast dancing and a violin solo by one of the girls. For the close there is fast work that sends the act over with a bang. *Fred.*

Meyako Sisters.
Japanese "Two-Act."
14 Mins.; Full Stage (Special Set).
Palace.

The Meyako Sisters are two cute Japanese girls, and versatile, for a vaudeville turn. They twist and contort at the opening on a platform and on pedestals in a pretty oriental draped set. An announcer, with a slight attempt at comedy, in a speech says the girls will sing American songs or songs in English, which they do with little trace of accent. A "Tokio" song (new) was one, and fitted in nicely. But they put the Japanese jerky manner into their actions, singing enjoyably, for there is some humor in the young women trying ragtime without any voices to speak of. In answer to the applause one of the young women writes upside down on a blackboard a full sentence of thanks. That suggests they might repeat the Kajiyama handwriting turn if sufficient time remained. The girls were placed "No. 3" for the night show after programmed as opening, and the act, as an act, will be a novelty number for any vaudeville program, also standing a much more important position.

Sime.

"The Bungalow Girls."
Singing Act.
12 Mins.; Three (Interior Setting; Transparent Drop, Exterior).
Academy.

No head nor tail to this act. Setting all wrong and programing misleading. Three people of foreign appearance go through a routine of songs, mostly alien, that received more applause in the 14th street neighborhood than they would elsewhere with the present arrangement. A transparent drop, supposed to be bungalowian in decoration, was shown in a dim light, a woman appearing back of it in what was supposed to be interior of the bungalow. Voices fairly good. Could have been heard just as well if not better in "one" without the business with the easel and supposed bungalow setting. The act has two men, young in appearance and dressed in Bohemian attire, and a woman. Where "the girls" were Tuesday night is still unknown. Small time crudeness.

Mark.

"Six Song Birds."
Songs.
15 Min.; Full Stage.
Harlem O. H.

As youthful singers there are few on the big or any time who excel the "Six Song Birds," four boys and two girls. One of the boys is at the piano during the act. His work there warrants him a specialty of his own which is not given him in the present frame-up. The turn opens with the kids sitting on the piano warbling. One girl leads a number and a boy sings from a box. This little chap has a sweet soprano voice. The other juveniles fill in with songs here and there with some dancing also. As a youthful singing act these six youngsters should prosper, for they really are kids with maybe the girls a little older than the boys.

Diane D'Aubrey.
Songs.
15 Mins.; One.
Hammerstein's.

Since last in vaudeville Diane D'Aubrey has had the benefit of musical comedy experience and it has done the little Parisienne a world of good. Her present act consists of a series of songs sung to piano accompaniment and some gowns. The gowns are decidedly pretty and worn in manner most chic. The songs are a mixture of restricted and popular, and Diane has enough voice with a few top notes to get them over. It is quite as much her French mannerisms, assisted by skillful use of her eyes, that make her a pleasing single. Four songs comprise Mlle. D'Aubrey's repertoire. Her accent makes it rather difficult to follow the lyric at times. The opening number was something about her recent arrival in this country. This was followed by "I'll be There," and "The Little House Upon the Hill." The closing song, while very familiar as to strain, was quite impossible to catch because of the accent. She received two immense bunches of roses, which she shared with her audience.

Fred.

The Magyfyes.
"Human Salamander."
10 Min.; Full Stage.
Harlem O. H.

The Magyfyes, a man and woman, are garbed in red, the man as Mephisto. The young woman is only the assistant. Her partner is the act. The work consists of putting hot things on the man's tongue. The two appear under a red spot. A bit is the placing of a positive and a negative on the man's tongue, without the tongue quivering. The act is different, but it is difficult to see its value for vaudeville. In a side show or circus, it would better fit.

Freddy James.
Juggler.
11 Mins.; One.

Freddy James is one of those jugglers who admits he is bad, the billing reading "The World's Worst Juggler." James has the routine and talk of Edwin George, whether with permission or not. Freddy uses hats, cigar boxes and balls for his juggling work, doing a burlesque routine. He does not impress with his talk, which proved good for another juggler, and it would not be a bad idea for James to get entirely new material. The chance it would make good is worthy trying, anyway.

Basy Troupe.
Instrumental and Dancing.
12 Mins.; Full Stage.

Two girls and four men are on the stage while apparently the boss of the aggregation is in the orchestra pit. The troupe opens by playing a few selections on Russian string instruments, which they do very well. This is followed by Russian dancing. The dancing is weak, and stamps the act for a few places on the small time.

Angelo Patricolo.
Pianist.
11 Mins.; One.
Palace.

"The Great Italian Piano Virtuoso" is the billing for Angelo Patricolo, a pianist of unquestioned technical skill at the instrument. He played two selections Monday evening that called for technique. His third and final number was "The Dixie Patrol," arranged by himself, which resolved itself into another medley of national airs. But Patricolo secured applause before reaching the third number, and as there are piano players scattered broadcast, his mastery of the keys should always be assured of ready recognition. If grand pianists and grand opera singers, with other grand acts that vaudeville may yet bring to light as a "turn," are showing a leaning toward a higher and a better vaudeville that means the best element of entertainment before an audience in search of variety, and which best element will also bring up and out the best there is in all standard vaudeville that can compete, then Patricolo, his cloth and kind that include genius and class should always be welcome. But—Jeff Davis, the King of the Hoboes, is at Hammerstein's this week receiving \$350 for the engagement. How much is Signor Patricolo, who spent a lifetime studying as Jeff did loafing, receiving?

Sime.

"Be Game."
Dramatic Sketch.
20 Mins.; Full Stage (Special Set).

In this sketch two of the old melodramatic types are shown and played well. They are hero and villain. The story is worn, though worked to a good climax, by three of the principals. The plot deals with the usual man who has married the usual woman with the usual past, but as usual, did not know of this past when he married her. The man who comes to stop the night at their cabin is the man of the past. An attempt to win the wife away from her husband and the wife's refusal leads up to the tale told by the man to the husband, but the girl interrupts and, in very plain language, denounces the villain. A struggle for about four seconds and the villain is out. Curtain. The sketch finished very strong at the Harlem house, and should prove valuable on the small time. There is also an Irish character woman in the piece who does well.

Sidney Phillips.
Songs.
12 Mins.; One.
American Roof.

Sidney Phillips is a nice appearing young man who does not allow his looks to interfere with him. The only trouble with Sidney is that he attempts too much. Monday night he used seven numbers, one verse and chorus of each. This may work out, but it might be just as well to cut a couple and extend the remainder. A pianist helps in the encore number, a Hebrew baseball recitative song. A better closer might be secured, if the Roof reception for it is a true guide.

George White and Isabelle Jason.
Songs and Dances.
13 Mins.; Full Stage.
Hammerstein's.

George White and Isabelle Jason were one of the real hits of this week's bill at "the Corner." George has changed from opening in "one" to presenting an act entirely in full stage, but he still sings! One of his songs is "Winter Nights," and by dancing the second chorus he got it over. The opening of the act has a double number, "Come Dance with Me," quite catchy. There are two dances in the turn that will make it a hit anywhere. The first is a combination of the tango-maxixe, done in exceedingly fast time. It was worth the encore received. The eccentric version of the Fox Trot is the other sure-fire. One slight fault is the dressing by Miss Jason. Her gowns worn Monday night would have been more impressive if she had visited O'Hearn, but as the couple just reached New York Sunday from a long trip west, there's even an excuse for that.

Fred.

"Red Cross Mary" (4).
Comedy Drama.
22 Min.; Full Stage (Special Set).
Harlem O. H.

The small time can boast of a war sketch with plenty of local color and shots. Red Cross Mary is an American nurse in Belgium. Her brother, a doctor, is killed mysteriously, while caring for soldiers on the field. The girl is in a small wine room when a man of the nondescript kind enters. He has a couple of drinks and feels buoyant. The proprietor is out. He goes after Mary, and tries to kiss her. She slaps his face, then learns he is one of the army followers, who takes money from the dead bodies and killing if they thought a man had money on him. She decides to get his story. He agrees to take a drink. She learns he is the man who killed her brother, and shoots him. The proprietor comes in and sees what has happened. He is a German-American naturalized in Hoboken. The girl tells her story. He gives her his ticket back to the States. He calls up the police and tells of the dead man he shot because he had the plans of the Belgium forts in his possession. The plans were found by him sometime before in his place and he had not known what to do with them. A sudden bombardment makes kindling of the wine room and so brings the sketch to a close. The German comedian has some comedy dialog, getting his work over more easily than the others do the heavy dramatic. The girl is youthful and attractive and plays well. The rest of the cast filled in well enough. Good for a time at least.

"Miss U. S. A." (9).
Musical Tabloid.
28 Mins.; Full Stage (Special).
Grand O. H. (Jan. 24).

One of the usual girl acts intended for small time. Three principals and chorus of six. The girls work hard and make a number of changes. The act got over with a "pop" audience on the Sunday showing.

Fred.

HAMMERSTEIN'S.

"The Corner" has a bill this week that is one of the best at the famous vaudeville resort in quite some time. The show may not have been as long on names as some that have gone before, but it ran along exceedingly well and entertained from the start. Adele Blood (New Acts) was headlined and she undoubtedly drew some of her many admirers to the house Monday night. She had the position closing the first half of the bill and pleased. Diane D'Aubrey, White and Jason and the King of Hoboes, Jeff Davis (New Acts).

Opening the show Rose Schmettan and Brother presented something decidedly worth while in feats of strength. Their opening consists of poses. Following, they present a number of equilibristic feats combined with juggling and hoop whirling. The answer to the value of the act is found in the fact that it received four bows in the opening spot at "The Corner." "Opening at Hammerstein's" is the hardest spot in vaudeville. The team was followed by Diane D'Aubrey, whom the audience was inclined to kid at first, but who held her own and got over quite nicely.

The third position was given to "Why Men Go Wrong" as "The Chief of Police" skit has been renamed. The act seemed to strike home with the Hammerstein audience and several of the speeches were heartily applauded. The act could have gotten over to greater effect if the role of the society girl and that of the police chief had been better played. This will have to be done if the act is to remain on the big time, but if it slips back to whence hailing from, the present cast is adequate.

Dave Ferguson followed the sketch and soon had the audience laughing. Dave is pulling a nifty in "He looked like an accident that was going somewhere to happen." "All for the Love of a Girl" as put over by him is a riot. His "fag" stuff at the close sent him over in great shape.

Opening the second part "On File" was sent along nicely but the act seemed to lack a punch at the finish. The opening started off like wildfire as far as laughs were concerned, but the speed was let down and the travesty began to drag at the finish. No-nette, the singing violinist, was next, singing and playing wonderfully well. Tom Lewis and Co. in Joseph Hart's act, "Brother Fans," were just the right sort for the house. After the act proper Lewis gave his now famous after dinner speech to roars of laughter. White and Jason followed, and Davis was down next to closing.

The Brothers Arco with a very showy strong act closed the bill with a big flash. The two men have a wonderful routine and their work met with frequent applause. Fred.

COLONIAL.

At the Colonial this week are two dancing acts of like construction, Joan Sawyer and George Harcourt, appearing just before intermission, and John Jarrott and Vera Maxwell (New Acts), third from closing. Each got sufficient applause to warrant their presence on the same bill. The Jarrott-Maxwell routine will win greater favor and more instantaneous popularity in vaudeville through the newer dances Jarrott and Miss Maxwell display in their turn. They have more pep and have lifted the Fox Trot into a corking good variety "bit." Miss Sawyer is using the whirl which Evelyn Nesbit does. Both dancing turns use colored orchestras and each did an "orchestral specialty."

The bill aside from its "dancing carnival" aspect didn't have any too much entertainment although one or two acts kept the show from losing its balance. The Hearst-Selig Weekly started the show and was as interesting as a snail race. Witt and Winter (New Acts) went through their routine slowly. Jack Ryan and Harry Tierney tried to whoop things up a bit but the song routine does not help as much as it did in other song frameups these boys have had.

Wee Georgie Wood had them guessing. Some said "He's a girl," while others declared that Wee Georgie was a boy after all. The voice and certain mannerism fooled them all the way. The act appears to drag and not until the imitations did the turn really elicit substantial attention.

Robert Emmett Keane and Muriel Window had a soft spot but did not get what they should have out of it. Miss Window wears a becoming stage outfit but she hangs onto a winter outer wrap too long. The fur on the neckband appears to be choking her at times. Keane had tough rowing with his monogolistic "bit" at first. Keane offers "as Harry Ford, the great English music hall comedian, singing 'How Dare You'" and it went over cold. They sang "Tennessee" closing, and did fairly well with it. The song was a hit alone on its merits.

After Miss Sawyer came intermission, with Morton and Austin registering success of the show. They are now "working" two women in the act. Jim Morton did more acrobatics than usual. The act should have been next to closing, with Von Hoven in their place, as the audience was quickly seated before the second half got under way. Von Hoven has some very funny talk and it got over with laughing results. The Aerial Martins fairly flew through their double trapeze routine. Between Morton and Austin and the Von Hoven acts appeared Jarrott and Miss Maxwell.

The Colonial audience did not show any class Monday night and few and far between were the evening clothed folks. Business was not good for a Colonial Monday start. Mark.

ORPHEUM.

The Brooklyn class house has a show this week which might be described as having a couple of disappointments, entirely surrounded by good acts. The two main events of the evening were Rose Coghlan and Co. (New Acts) and Gus Edwards' Song Revue. These two, though drawing a capacity house Monday evening, did not reach expectations.

Gus Edwards gave evidence at the finish by peculiar pantomime he had lost his voice. He went through the numbers in the same pantomimic fashion. The song revuers are a fine looking crowd and in some instances can sing and in others decidedly cannot. The act received enough applause at the finish to almost take one bow, but Gus explained in two stolen ones about his lost voice.

Lohse and Sterling opened the show working fast on the rings and trapeze. This girl and boy present a neat appearance and have a dandy opening act.

Moore and Young were No. 2 and filled that position nicely. Their songs and dances were liked.

Henry Lewis, on just before Miss Coghlan's sketch, pulled down the hit of the evening. Lewis has a comedy style all of his own and his "nut" efforts were rewarded with big laughs and much applause all through his act. "A Telephone Tangle" kept the Brooklynites laughing all the way.

Comfort and King opened the second part and this black-face team made good. The big fellow has a good tenor voice and a good selection of songs. The little fellow is a comedian.

PALACE.

The Palace was not jammed, as looked for Monday evening, the first day of Nazimova's (New Acts) appearance on the vaudeville stage. In fact the Palace was not pressed for room, and there was but a single row of standees. These could have easily been placed in the empty seats toward the rear. Later in the week, when it becomes known Nazimova has also a good sketch, she may prove the expected draw.

The laughing hit was Frank Fogarty, easily. He was moved up to "No. 4" at the night performance, to provide some comedy for the early half, Lillian Shaw exchanging with him, she opening after intermission. Mr. Fogarty told some new stories amidst older ones, and had the house, a great many of whom seemed to have been drawn by the headline, laughing all the time. He also sang a new number to open, "Sarah's Hat," closing with a recitation.

Another big turn on the program was the Long Tack Sam Co. of Chinese entertainers, second after intermission. The big Chinese show was as entertaining as when at Hammerstein's recently, although the Meyakos Sisters (New Acts) appearing "No. 3" made two Far Eastern acts on the same bill.

Trixie Friganza was next to closing, and "The Aurora of Light" ended the vaudeville, with the picture Weekly closing this week's performance.

"Romeo the Great," a monkey, handled by the same trainer (Alfred

Drowskey) who first presented "Consul" on this side, opened the performance, "Romeo" goes through a full routine and makes some fun through manhandling an assistant, but the act ran too long Monday evening, causing an appreciable lack of applause at the finish. Cut down to cases, "Romeo" would be an extremely good chimp turn, especially for the children. Angelo Patricola (New Acts) appeared in the second position. *Time.*

WINTER GARDEN.

The vaudeville performance at the Winter Garden Sunday night was composed of 17 acts. And yet the capacity audience was drawn there by but one, Al Jolson, who proved it by holding the stage for 40 minutes, closing the show. Jolson seemed to be trying out the house for endurance, although entertaining them every minute. About midway in his turn he told the orchestra to play a waltz, as he had to make a change. Al reappeared in a dress to travesty Olga Petrova, and his travesty was almost as funny as Petrova's act.

Besides which Jolson sang songs, kissed Jose Collins on the mouth as she was seated in an orchestra chair, shook hands with everybody he knew in the front rows, including Max Winslow (asking Max to sing "Susie," Winslow replying he wouldn't sing an "opposition song"). But Jolson had Miss Collins sing it, also Elisabeth Brice, who faltered on the third line, and then Maurice made the attempt, Jolson meanwhile loading himself up with clothes lying around, giving away cigars and cigarettes he found in the pockets of the coats. In addition to the "Susie" song, which closed his turn, Al sang "All for the Ladies," "Fatima Brown," and "Tennessee, I Hear You Calling Me," told some new stories (and got away with all of them). Jolson appeared to be having as good a time as the house. When you can do what Jolson can do at the Winter Garden, you are doing a lot. He does things no one else would think of, and if he is drawing as well during the week to "Dancing Around" as he does on Sunday night, he is the Shuberts' undefiled gold mine.

The early part of a Garden Sunday bill is a pretty tough spot for anyone. The acts fell over one by one until Billy Gould and Belle Ashlyn, "No. 8." Miss Ashlyn is going in the new Garden production. Her funnisms caught the audience as did Gould's jokes.

One of the happenings of the night was two modern dancing turns, both using the same opening music ("Glow Worm") to the same waltz, with their second dance also similar. The acts were Clifton Webb and Eileen Molyneux and Bonnie Glass and Rudolph. Miss Glass and Mr. Rudolph introduced a new dance—for them—a cakewalk, nicely lifted from the cakewalk Mr. and Mrs. Seabury did at Shanley's. Neither of the dancing pairs got much, not any more than Weber and Wilson did, "No. 3." They are dancers, also.

Madame Bacque, whoever she is, sang some straight songs, then Frank Carter put over a number in excellent manner, and Frank showed up finely as a "single." He was followed

by Blossom Seeley, who took four songs on the run without a bow or exit. The numbers were "Night-time Down in Dixieland," "Chinatown," "Down in Waterloo" (an old song) and "Mississippi Cabaret." Miss Seeley got them all over without the slightest difficulty. She's a regular singer of rags, and made "Chinatown" sound like a classic. Maurice Farkoa did his artistic song recital, with the Six Madcaps following the intermission, after which Taylor Homes scored a tremendous spontaneous success in applause volume by his rendition of Kipling's "Boots," with the Glass-Rudolph turn just before Jolson.

Bert Earl with his banjo started the show. Kitty Doner did a couple of numbers next. After Weber and Wilson came Eva Shirley, then Daley and Kennedy, dancers, and Miss Petrova, with Harry Clark, next, leading a number from the Garden show. The girls behind Clark wore the poorest and cheapest-looking set of costumes ever seen at the Winter Garden.

Stm.

COLUMBIA.

The program last Sunday at the Columbia pleased the paying audience if not the dead heads. There was enough high and low comedy to the show to put it over, and while the regulars may have objected to the running order, the pay as you enter patron may have felt the reverse.

The big legitimate hit of the bill came out in Morrissey and Hackett, a somewhat subdued "nut" comedian, with evidently ideas of his own, and a pretty blonde girl, who has more personality than voice. Mr. Morrissey had a good kidding song on vaudeville imitations (although he takes himself a bit too seriously in this thing, as proven by the length of the Cohan impersonation), but the finish was the heart of the turn. It is a travesty on moving pictures, worked entirely in a new way. Barring that Mr. Morrissey should clip the act down to a shorter period, Morrissey and Hackett are all right for the big time now.

Hughie Cameron and Co. played what appeared to be a revised version of one of Harry Tighe's former college pieces, in which Mr. Cameron was the Janitor. Now he is the principal, in the same character, and the act did quite well as a comedy number. It was followed in the next to closing spot (where Morrissey and Hackett should have been) by the American Comedy Four, one of those rough comedy slap-stick quartets, built for the small time, where it will remain. Johnnie Singer and Girls (New Acts) closed the show. Greenley and Drayton, two colored young men, opened the bill. They dance well, look neat and seem to know all of their best points, from teeth to clothes. Otherwise they are there and if they take care of themselves, have a chance to raise much higher.

Orletta and Taylor were next. This standard singing team used some of the old classics instead of sandwiching in a couple of modern ballads, but perhaps the Sunday showing was just a fill-in-for them. Miss Taylor had

several changes. The team won out strongly on the closing number. There's no reason why they shouldn't secure a modern song repertoire and go to the vaudeville thing again in earnest. Voice and looks still remain with both of them. Gormon Bros. and Lopold (New Acts). They are a cabaret three-act and put it over.

The former Jack Kennedy comedy sketch, "Business is Business," or something like that title, was well taken care of by Chauncey Monroe and Co. Each of the three characters was nicely played, particularly the clerk that called for a type, and had it, in the person of an uncommonly good character actor. This is a good comedy sketch for the big small or small big time.

Stm.

AMERICAN ROOF.

The American was minus a headliner the first half. Instead of the big name in the lights an "all-star show" was advertised. Business upstairs Monday night was better than in some time up there. Nearly the entire lower floor was filled. The hit of the evening went to two colored boys, Jones and Johnson, in the next to closing spot. The management made a wise move in bringing them back so soon, for they were greeted by generous applause at their entrance and kept the people applauding throughout the entire act.

The hit of the first part went to the Clayton Drew Players with their travesty skit, "When Caesar Marks Antony." This act has clever lines, and the house greeted each with a hearty laugh. The tall man in tights had the audience roaring. Val Trainor and Helene had the second spot and did all that could be asked under the circumstances. A couple of new lines seem to have been added since the act broke in a couple of months ago. Trainor is singing a new coster song, "When the Misses Says It's Black, It's Black." It has a well written lyric, and should go over nicely with any audience that is warmed up.

The Tourager Troupe of Arabs were next and what these men did not do in the way of tumbling they atoned for in yells. The act is the same as other Arab turns. If these acts expect to keep busy they should change the stereotyped routine. Sidney Phillips (New Acts), number four.

Rose and Moon, second after intermission, with songs and dancing, are an example of society dancers who have seen that sort of thing pass out of favor and have formed a vaudeville two act. They have a whirlwind dance as their best. The couple work hard. Frank Gabby opened after intermission. He is a ventriloquist, and is placed against a good many who claim that as their profession, would show them up badly. This young man found his work well liked.

The International Sextet closed the show with the brasses.

HARLEM OPERA HOUSE.

Business continues capacity although the house is minus Harry Swift, its old manager. Sol Levoy, acting in his place, also fills in with an ill song. Levoy may be able to call himself the

only singing manager in existence.

The bill of seven acts ran along at an even scale, the audience Tuesday night not being as appreciative as usual. Two sketches, both with titles very similar, were "Red Cross Mary," and "Salvation Sue" (New Acts). One of this kind of playlets is enough for any bill.

The evening show opened with The Magyfytes (New Acts). Kathryn Durkin (New Acts) did nicely with a lot of songs all her own.

Vine and Temple found the house responsive. The man is a real "nut" and should get some material he can call his own. His present "gags" are lifted from Frank Tinney's collection, including the "soap," "dressing room," and "deaf and dumb" tack. The little woman is very sprightly and would be able to do something as a "nut" comedienne if given a chance. At present the man uses most of the time.

Burns and Kissan with their operatic parodies and character songs pleased. The two did not waste much time, leaving when they were liked the best. The Six Song Birds (New Acts) made one of the biggest hits of the bill in the closing spot.

UNION SQUARE.

Nine acts and a couple of reels of pictures made up the show at the Union Square the first half. Tuesday night there were three added starters in the form of "try-outs." The show itself wasn't a bad bill—for the Union Square, but the three added starters took away any good impression that there might have been in the mind of the audience. The house was fairly well filled for the night show, the orchestra holding almost capacity and the balcony and gallery holding the stragglers.

The Latell Brothers in hand balancing opened the bill doing nicely, and were followed by two-thirds of the old Ryno, Emerson and Meehan trio now billed as Ryno and Emerson in songs and some talk, and qualifying for some of the small time bills:

Frank and Jordon in a dramatic sketch, filled the third spot and barely passed. The act has one funny line. It is the "tag" and could have been answered by the audience. Jeane Fletcher, dramatic soprano, filled the next spot. Miss Fletcher is a manufactured soprano, her natural singing voice which she disclosed flashes of in a popular number is a deep contralto. The latter it would seem would be far better suited for vaudeville. She did four numbers all in her high soprano without shading. With proper songs she will be a good small time single.

The Three Melody Girls with a special drop in "one" representing the Little Church Around the Corner have a very effective opening with the chimes and singing off stage. This they followed with xylophones and bell ringing. The act will fit nicely on smaller bills. The girls make a pleasing appearance and work hard.

Brown and McCormick (New Acts) opened the second half of the bill. "Gypsy Life" (New Acts) a big act with 10 people followed and scored the

applause hit of the bill. Dale and Dorothy (New Acts) were next to closing, and the Velde Trio, doing very well, completed the regular bill.

The three extras were Dan Cameron, Clark Ross and Co. and Marion and Winters.

Dan Cameron was not given a chance. He is evidently an Englishman and opens with the usual "souse" bit that most English single men offer. This he followed by some talk and passed nicely and could have put over an encore but the stage manager evidently would not permit of it.

Clark Ross and Co., two men and a woman, are offering a comedy sketch in full stage. There is a comedian doing Dutch very much on the burlesque type. Also a burlesque western bad man and a sweet girl. The act got some laughs from the Union Square audience. It needs speed.

Marion and Winters, a man and woman team, offered a repertoire of classical and semi-classical numbers. The man has a fair tenor but the woman's soprano is decidedly off.

Fred.

ACADEMY.

The show at the Academy Tuesday night ran provokingly slow. Business was not very good, but the weather may have had something to do with the slack in the usual night promenade or the folks along the busy downtown thoroughfare.

Weber and Wilson opened the bill. This pair still sticks to its old Texas Tommy steps for the results, and fox trotting is surefire now for the pop houses. Mack and Lewis slowed the show up so that there was little chance for anything to follow but a fast picture comic. But a singing act came after a singing act. Mack and Lewis have too much sombre stuff. The woman should watch those high vocal flings. The man plays the violin cleverly but does it mechanically.

"The Bungalow Girls" (New Acts) was wrongly programed. No explanation why two men and a woman should be classified as the "Bungalow Girls." A picture gave the bill a brace at this juncture.

Tom Davis and Co. pleased with an amusing little skit that ran too long. A wife joins the Housewives' Union and calls a strike. Another woman, doing a strikebreaking stunt, does it so successfully the stern-faced, union refugee capitulates. Fairly well presented. Moore and St. Clair found favor with their patter.

The Nine Crazy Kids are not the old "krazy kids" that played all the small time hereabouts. This is a new bunch, all Hebrews, with the girls running mostly to plumpness and the boys dressing alike. Voices strong collectively, but none worth anything individually. Full of noise and old "bits" of school business. A few of the "bits" however caused big laughter. The chant about a "strait" was the best. Warren and Blanchard worked quietly but effectively. They pulled "Alexander's Ragtime Band" for a closer with the black-faced man in feminine attire, and actually got away with it. That's 14th Street for you.

Mark.

BILLS NEXT WEEK.

(Continued from page 14.)

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|---|---|--|--|---|---|---|---|
| <p>Diamond & Brennan Nana & Alexis Robert Pulgosa Paul Levan & Dobbe Earl & Neal Hager & Goodwin Indianapolis. KEITH'S (ubo) Nelson & Nelson Edwin George Darrell & Conway Ethel Green "Bride Shop" Jack Wilson W & Livingston Jackson, Mich. BIJOU (ubo) "Millionaire for Day" 2d half Margie Calvert Jones & Sylvester Lusk's "California" Lou Finley Leitels & Jeanette Jacksonville, Fla. ORPHEUM (ubo) "Open Sun Mat" Skaters Bijou Loarrie & Dale Graham & Randall McCormick & Irving Al Baehle Co Joplin, Mo. Helding & Snyder Hodges & Lowell 2d half Billy & Edith Adams Tossing Austins MAJESTIC (ubo) Margaret Clayton H. & T. T. T. Brooks Richardson Co Four Rubes Royal Hussar Girls 2d half Hata Kichi Norton Wells & N Harlin Knight Co Jarvis & Harrison "At Devil's Ball" Kansas City. ORPHEUM Miller & Vincent Blanchard Ring Co Helen Scholten Sebastian & Bentley Burnham & Irwin Parillo & Frabito EMPRESS (low) Golden & West Sallie Stambler B Holmes & Riley Clayton DeWitt Co Lynne Bros Slayman Ali Arabs (wva) Geo Fredo Newell & Most Harry Brooks Co Lyric Quartet Tossing Austins 2d half Hughes Sisters McCormick & Wallace Nick Santora Co Three Amers (One to fill) Kansas City, Mo. BIJOU (wva) Lillian Watson Alsace & Lorraine 2d half Geo Fredo (One to fill) Kenosha, Wis. "VIRGINIAN" (wva) "The Dou Girl" 2d half The Sionias Carl & Rheal Chuck Haas 2d half Arthur Vail & Sis Nathans Bros Florence Barr Mekemo, Ind. LIFE (wva) Seymour Duo Rice & Morgan Webb & Burns Gardner & Revere 2d half De Monto Bros Doyle & Elaine Willing Bentley & V Columbine & Harle- quins Laconne, Wis. (wva) Marion Harris Co Ezra Kendall Jr Co Chase & La Tour Merriott Troupe Wood & Wyde 2d half Grant Gardner Keough Sisters Howard & McCane Marshall & Cunby Johnson Howard & L Lansing, Mich. BIJOU (ubo) Wilbur Spencer & Williams "Sherman's War" Olive Vail Co Ambler Bros 2d half Musical Macks</p> | <p>Dean Dorcy & Dean Win McKee Co Groot & Cline Frank's Wild West Lansing. ORPHEUM Genevieve Warner Co Asahi Quartet Cartmell & Harris Montgomery & Moore Dainty English 3 Princess Rajah Johnny Johnston Co Little Rock, Ark. MAJESTIC (inter) Louise Galloway Co Zertho's Dogs Alleen Stanley Roddell Singers Gere & Delaney 2d half "Watch Your Step" Los Angeles ORPHEUM Alice Lloyd Bell Family Violinsky Cantwell & Walker Leo Zarrell 3 Rebia Avon Comedy 4 Joseph Santley Co EMPRESS (low) Joyce & West Valentine Vox Bush & Shapiro "When It's Hot" Home Sophie Tucker Six Olivers PANTAGES (m) James J Corbett Five DeLuxe Girls Valerie Tris Transfield Sis Skipper Kennedy & R Louisville KEITH'S (ubo) 3 Blondys Hope Vernon LeRoy Linton Co Willie Weston Beulah Clayton Co Tighe & Babette Bliss & Burt (One to fill) Lowell, Mass. KEITH'S (ubo) Mack & Williams The Dohertys 1st half Geo C Davis Eddie Carr Co Nonette "Dream Pirates" Madison, Wis. ORPHEUM (wva) Mason Wilbur & J Klusing & Eva Puck Klusing & Annals Howard & McCane Jack Kennedy Co 2d half Maestric Musical 4 Alexander & Scott Mullahy Pingree Co Bob Albright Melinde & Wale Tr Macon, City, Ia. REGENT (wva) Walter Baker Co (One to fill) Vari & Bell Pearl & Roth Madison, Wis. ORPHEUM Geo Damerel Barnes & Crawford H. Shone Co Hans Kronold Chick Sales Mr & Mrs Wilde Cale Gascolini Michigan City, Ind. ORPHEUM (wva) "Whirl of Mirth" Miles City, Mont. MILES O H (low) 1st half Chas Ledegar Cook & Stephens Ines McCauley Co Jim Morton 3 Keltons Milwaukee MAJESTIC (orph) Eddie Foy Family Brooks & Bowen O. Abner Troupe Duffy & Lorenz Courtney Sisters Ida Divinoff Mullen & Coogan Jack & Forle Mississippi ORPHEUM Jos Jefferson Co Frank North Co Mason Keefer Co Waldemar Young & J Dorothy Toye Donlin & McHale (One to fill) NEW PALACE (wva) Woodford's Animals Nefsky Troupe Fairman Furman & F The Harkins Mile Martha & Sis NEW GRAND (wva) Burns Sisters Howard & White "Sherman's War" Three Falcons Montreal ORPHEUM (ubo) Field Barnes</p> | <p>Newbold & Bribben Max & Mabel Ford Milton Pollock Co Marie Dorr Houdini Hawthorne & Ingils Bird Millman Co Mt. Vernon, N. Y. PROCTOR'S "Butterfly & Rose" Minna Phillips Co Harris & Randall Roy LaPearl Elliott & West Julia Edwards 2d half Sabina & Bronner Edith Mot & Adele Anthony & Adele Ray Fern Canfield & Carleton Cavollo's Circus Newark, N. J. MAJESTIC (low) Tabor & Green Lider McMillan Co Carbrey Bros Neil McKinley The Terrys (2 to fill) 2d half 4 Musical Avollos Moss & Fry "Everybody" Andy Rice Louise & Mitchell (2 to fill) LYRIC (pr) Dell & Gillis Empire Comedy 3 Baby Grace Guy Baldwin 3 James Kennedy Co Port & Delacey "Bachelor Girls" Niblo's Birds 2d half Turelly Dottie King Dottie Gibson Co Bennett Sisters Miller & Kent Sumiko Gelsa Girls Griffin & Lewis Daring Darts Newburgh, N. Y. Guy Baldwin 3 Kaufman Sisters Harvey DeVora 3 Paul Pantser 4 LaDella Comiques (1 to fill) 2d half Lou Hoffman Oiga Cook Weston Co Madden & Clogg (1 to fill) New Haven, Conn. POLI'S (ubo) 1st half Howard Williams & Segal Kilgus & Inman Julie Dika Burns & Kissen "Dairy Maids" 2d half The Brightons Brown Delmore & B Chas & Wale Tr Gwans & Gosset William Sisto "Colonial Days" BIJOU (ubo) 1st half Madison & James The Turners Baumont & Arnold Hursley Troupe 2d half Angell Sisters Al Edwards Sully Family Lewis Animals New Orleans ORPHEUM May Irwin Gallager & Carlin Iamed Reisner & Gores J E Dooley Lockett & Waldron 3 Chums Norfolk, Va. ACADEMY (ubo) (Splits with Rich- mond) 1st half Flying Henrys Galloway & Roberts Mr & Mrs M Murphy Will Rogers Flying Henrys Oakland ORPHEUM (Open Sun Mat) Brenner & Wheeler Jack E Gardner Co Anna Chandler 4 Danubes McKay & Ardine French & Eline Elias Ruegger Schwartz Bros PANTAGES (m) (Open Sun Mat) American Beauties Cora Simpson Co O'Neal & Walsley Remi & Ballenger Baker Troupe Ogden, Utah ORPHEUM (low) Warner & Corbett Nip & Tuck "Bower of Melody" Princeton & Yale Melnette Twins Aerial LaValls</p> | <p>Omaha. ORPHEUM "Red Heads" Morton & Austin Kremolina & Darras Will Oakland Co Adair & Brown Co The Sharrocks Grover & Richards (One to fill) GRAND (wva) Frawley & Hunt Ernie Forrest Capeland Draper Co "Enchanted Forest" Ottawa DOMINION (ubo) Zora Carmen 3 Misses Campbell Bob Dalley Co Roxey LaRocca Harry Beresford Co Marshall Montgomery The Klais Philadelphia GRAND (ubo) Gallon Byal & Early "Matinee Girls" Bernard & Scarth Jewell Comedy 4 Robbie Gordone WM PENN (ubo) Falk & Adams Pedersen Bros Frank Terry Madden & Fitzpatrick Moore & Yates "Lawn Party" GLOBE (ubo) McDevitt K Francis & Rose C Chaloner Co Wilson & Pearson Met Minstrels D'Amor & Douglas (One to fill) KEITH'S (ubo) Lewis & Norton Melody Monarchs & Maid Bob Albright Hong Kong Mysteries 2d half Hoyt's Minstrels Zai Co "All for a Kiss" Wm Morrow Co Palfrey Barton & B PANTAGES (m) Mr & Mrs J Barry Cross & Josephine McRae & Clegg Free Brothers Co Solti Duo Chas F Semon Wallenstein & Freeley (One to fill) EMPRESS (low) (Open Sun Mat) Lois Casades Ward Sisters El Cleave James Grady Co Sampson & Douglas Russell's Minstrels St. Louis COLLEMBIA (orph) Franklin & Green C Gillingwater Co M Cronin Co Mack & Walker 6 Am Dancers Primrose 4 El Ray Sisters HIPPODROME (low) Davis & Matthews Hoyt & Wardell McIntosh & Maids Bernard & Harrington Fred Hillebrand Nichols Nelson Tr St. Paul, Minn. ORPHEUM (Open Sun Mat) Lambert Barban & Grohs Sylvester Schaffer McConnell & Simpson Lied from Milwaukee EMPRESS (wva) De Koe Troupe Hopkins & Axtell Beatrice McKenzie Co Steindell Bros Diving Nymphs 2d half Three Mori Bros Richards & West Chauncey Monroe Co Le Maire & Dawson Tierney & Sabbott GRAND O H (wva) Neluso & Hurley Millard Bros Lane Harper & Lane Johnson Travelogue Musical Conservatory Mile Modiste PRINCESS (wva) Three Millards Dawson, L & Covert Maletti Banquet Four Prevost 2d half Seibini & Grovlin Holden & Harron Park R & Francis Venetian Four Saginaw, Mich. FRANKLYN (ubo) Murry Love 3 Pierce & Burke Holter & Boggs Green Mc & Dean "Dance of Cities" 2d half Seymour & Dupree De Michel Bros Mattie Choate Co</p> | <p>Marx Bros Co Aubrey & Rich EMERY (low) 3 Loretta Hurke & Burke Carroll & Hickey Labellie Tumbomb (1 to fill) 2d half Leonard & Louie Rita Gould "Claim Agent" Willard Rose & Moon Saginaw, Wis. ORPHEUM (wva) Earl Vance Russell & Church Maestric Musical 4 Harry Gilbert Johnson Howard & L 2d half "Whose Girl Are You?" Richmond, Va. LYRIC (ubo) (Splits with Norfolk) 1st half Dunedin Duo Fittsimmons & Cam- O'Brien Havel Co Sallie Fields Arnaut Bros Rockester TEMPLE (ubo) Hanson Bros Bond & Cassen Lattie & Cecile Burns & Fulton Henshaw & Avery Homer Miles Co Nat Willis Collins & Hart Rockford, Ill. ORPHEUM (wva) Carlotia Lewis & Norton Melody Monarchs & Maid Bob Albright Hong Kong Mysteries 2d half Hoyt's Minstrels Zai Co "All for a Kiss" Wm Morrow Co Palfrey Barton & B PANTAGES (m) Mr & Mrs J Barry Cross & Josephine McRae & Clegg Free Brothers Co Solti Duo Chas F Semon Wallenstein & Freeley (One to fill) EMPRESS (low) (Open Sun Mat) Lois Casades Ward Sisters El Cleave James Grady Co Sampson & Douglas Russell's Minstrels St. Louis COLLEMBIA (orph) Franklin & Green C Gillingwater Co M Cronin Co Mack & Walker 6 Am Dancers Primrose 4 El Ray Sisters HIPPODROME (low) Davis & Matthews Hoyt & Wardell McIntosh & Maids Bernard & Harrington Fred Hillebrand Nichols Nelson Tr St. Paul, Minn. 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FRANKLYN (ubo) Murry Love 3 Pierce & Burke Holter & Boggs Green Mc & Dean "Dance of Cities" 2d half Seymour & Dupree De Michel Bros Mattie Choate Co</p> | <p>Borden & Shannon Nick's Skaters Salt Lake ORPHEUM (Open Sun Mat) Alfred Bergen Dakota & Nice Imhoff Conn & Cor Brown & Rochelle Williams & Wolfus Pierre Pelletier Co Spinette Quartet (One to fill) EMPRESS (low) Landry Bros Roubie Sims Delmore & Light B E Clive Co The Cleveland Ford's Review San Antonio MAJESTIC (ubo) (Open Sun Mat) Chas Kellogg Kirkham Sisters Empire Comedy 4 Hickey Bros Chas McGoods Co Haber & Jackson Mile Siondie PANTAGES (m) (Open Sun Mat) Imperial Opera Co Sherbourne & Mont Sheer & Herman Haley & Haley Four DeKooks San Francisco. ORPHEUM (Open Sun Mat) "Woman Proposer" Rae Eleanor Ball Mile Maryon Vadle Co Mr & Mrs D Crane Mile Collins Elinore & Williams Mercedes Mme Jomell EMPRESS (low) (Open Sun Mat) Purcell Bros Holmes & Holliston Joe Kelsey LaVier Brown & Jackson "Love in Sanitarium" PANTAGES (m) Jiu Jitsu Troupe Wright Lane Dane Simmons Ted & Andy Bradley Jules Marceau Co San Jose, Cal. VICTORY (orph) (4-5) (Same bill as at Sac- ramento this issue) Seattle EMPRESS (low) (Open Sun Mat) David Kallio Hartley & Pecan Richmond & Mann "Grey of Dawn" May Law Shank Reckless Trio Savannah, Ga. BIJOU (ubo) (Splits with Charles- ton) 1st half Julia Goulet Whittier's Boy "Motoring" Alder & Arline 5 Yocarys Serranton, Pa. POLI'S (ubo) Tate & Tolan Ethel McDonough Leanda DeCordova Homer Lind Co Bert Fitzgibbons 4 Roeders Norton & Payne Schlesinger, N. Y. PROCTOR'S Dunn & Stevens Francis & Jones Edith Mote Wilfred DuBois Abbott & Brooks Dunn Sisters 2d half "Squaring Accounts" Palace Trio Carter & Waters Silver & DuVal La Palva Holly Hollis Seattle. ORPHEUM (Open Sun Mat) Whiting & Burt Alex McFadyen "Edge of World" Hussey & Boyle Hugh Herbert Co "The Wall Between" Ernie & Ernie PANTAGES (m) Lander Stevens Co Allen's Minstrels Leona Guernsey Knapp & Cornalia Gilmore & Raminoff Cort Thomas 3 Sioux Falls, Ia. ORPHEUM (Open Sun Mat) Swor & Mack Chas Howard Co Bert Merckert Meehan's Dogs Hyman & McIntyre Harry Gilloff Dooley & Evelyn (wva) Bonnee & Balrd Les Gougette Fields Winchell & G 2d half Archer & Carr</p> | <p>Dow & Dow The Tyrrells Sioux Falls, S. D. (wva) Tom Powell's Mins South Bend, Ind. ORPHEUM (wva) Welch Mealey & M Herbert Lloyd Co Columbine & Harle- quins Al Abbott Palfrey Barton & B 2d half Jetter & Rogers Webb & Burns Princess Ka Seymour Duo The Legros Sioux Falls ORPHEUM (low) (Open Sun Mat) Volgas & Girle Schrodes & Chapelle Philippi Quartet Anderson & Burt Morrison & Allen Fleet & Jackson PANTAGES (m) (Open Sun Mat) Leo Cooper Co musical Nesses Marco Twins Howard & Mason Three Arleys Springfield, Conn. POIS (ubo) 1st half The Brightons Rene Arnold Brown, Delmore & B Wm Lytle Co Rice & Beeson Clifford & Burk Harden 2d half La Rex & LaRex The Whalens Frances Nordstrom C Arion Four Adair & Gaylord Lloyd & Britt Harden Springfield, Ill. MAJESTIC (wva) Lemaire & Dawson Weber Dolan & Fraser McCormick & Wallace Nina Morris Co La Grociosa 2d half Two Carletons Sylvester & Vance Beatrice McKensie Co Bob Hall "Neptune's Nymphs" Springfield, Mo. (wva) Billy & Edith Adams Mardo Trio 2d half Lyric Quartet Hodges & Lowell Nice & Nice Steekton, Ont. YOSEMITE (orph) (2-3) (Same bill as at Sac- ramento this issue) Syracuse. GRAND O H (ubo) Gordon & Rica Rosie Lloyd J C Nugent Co Keane & Window Glen Singers Herman Timberg Seven Romas (One to fill) PANTAGES (m) Cornell Corley Co Josephson Icelanders Emotion Evans & Sister 3 Guys Terre Haute, Ind. VARIETIES (ubo) 1st half "Young America" Master Gabriel Frosin Emerson & Baldwin Rale & Goe Fenner & Tallman VARIETIES (wva) (Splits with Evans- ville) 1st half Gordon & hangaroo Rives & Harrison "Love in Suburbs" "Young America" (One to fill) Stedede, O. KEITH'S (ubo) French Girls Frank Markley Ray & Hilliard Jas K McCurdy Co Dooley & Rugel Cowboy Minstrels Lew Dockstader Trevis's Dogs Sioux Falls, Ia. SHEA'S (ubo) Willia Holt Wakefield Mr & Mrs J McGrevey Brandon Hurst Co Mayo & Daly Hyman & McIntyre The Gladiators Walter Milton Co YOUNG ST (low) Dancing Kennedys Hurke & Harris Viola Duval Fanton's Athletes (Four to fill)</p> | <p>Troy, N. Y. PROCTOR'S Lilla Sabina Weber & Elliott "Jintown Junction" Silver & DuVal "The Old & New" Leonard Kane Ramey & McCusker Grace Camp 2d half Niblo's Birds Augusta Glose "Her First Case" Dustie Stetson James & Walton Fred Griffith Abbott & Brooks Dunn Sisters Union Mill, N. J. HUDSON (ubo) Marlow Walton & Rutland "Manicure & Maid" Annie Kent "Lonely Lassie" Van Haven Shreck & Percival (One to fill) Washington, D. C. LOWE'S Juggling DeLisle Stuart Black Co Crawford & Broderick "Ye Old Halloween" Tom Mahoney Ergotti's Lilliputians PANTAGES (m) "War of Tongue" Bertie Fowler Golden Troupe Dunlap & Virdin Gordon Bros Washington, D. C. PANTAGES (m) "The Wrong Bird" "Justice of Peace" Neyvis & Erwou Argo Cummin & Scabam Washington Kallias (ubo) The Berrens "Song Revue" Frank Fogarty Dupree & Dupree Catherine Calvert Co Lew & mot Hastings M. Mauch & Casapelle Waterbury, Conn. POLI'S (ubo) 1st half Gerard & West Block Hume & T Jonney & Webb Clauhaus & Scarlet Spissell B & Mack 2d half Juggling Burks Hayes & Thatcher Albert Perry Co Schooler & Dickinson Rowls & Von Kaufman mang & snayer Waterloo, Ia. MAJESTIC (wva) Beeman & Anderson Duncan & Holt Russell & Calhoun Lewis & Kessler Roy Royal Rasefoot 2d half Geo Dixon Bernard Singers Four Seasons Kennedy & Hollis Frear Baggett & F Watertown, S. D. (wva) King & Brown Le Roy & Cahill 2d half Duke & Alden Kimball & Kenneth POLI'S (ubo) 1st half Les Kellors Zinka Panna Stuart & Donahue "School Playgrounds" William Sisto Arthur Huston Co 2d half Alfred Farrell Stoddard & Hynes Gordon Eldred Co Bowman Bros Bartom & Clark Rayno's Dogs Winnipeg PANTAGES (m) Bothwell Browne Co Rose Marston Co Archib Nicholson Co Jimmie Green Grace Ladell Co STRAND (wva) World's Premier C Margaret Braun & Sis Dotson & Gordon Gormley & Caffrey Worcester, Mass. POLI'S (ubo) 1st half Juggling Burks Hayes & Thatcher Albert Perry Co Arion Four Rawls & Von Kaufman Wang & Snyder 2d half Mr Quick Gerard & West Rhoda & Crampton Edna Luby Co Claudius & Scarlet Spissell B & Mack</p> |
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STARTLING DEVELOPMENTS EXPECTED IN FEATURE CIRCLES

Continued Reports Regarding Newly Formed Equitable Film Corporation Indicate Big Underlying Object Behind Nominal Purpose to Circulate Features—Another Important Equitable Connection Rumored.

Startling developments to the feature film industry will be the result of the recently formed Equitable Film Corporation, according to reports in the trade this week. Verification of the many rumors could not be secured.

The most important was to connect the name of an ultra-important figure in the picture business with those prominent men already concerned in the Equitable concern. In addition to Pat Casey, Dwight MacDonald and William E. Gilmore, it is reported the Equitable's staff will have within a few days another person added to it who will impress upon the feature field the scope intended by the newly formed corporation.

The ostensible object of the Equitable, to circulate feature films through a service supply, such as the other service corporations are doing, will be but one of the activities of this new company, if reports are true.

The temporary offices of the Equitable have been established on the same floor in the Putnam Building, where Pat Casey has his suite.

Several feature film makers were reported in negotiation with the Equitable during the week, while applications from others were said to have been made.

CLOSES 33 THEATRES.

Philadelphia, Jan. 27.

Because they failed to obtain licenses for 1915 on time, 33 picture theatres, including some of the largest in the city, were closed by the police last night.

From six to eight last evening the phone of the office of the superintendent of police was kept busy by managers who cursed, coaxed and pleaded to be allowed to keep open. They were told the order for the closing of theatres was final.

Early in the month Director Porter was informed a number of managers had failed to take out licenses for the new year. He made known to all picture theatres through the police they would be given until Jan. 25 to procure licenses, after which they would be shut.

Fire Marshal Elliott yesterday informed Supt. Robinson all but 33 managers had obtained licenses. Shortly after five o'clock a uniformed policeman called on the manager of each and compelled him to close the place.

It was said at police headquarters last night that if managers will pay their license fee today they will be permitted to open. The theatres closed were Olympia (Broad and Kenilworth); Caricola (729 Christian); Messina Hall (705 Christian); Forest (913 Girard

Ave.); Walton (733 East Cheltenham Ave.); Belvidere (8329 Germantown Ave.); Hicks' Amusement Co. (2640 Kensington Ave.); Ideal (1905 Columbia Ave.); Clearfield (Belgrade and Clearfield); Owen's (2848 Belgrade; Alona (Kensington Ave. and Ontario); Crystal Palace (1706 South 7th); Marconi (1218 South 8th); Ridge (25th and Ridge); Glenn (5th and Glenwood); Hoffman House (3501 North 5th); Bell (2905 North 5th); York Palace (2627 West York); Regis (1526 West Cumberland); Washington Palace (24th and Brown); Jumbo (Front and Girard); Sew Hippodrome (Salmon and Lehigh); Baltimore (5026 Baltimore); Lincoln (49th and Yocum); Woodland (1409 South 49th); Electric (8th and Washington); Lincoln (905 South 5th); Alcazar (1615 McKean); Cozy (2410 South Broad); Southern (1406 South Broad); Luzerne (4008 York road); Somerset (26th and Somerset); Columbia (2709 Columbia).

WOMAN OPERATOR.

Cincinnati, Jan. 27.

Mrs. Mary Anspacher, of 1219 East Third street, is Cincinnati's first woman picture operator. She took the civil service examination and was granted a license. She is a suffragist.

"For a rainy day," she explained. "My husband is a printer, but he may get sick." Mrs. Anspacher is working at night in a local theatre, doing her household duties in daytime.

INSURANCE RATES.

Conferences were held last week and this relative to the adoption of a code that will prove satisfactory to the manufacturers of film, the film exchanges, the Board of Insurance Underwriters and the Fire Department.

Hertofore the exchanges have been able to conform with fire department regulations only to have the Underwriters come along and proclaim violations that forced up insurance rates to an almost prohibitive price. In some cases the increase was wholly prohibitive.

The proposed code will avoid these measures and provide for vaults that will meet the demands of everybody. The Underwriters think the small vaults are safe, but the exchange men think differently.

LEADING MEN IN PICTURE.

In the forthcoming film production of "Hearts in Exile," in which Clara Kimball Young is to be starred, the actress will be supported by four leading men who have won distinction in the legitimate. They are Paul Fleming, who has been Fritz Scheff's leading man, Montague Love, Paul McAllister and Vernon Steele.

ALCO POSTPONES.

The settlement of 40 per cent on the dollar of its liabilities, proposed by the Alco, in case of acceptance, for Jan. 25, has been postponed.

Monday the Creditors' Committee of the company sent out a statement to the effect it was expected a settlement on the percentage basis would be arranged for by Thursday of this week.

The Alco, if the 40 per cent. arrangement goes through, will be reorganized according to report. It has not been determined whether the Alco name is to be retained. The plan to have the Alco exchanges take over the operation of the parent company is said to meet with the approval of those most vitally interested in the successful outcome.

According to its letterheads the Alco has remaining as manufacturers, the All Star, Popular Plays and Players, and Life Photo Film Corporation.

PARAMOUNT AND PICKFORD.

The Paramount Pictures Corporation issued the following statement Tuesday:

New York, Jan. 24, 1915.

CIRCULAR LETTER 27.

To Our Exhibitors:
Owing to the enormous salary which it has been necessary to pay Mary Pickford in order to secure her services, the Famous Players Film Company has found it necessary to first release pictures in which she appears (as well as "The Eternal City") through big city theatres at a minimum admission price of 25 cents, ranging up to 50 cents.

Paramount Pictures Corporation, however, has arranged to secure these pictures for Paramount Program (as well as "The Eternal City") after they have played in the largest cities, so that our exhibitors will not be deprived of the Mary Pickford pictures, and besides, the pictures will come to them with a much greater drawing power than if released originally through a Paramount Program.

The reason for this is obvious: a Mary Pickford, or other picture, which has been run only in the large cities at a minimum admission of 25 cents, possesses a value and prestige not possible to accrue to any picture released through the regular program.

The reason for this is equally plain, as few pictures possess the drawing power to permit of their being exhibited only in the big theatres. This you will readily realize.

By this arrangement you will also understand that this change in releasing the Mary Pickford pictures will in no wise detract from the value of Paramount Program; on the other hand, it will enhance the value of the Program, because as your patrons will know they are to have these pictures later on they will look forward eagerly to their coming, and the fact that the pictures have been exhibited in an exclusive and high-priced manner will doubly enhance their value.

Assuring you that Paramount Program will continue in its present high standard of quality and that the Paramount efficiency plan will continue in its effective co-operation, we remain,

PARAMOUNT PICTURES CORP.,
(Signed) Wm. W. Hodgkinson,
President.

GRIFFITH HERE.

D. W. Griffith, considered the highest paid picture director in the United States, is still in New York. He is here on a double mission, making sure that the latest Griffith feature, "The Clansman," gets under way and looking up some of his old acquaintances.

Griffith has been West for more than a year and has earned a rest. He makes emphatic denial of the numerous reports that he was quitting the Mutual and has plans laid for at least a year of Griffith features for the Majestic-Reliance brands.

He took 120,000 feet for "The Clansman," making 14 reels. This, of course, will be chopped down to five or six reels.

It is very likely that road outfits of "The Clansman" will be organized by the Mutual. Griffith used many thousands of supers in the big scenes.

PHILLY'S NEW REGULATIONS.

Philadelphia, Jan. 27.

New regulations for the prevention of fire and panic and the safe operation of picture theatres have been announced by Director of Public Safety Porter after a conference with Fire Marshal George W. Elliott. The rules will require extensive alterations in some picture houses and it is announced that licenses in every case will be held up until the regulations are complied with. The regulations are as follows:

All exit doors must be equipped with approved panic bolts. Slide bolts and floor bolts will not be permitted. The word "exit" in letters eight inches high must be over each exit door in addition to a red light.

No permanent rail will be permitted running parallel with the side walls of the house, with the exception of one to relieve congestion where patrons enter. A few patrons will be allowed to stand in the lobby space immediately at the rear of the seats in a designated portion equal to one-fourth of the distance from the last row to chairs to the front or entrance wall. This space is to be clearly marked and no standing will be permitted beyond this limit. A brass rail, as now used in some houses, will not be permitted for this purpose.

A passage four feet wide to the rear of the seats may be maintained by a brass rail where there are no side exits. The entire length of the aisles must be kept clear at all times.

No alterations of any kind, including changes of seats, doors, machine booths or equipment may be made without application and approval by the fire marshal's office.

Various towns through the State have adopted similar regulations, especially as they concern overcrowding. At Shenandoah, Pa., the exhibitors have been warned that no tickets must be sold after the seats are filled under penalty of arrest and prosecution.

SENNETT'S COMEDY CO.

Mack Sennett is reported as coming East the latter part of February to enjoy a brief vacation here and to transact some important business in connection with the new big comedy feature company he's understood to have formed with Ad. Kessel and C. O. Bauman, who are now on a tour of the Kay Bee, Broncho, Domino and Keystone plants on the Coast.

Starting March 1 the Sennett will likely have the next big comic on the way.

PERMISSION FOR "AUDREY."

Judge Augustus Hand of the U. S. District Court has given Irving Dittenhoffer, receiver for Lieber & Co., permission to enter into a contract with the Famous Players Co., whereby the latter is to produce Harriet Ford's dramatization of the novel "Audrey" as a feature.

Mary Johnson, the author, the Liebbers and the playwright are to share equally in a 7½ per cent. royalty.

BUYING FEATURES OUTRIGHT LATEST U. B. O. F. F. CO. PLANS

United's Picture Department Makes Deal for "Springtime" and "Reaping the Whirlwind"—Will Book Them Exclusively and Independently—Some New Booking Affiliations Promised.

The United Booking Office Feature Film Co. has shied its castor into the feature film ring by taking over this week several big pictures which it will book exclusively for the United States and Canada.

Both purchases were for "life" of the features, namely "Springtime" from the Life Photo Film Corporation, with Florence Nash featured in the former Taliaferro role, and "Reaping the Whirlwind" (five parts) which the Balboa Co. made on the Pacific Coast.

The price of "Springtime" was \$20,000 and between \$17,000 and \$20,000 was paid for the Balboa film.

The United via Tony Duffy and Joe Daly will book or play these features in any theatre which concludes proper negotiations. Their outright purchase does not necessarily mean that they will go through U. B. O. houses but that the U. B. O. picture heads realize that they are valuable film booking assets.

The United F. F. Co. will go right after other features and may put through several important deals before spring is here.

NEW YORK'S PROGRAM.

The New York theatre, which opened Monday under Marcus Loew management as a straight picture house, is using a first run daily release program.

The Loew Broadway houses using a straight picture show are the Herald Square and Circle. Both use five reels of the G. F. first run. The New York is showing the remainder of the pictures turned out by the G. F., together with selected Independent reels.

The New York did business Monday night and continued it Tuesday and Wednesday. No line on the cash receipts could be obtained, however. Plenty of paper had been distributed for the opening. The front of the New York has been brilliantly lighted, and the entrance improved.

The Broadway, where business seemed to pick up during the period the New York was closed, had a much lighter matinee Monday than the week before. The Broadway has reduced its admission scale to 10-25. It plays pop vaudeville. Next week it will have in addition the "Three Weeks" feature and four single daily releases.

Wednesday the New York showed the same five reels of the General Film Co. releases as shown at the Circle and Herald Square. The Loew people have an agreement with the G. F. to take five reels of its first run daily. The New York opened with the remainder of the first run pictures of the General

not included in the programs of the other two houses. It is understood that the General wanted to charge the Loew office first run prices for its entire program and not according to the number of reels furnished.

"HYPOCRITES" DRAWING.

The Bosworth four-reel feature "Hypocrites," probably the most daring moving picture ever placed on public exhibition, is drawing business at the Longacre where it opened the middle of last week.

The feature received commendation in the New York dailies, which touched upon its salient points. At the \$1 scale charged, the picture drew \$800 Sunday.

According to indications Wednesday the gross for this week will be around \$4,500.

To fill out the show another feature is exhibited in conjunction.

Considerable publicity has been gained for the "Hypocrites" film through the activity of Harry Reichensbach, who is doing special exploitation for it.

ROLFE LEAVES ALCO.

The B. A. Rolfe picture concern left the Alco corporation last week, signing with the new Equitable film company for the future circulation of the Rolfe features.

"ALICE" ROAD SHOWS.

The Nonpareil Film Co. has decided to send on tour several road outfits of its "Alice in Wonderland."

Stuart Lithgow left Monday to get the first company under way at Poughkeepsie this week.

Another company, Sam Cunningham, manager, and Joe Lane, ahead, opens with "Alice" in South Bethlehem, Pa., Feb. 8.

LONDON MAN HERE.

Sydney M. Baber, the London representative of the Lasky Co., arrived in New York Saturday. He will leave for California to make a visit to the Lasky Coast Studios.

PICTURE MEN TRAVELLING.

Adolph Zukor, of the Famous Players, and Samuel Goldfish, of the Lasky picture film, are going to the Coast. They expect to remain away about a month.

Mr. Zukor will leave New York Monday. Mr. Goldfish expects to start Saturday, both meeting in Chicago, and continuing together.

The trip is supposed to be one of inspection, the respective firms having several picture companies on the Coast.

U. PUTTING SOMETHING OVER?

The exchanges of the Universal are due for some severe criticism from some of its exhibitors this week by giving theatres paying for first-run pictures the same reels shown almost in the same locality the day before.

The Savoy, on 34th street, has been playing the first-run pictures of the Universal for a long time. This week the New York opened with straight daily releases and the Universal supplied part of the program which called for a first-run show. Tuesday the New York displayed three pictures of the Universal called "Alias Mr. Smith," "Eddie Took a Bath" and "A Mile a Minute Ride." These same pictures were sent to the Savoy Wednesday morning as "first run."

FILM INJUNCTION GRANTED.

Philadelphia, Jan. 27.

Claiming that its contract had been violated, the Belmont Amusement Co., operating the Belmont theatre, pictures, in West Philadelphia, obtained from Judge Patterson in the Common Pleas Court Saturday an injunction restraining the Locust theatre, in the same section, from exhibiting the five reel film "Samson."

The Belmont company claimed a contract with the Box Office Attractions Co. gave it the privilege to show the picture Monday, Tuesday and Wednesday of this week and that the Box Office people had agreed not to lease the film to any other house in West Philadelphia before shown at the Belmont. It was alleged that notwithstanding the alleged prior agreement the film was leased to the Locust for exhibition Saturday. When granted the injunction the Belmont people were required to enter \$1,000 security, pending the final disposition.

In another case of a somewhat similar nature Judge Knowles of the Municipal Court refused to grant an injunction which was requested to restrain the Locust theatre from showing "The Girl I Left Behind Me" (picture).

KENNEDY BACK ON COAST.

A. M. Kennedy, general manager of productions for the Kriterion Service, left last week for Santa Barbara, Cal., where a number of the companies producing for the Kriterion are located. While in New York Mr. Kennedy secured the services of a number of film artists for the coast companies.

Among those who accompanied the chief director west were Jack Byrne, scenario and film editor; H. C. Matthews, who will direct for the C-K Film Manufacturing Co.; L. B. Carleton who will direct for the Alhambra Motion Picture Company; Miss Elsie Albert, Baby Early, Victor Schaurick, R. D. Clifton, Anna Brown, E. J. Peil, Master Edward Reil and Betty Harte.

On his arrival at the coast Mr. Kennedy will make a tour of the producing companies of the Kriterion which are located in Santa Barbara, Los Angeles and Pasadena.

Valli Valli in "The Highroad."

The B. A. Rolfe Photoplay Corporation has placed Valli Valli under contract. "The Highroad" will be the picture in which she will appear.

COAST PICTURE NEWS.

By GUY E. PRICE.

Jess Dandy, George Collins and Paul Cooley are said to be back of a new picture company to be organized for the purpose of filming the two California expositions.

Margaret Turnbull is now assisting Cecil De Mille in writing scenarios for the Lasky.

Charley Chaplin has returned and will do his work at Niles, Cal., instead of at the Chicago studios.

Winifred Brown is being acclaimed as the best horsewoman in the Coast movies. She is one of Dustin Farnum's best players.

Rita Jollivet and Anita King are now leading women with Lasky.

Ina Claire is reputed coming to the Coast for pictures.

The Crown City Film Co. has begun operations at Pasadena. Bruce Mitchell and Donald McDonald are directing. The films will be released through the Kriterion.

Prosperity Note: Ann Little has an automobile.

Frank Montgomery is now managing director of the Liberty Film Co. at San Mateo, Cal. Ed. Le Saint writes scenarios as well as directs for Selig.

The following players with the Ince companies at Inceville, Cal., will take part in a vaudeville performance at Venice Jan. 30: J. Barney Sherry, Louis Morrison, J. Frank Burke, Rhea Mitchell, Reginald Barker, Jack Nelson, Harvey Clarke, Edward Brennan and Elizabeth De Witt.

Shorty Hamilton is back at the N. Y. Motion Picture Co.'s ranch after several weeks at San Diego.

Mary Pickford was crowned "queen of the movies" at the Los Angeles Exhibitors' ball a few nights ago.

Several dozen picture stars attended Bert Levey's "jinks" in Los Angeles Jan. 20.

D. F. Whitcomb has been engaged as scenario editor by the Liberty.

Dustin Farnum expects to leave for the east the latter part of the month.

Clark Stockdale, Virginia Ames, Marguerite Clayton and True Boardman are now members of the Liberty forces.

REELS GOING THREE WAYS.

The small picture theatre recently sinking deeper into oblivion has now taken a new lease of life, caused by the clubbing together of the managers of these small places. The custom of doubling with features has long been practiced, each house manager paying half the cost of a picture, and half of what they are forced to pay a boy to carry the reels from one house to the other.

The newest thing among exhibitors is to play the same pictures in three houses in the neighborhood. It divides the cost in three. Daily releases as well as features are included.

The three-house thing has been going on in the neighborhood districts in every borough that has picture theatres close together. It has been running smoothly for some time, but it is said the exchange people will refuse to supply pictures to be used in more than one house. The exhibitors reply they can "beat" this by adding a few more reels to their programs and having a certain number of reels allotted to each house.

U. CALLS IN ROAD SHOWS.

The Universal in putting out "Damon and Pythias" for a road clean-up, failed to break. Four road outfits were out and the men in charge were members in good standing in the Knights of Pythias whose main duty was to exploit the feature before the K. of P. lodges, etc.

The tour as a whole proved such a fivver the U. heads called in each picture show.

FILM FLASHES

Elsie Janis has returned to New York after spending three months at the Bosworth studio in Los Angeles, where she has appeared in four pictures.

Catherine Carr, chief scenario editor of the Kinetophone Corporation, left last week for three weeks in Bermuda.

Ethel Vardon of the southern "Peg" was married recently to Charles Coleman, of the Famous Players.

The Cretania Film Creating Co. of San Francisco has added another office to its suite, preparatory to placing some of its novelties before the exhibitors. The first feature to be exploited will be a six-reeler of the European war now being brought over.

Tom Moore, Marguerite Courtot and a company of 12 are at Nyack, N. Y., making a two-reel drama entitled "The Black Ring."

Jack Byrne, a former Eclair director, has joined the Kriterion as scenario editor and left Wednesday for Santa Barbara, Cal.

Fred O'Neill, formerly at the Lyceum theatre, has been appointed studio manager at the Victor. Fred is a hustler and will be a valuable acquisition to the Victor forces.

Ben Wilson and a company left for Ft. Montgomery, N. Y., this week. They will make an extended stay in that vicinity, producing several snow pictures while there. Among these will be a drama written by Mr. Easton, the director, in which two Eskimo dogs, that made the trip to the North Pole with Com. Peary, will be featured.

Frank Kugler, chief cameraman at the Box Office Attractions, has invented a new static attachment for his camera, which he has sent to Washington for patent. All of the cameramen that have inspected it declare "It's a bear." The arrangement does away with the fear of static in cold weather.

The Phoenix Films Corporation, recently incorporated with capital of \$1,500,000, have taken over Rocky Glen, a summer resort near Scranton, Pa., for the purposes of film production. It is said that the Crystal Palace, a building covering half an acre, with 35,000 ft. of floor space, will be used as the studios. The Kinwood Peters formerly of the Pathe forces is vice-president and general manager of the company, whose organizers are mostly prominent California picture men.

At the Screen Club Earl Fox is backed by the boys as about the best dancer ever.

About the best tenor voice in pictures belongs to Glenn White, formerly in musical comedy.

Harry Ennis is recovering from a severe illness.

George Carlton, director, is no longer attached to the Box Office Attractions' staff.

Herbert Brenon is doing the Nance O'Neill feature, "Kreutzer Sonata," over in New Jersey.

William Farnum has left for Augusta, Ga., where he and the William Fox company will engage in the picture making of "The Nigger." Edgar Lewis will direct.

Florence Tempest is slated for a picture debut in March.

Theda Bara, who played the Vampire in "A Fool There Was" feature, has been made a permanent member of the William Fox stock company.

Claire Whitney is taking a rest at present.

The World Film Corporation will probably have one-reel comedies and short timed dramatic subjects before spring. The World has the Bert Lyette on their shelves and these short mirth-provoking films are but the forerunners of others to follow.

The Fred Mace Co. has finished the making of "What Happened to Jones."

A company headed by Howard Estabrook and Barbara Tennant has gone to Florida where they will remain until two new features, "Miles" and "The Butterfly" have been made.

Work has started on the Famous Players "When We Were Twenty-One" production, with Hugh Ford directing and William Elliott playing the Nat Goodwin role. John Heffron is putting the finishing touches to "A Bachelor's Baby" in which John Emerson is starred.

When "Wild Olive" (Moresco-Bosworth) is produced Peggy O'Neill will be featured. In the "Society Pilot" feature, Lenore Ulrich will be the star.

Frank Minor now on the road with Rowland Clifford's "September Morn," is to appear in comedy films for the American as soon as his show season ends.

The next Dorothy Gish picture will be "An Old Fashioned Girl."

In "Jack Chanty" Max Figman will direct and play the lead.

Teddy Sampson, now on the Coast in Reliance pictures, in private life is Mrs. Ford Sterling.

Work has been resumed on the Beale Barriscale feature (five parts), "The Cup of Life," as the picture was delayed for awhile owing to illness in the directing camp and the ruination of Miss Barriscale's wardrobe when a storm blew the roof off of her dressing room.

Cariyle Blackwell is expected to reach New York within the near future.

Margie L. Farrell, acting in pictures on the Coast, recently secured a divorce from her husband, William S. Farnell, a well-known western railroad man.

The next release of the California Corporation set for three weeks hence is to be the picture version of the Bret Hart novel "Lily of Poverty Flat," with Beatrice Michelena in the leading role. The picture to follow is "Salvation Nell."

Peggy Burke has been advanced at the Than-houser to playing leads. Miss Burke has been with the Than-houser company for some time and her work frequently caused favorable comment. Recently Mignon Anderson, who was playing leads with the company, was stricken by an attack of appendicitis and Miss Burke was selected by Carroll Fleming to step into the vacancy. Her first appearance as a leading lady will be in the melodramatic comedy, "A Cure for Jealousy."

Della Whitten, formerly in vaudeville, has joined Than-houser.

Adele Blood will try out for the camera at the Solax Studio this week.

The Regent, pictures, has opened in Harrisburg, Pa. (408 Market St.), with a capacity of 1,024. It is the old Star theatre, remodeled. P. Magaro, owner and manager.

William J. Gane has organized The Big 4 Film Exchange in Philadelphia.

A picture house in Ft. Worth, Tex., has a sign reading: "If you spit on the floor at home, do it here. We want you to feel at home."

Will Archie will make his screen appearance shortly in "The Fairy and the Wolf," a fantasy by Marie Hubert, produced under the management of the (Gustave) Frohman Amusement Corporation. In the supporting cast are Percy Helton, Robert Fisher, Hubert Wilkie, June Mathis, Mary Miles Minter.

Arthur Ashley of the Screen Club occupied a box at the Actors' Fund Benefit which he won at a raffle held at the club. The raffle added \$50.50 to the fund.

David Keen will make his headquarters in Philadelphia and give his undivided attention to the interests of the Kriterion service in that city and vicinity. His offices will be at 1305 Vine street.

Director Bruce Mitchell of the Crown City Film Company has been at Pine Crest, in the California Mountains, taking snow scenes for the past two weeks.

It was announced last week "Salvation Nell" would be produced by the World. The pictures will be produced by the California.

Four of the forthcoming releases of the Santa Barbara brand of comedies through the Kriterion, which have been directed by Bruce Mitchell, are of the "Billy" series. They are

entitled "Billy's Strategy," "Billy Makes a Scoop," "Billy's Waterloo," and "Billy's Rescues." Harry Fisher, Jr., son of the veteran comedian, is the original creator of Billy. Sidney DeGray, director of the Alhambra brand of comedies, released through the Kriterion, has completed "The Painted Anarchist," "Syd's Love Affair," "Syd as a Detective" and "Syd the Masquer." Mr. DeGray plays the lead in these pictures, with Miss Marty Martin as his principal support.

The "New Wizard of Oz," a film version of the kid story by the name, will be released shortly by the Alliance.

The Ramo is producing single and double reeled pictures instead of features.

Reginald Wright Kaufman, author of "The House of Bondage," has been given a contract by the Humanology Film Producing Co., of Medford, Mass., to write for the screen.

The Screen Club now numbers over 500 members.

In "The Girl Who Could Not Go Wrong" chorus girl film, which Joseph D. Gregory directed, Pauline Bush will play the Girl.

Edna Malson is now doing leads with the Big U company, having left Powers.

Robert Warwick and Alice Brady have the leads in "After Dark," a feature meller which Frank Crane will direct.

Louise Vale and Franklin Ritchie are handling leads with the Biograph.

Harry E. Humphrey is the travelogue man with the Captain J. Campbell Beasley South American pictures at the Maxine Elliott theatre.

COMEDIES BY STARS.

There has been a new corporation formed for the manufacture of one reel comedies. The title of the films is to be The World Comedy Stars. The one-reelers are each to contain a star from the musical comedy or legitimate stage.

Already the company has Jefferson De Angelis, Lew Fields, Kathryn Osterman and Ray Cox under contract.

Edward Laurence is to direct the pictures with William Jefferson as his assistant.

NEW CORPORATIONS.

Springfield, Ill., Jan. 27.

The following corporations were licensed here.

Sherman Kelly Steak Co., Harvard, Ill. Capital \$4,500. Theatrical, Sherman L. Kelly, Robert S. Kelly, Harry B. Sherman.

"The Academy," Waukegan, Amusement. Capital \$25,000. Benjamin Parmelee, Alva L. Rogers, Walter S. Spoor.

Ashtland Photo Play Co., Chicago. Capital \$2,400. Amusement, J. C. Rodrick, Barney Balaban, Richard P. Poulton.

Gargoyles Theatre Co., Chicago. Capital \$10,000. Amusement, A. J. Deutschman, G. D. Langley, F. D. Fulton.

Mutual School of Motion Picture Acting, Chicago, capital \$2,500. George H. Miller, S. Minot Jones, Alfred W. Craven.

Theatricals Producing Co., Chicago, capital \$5,000. John W. Ellis, Harry A. Lewis, L. M. Schneider.

Albany, N. Y., Jan. 27.

Houston Holding Co., New York City. Capital, \$10,000. Pictures, Harris J. Sprong, Nettie Freider, Samuel Sprong.

Cohn-Cabane, Inc., New York City. Theatricals. Capital, \$20,000. Harris K. Cabane, I. V. Cohn, S. H. Grismom.

Philrose Amusement Co., Brooklyn. Capital, \$1,000. Vaudeville and pictures. Jennie Rosenzohn, Eva Rosenzohn, Philip Rosenzohn.

Helen Theatre Co., New York. Capital, \$5,000. Operatic and music hall. Max H. Sage, Eugene R. Lee, Solomon Goodman.

Catherine Russell Blecker, New York City. Capital, \$2,500. Films and machines. Catherine R. Blecker, Catheline B. Gibbons.

Lyrio Amusement Co., Utica. Pictures. Capital, \$8,000. Frank Centolillo, Frank Pepe, John Agello.

IN FAVOR OF "SUNDAYS."

Birmingham, Ala., Jan. 27.

The Sunday picture fight reached the state legislature this week and the "antis" received a severe blow when the senate committee reported adversely on a bill putting the ban on the films Sunday, as well as on Sunday baseball and golf.

RELEASED NEXT WEEK (Feb. 1 to Feb. 6, inc.)

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ:

| GENERAL | UNIVERSAL | MUTUAL | UNITED | UNITED |
|--------------------|---------------------|--------------------|---------------------|---------------------|
| Vitagraph V | Imp I | American A | Gaumont Gau | Magnet Mag |
| Biograph B | Bison B101 | Keystone Key | Tams Tams | Miller Bros 101 |
| Kalem K | Nestor N | Reliance Rel | Gauntier Gan | M B |
| Lubin L | Powers P | Majestic Maj | Superba Sup | Premier Prem |
| Pathe Pthe | Eclair Eclair | Than-houser T | Empress Emp | Beacon Ben |
| Selig S | Rex Rx | Kay-Bee K B | St. Louis St L | Jupiter Jup |
| Essanay S-A | Frontier Frnt | Domino Dom | Minut M N | Burstein Bur |
| Kleine Kl | Victor Vic | Mutual M | United States U S | |
| Melies Mel | Gold Seal G S | Princesses Pr | Lariat Lar | Paragon Par |
| Ambrosio Amb | Joker J | Komic K | Humanology H | Santa Barbara S B |
| Columbus Col | Universal Ike U | Beauty Be | Luna Luna | Alhambra Al |
| Mina Mi | Sterling Ster | Apollo Apo | Grandin Grand | Thistle Thse |
| | Big U B U | Royal R | Ramo Ramo | Monty Mt |
| | L. K. O. L K O | Hepworth H | Feature Idea F I | Funchinello Fp |
| | | | Starlight Star | Trump Trp |
| | | | Regent Reg | Pyramid Pyrd |
| | | | Juno Juno | Nolego Nol |
| | | | Mars Mars | Nayajo Nay |
| | | | | C K C K |

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

FEBRUARY 1—MONDAY.

MUTUAL—The Law of the Wilds, 2-reel dr, A; Keystone title not announced; At the Bottom of Things, dr, Rel.

GENERAL—Fate's Protecting Arm, dr, B; The New Teacher, com, S-A; Found, A Flesh Reducer, com, E; The Swindler, 2-reel dr, K; Pathy on a Trolley Car (6th episode of Krazy Kolyer Series), com, L; Pathe's Daily News, No. 9, Pthe; The Vision of the Shepherd, 2-reel dr, and Hearst-Selig News Pictorial, No. 9, S; Cahman Kate, com, V.

UNIVERSAL—The Story the Silk Hats Told, dr, I; The Blank Note, com, J; Cards Never Lie, 2-reel dr, Vic.

KRITERION—Five Hundred Dollars Reward, dr, Par; Percy Made Good, com, S B; The Intercepted Gift, dr, Al.

UNITED—No release this date.

FEBRUARY 2—TUESDAY.

MUTUAL—In the Jury Room, 2-reel dr, T; An Old Fashioned Girl, dr, Maj; Which Would You Rather Be?, com-dr, Be.

GENERAL—Three Hats, 2-reel com, B; The Creed of the Clan, dr, S-A; Olive and the Heirloom (11th episode of "Olive Opportunities" series), dr, E; The Insurance Nightmare, com, K; The Belated Honeymoon, com, L; Forked Trails, w-dr, S; How Cissy Made Good, 3-reel com, V.

UNIVERSAL—Seven and Seventy, dr, B U; The Girl of the Secret Service, 2-reel dr, G S; All Over the Biscuits, com, V.

KRITERION—The Boob's Elopement, com, Thee; The Taint, dr, S B.

UNITED—I'm Crazy to be Married, com, Star.

FEBRUARY 3—WEDNESDAY.

MUTUAL—Imitations, dr, A; Shorty's Adventures in the City, 2-reel dr, Br; The Beast Within, dr, Rel.

GENERAL—The Fable of "Elvira and Farina and the Meal Ticket," com, S-A; Seen from the Gallery, and A Thorn Among Roses, split-reel com, E; The Apartment House Mystery (2d of "The Girl Detective" series), 2-reel dr, K; A Night's Adventure, 2-reel dr, L; Pathe's Daily News, No. 10, Pthe; Just Like a Woman, dr, S; The Combination, com, V.

UNIVERSAL—The Butcher's Bride, com, L K-O; The Lure of the West, 2-reel dr, Eclair; Universal Animated Weekly, No. 152, U.

KRITERION—Capturing Stella, com, C K; The Wilful Son, dr, Mt.

UNITED—The Strength of the Weak, dr, Prem.

FEBRUARY 4—THURSDAY.

MUTUAL—A Modern Noble, 2-reel dr, Dom; Keystone title not announced; Mutual Weekly, No. 5, M.

GENERAL—The Borrowed Necktie, dr, B; Sophie's Homecoming, com, S-A; The Regeneration Love, 3-reel dr, L; Hearst-Selig News Pictorial, No. 10, S; The Understudy; or Behind the Scenes, dr, V; In the Palmy Days, com, Mi.

UNIVERSAL—Her Bargain, 2-reel dr, B U; The Girl and the Spy, dr, Rx; Love and Dough, com, Star.

KRITERION—A Man for 'A' That, com, Pch; A Wait of the Woods, dr, Trp.

UNITED—With Daddy's Aid, and Ye Gosh! What a Cast, split-reel com, Luna.

FEBRUARY 5—FRIDAY.

MUTUAL—College Days, 2-reel dr, K B; The Double Deception, com-dr, Maj; Nell's Strategy, dr, Fr.

GENERAL—He Doesn't Pay, dr, B; The Hickville Tragedy Troupe, com, K; The Nameless Fear, dr, L; Cats, com, S; The Green Cat, com, V; Oh, Where is My Wandering Boy Tonight, 2-reel dr, E; Third Hand High, 2-reel dr, S-A.

UNIVERSAL—The Awaited Hour, 2-reel melo-dr, I; Lizzie's Dixie Career, com, N; The Brink, dr, V.

KRITERION—A Wonderful Lamp, com, Pyrd; Cotton Industry, educ, Nol.

UNITED—Double Deception, com, Gau.

FEBRUARY 6—SATURDAY.

MUTUAL—Heart Beats, 2-reel dr, Rel; Keystone title not announced; The Star Boarder, com, R.

GENERAL—Winning the Old Man Over, and The Club Pest, split-reel com, B; The Escape on the Fast Freight, dr (an episode of the "Hazards of Helen" series), K; The Furnace Man, com, L; The Leopard's Lair, dr, S; For Another's Crime, 2-reel dr, V; The Stone Heart, dr, E; Broncho Billy's Greaser Deputy, dr, V.

UNIVERSAL—He Cured His Gout, com, and The Sierras from the Base to the Summit, scenic, split-reel, J; Ridgeway of Montana, 3-reel dr, B101.

KRITERION—Thoughts of To-night, dr; Nav; Frank's Nightmare, com, Al.

UNITED—Love and Skates, com, Ven.

THE GOOSE GIRL.

Gretchen, the Goose Girl... Marguerite Clark
King Frederick... Monroe Salisbury
Prince Regent of Jugendheim... Sidney Dean
Grand Duke of Ehrenstein... E. N. Dunbar
Count Von Herbeck... James Neill
Von Wallenstein... L. Payton
Carmichael... F. E. Peters
Natche, the gypsy... H. B. C. Carpenter
Hans... Ernest Joy
Gottfried... J. M. Cassidy
Princess Hildegard... Miss Johnson
Irma... Jane Darwell

Marguerite Clark was always noted, when on the stage, for her charmingly sweet personality. She has lost none of the sheen, and is becoming one of the country's most popular film stars. The Famous Players "loaned" Miss Clark to the Lasky Company for this 5-reel "Goose Girl," taken for the screen from Harold MacGrath's novel. It is a dandy subject for pictures and the producers have not failed. They show attractive scenes and the country throughout. The story is supposed to be laid in one of these musical comedy kingdoms of Europe. The Goose Girl is the real Princess. The reigning one is only the daughter of the Chancellor who had ambitions and his own daughter in her place 15 years later. The Prince here should have married the reigning Princess, but runs away, having never seen her. He meets the Goose Girl and becomes infatuated with her. After numerous adventures the true Princess is released from the throne, and the Prince who had decided to marry the usurper, and who thought his country is pleasantly surprised upon finding the Princess is the Goose Girl. Some very good touches throughout. The view of a castle in the distance looks foreign and gives the story a real atmosphere. The struggle between the Prince and the Count Von Wallenstein is an excellent picture of good producing. "The Goose Girl" is a grand feature and most of the credit goes to Miss Clark. Mr. Salisbury makes a very good Prince.

THE GIRL I LEFT BEHIND ME.

Five good reels of a dandy soldier and Indian drama. Robert Edson is Lieutenant Hawkesworth in this drama, written for the stage by David Belasco. The Box Office Attractions Co. has a feature bound to be successful. The story must be familiar to regular theatre-goers. These will enjoy the real outdoor playing of the piece, while it will be more interesting to those who have not. Lieutenant Hawkesworth loves the General's daughter. The latter has selected another lieutenant for her. The other lieutenant has a past record, but later on the girl who is the Major's wife, Hawkesworth has a couple of narrow escapes, besides being accused of cowardice by the real coward, his rival. Hawkesworth also nearly loses the girl he loves, and has rather a sad life through the first four reels, but comes into his own in the fifth, when the bad lieutenant is found both a coward and a wife stealer. The picture is well played. Mr. Edson is ably assisted by Claire Whitney. The villain looks all of it and the Indian girl is a very clever young actress. The picture was taken in Montana. Its producer took every advantage of the wild countryside. The Indian tableaux deserves special mention. The reinforcement idea has been worked to death in the picture to screen, but the one in this production is done so as to get every bit of excitement over to the audience.

DETECTIVE SWIFT.

John J. McGraw, manager of the New York Giants, is the featured actor of this three-reeler. The picture was made during the World's Tour of the Giants, that is some of the scenes of the feature were made at that time. One of the best of the feature traveled with the team and when the feature was reached a number of desert scenes were ground out. The other scenes were made at the Pathe studio here when the "Little Napoleon" managed to get away from his baseball duties long enough to appear before the camera. The feature tells a good detective story of the Nick Carter type. The love interest. However, with the name of McGraw to be blazoned forth over top of the class of houses that show "mellers," the story need not be exceedingly well defined to pull the nickles and dimes. "Our Jawn" is a detective attached to police headquarters in New York. A slick confidence man and combination Raffles makes his jewelry. The maid of the society queen who was "turned off" is accused of the crime and locked up. Detective Swift (Muggsy) is put on the case and from a clem learns who committed the crime and a round the world chase follows. The climax finally ends in the capture of the real offender and the release of the innocent girl. Whoever has charge of the renting department of the Electric show pays more attention to the condition of film subjects before they are sent out. This copy carried a number of title and telegram cut-ins in double form showing two different versions of a message. The release also seemed to be exceedingly rainy and dirty. Fred.

THE FALL OF CONSTANTINOPLE.

Gaumont has given the three-reeler, "The Fall of Constantinople," a production comparing favorably with any of the big historical film dramas. The story has been slighted, having but little historical facts. Constantinople is ruled by the Christians in 1453. The first two reels are devoted to the attacks of the Turks. Great hordes are shown storming the walls by showers of rocks that send them flying. The battle scenes were evidently taken in a large studio,

none having the naturalness of exteriors but making a massive appearance remarkable for studios. The Turks, a caption tells, bring a huge cannon drawn by 80 pairs of oxen from a distant city to knock the walls down. The cannon is shown but the oxen are omitted, several sappers hauling it. Several shots are fired from the huge affair and it makes an interesting few minutes. Scenes in palaces and churches are frequent, all exceptionally well arranged. The costuming has been carefully looked after. The picture is colorful and helps. If Gaumont had injected action into the tale, it would have proved a good feature for five reels. How this film stands a chance of making money with this three-reeler is difficult to see, as the cost of making must have been very great. The principals hardly figure.

BUCKSHOT JOHN.

Bowworth when producing this five-reeler rip-roared and sported something fearful at the start of the film. This perhaps was the reason for the apparent slowness in action after the first reel had been shown. The story goes over a period of about 20 years and does not (as is often the case) move swiftly through this space. In the opening scene a train hold-up is shown wherein perhaps the boldest and nastiest of men are seen. The way they snicker and sneer at their bad deeds is dreadful. Prominent in Bad Jake Kennedy's gang is Buckshot John (Hobart Bowworth). Buckshot is a bad bad man who cares for nothing and would as soon shoot a man as he would breathe. The gang after getting away with even more than is possible by moving picture outlaws is captured and the ones not killed are lynched by the town doctor who wanted a patient and his life is spared by the lynch mob. He gets 30 years in prison and is next seen being ordered for the rest of his life to be in the pen. Buck knows where the gangs cache is located and this particular spot contains \$200,000. But the bad man will not tell. In prison he still appears to be a bad man and remains so until suddenly getting religion.

He then turns good. He still remains silent as to where the money is hidden and waits for an honest man to come along. Finally he tells a bogus spiritualist who has made wonderful progress through his convincing ways. A young newspaper reporter spoils it for the fortune teller and medicine showman by informing the convict what he felt for. The convict escapes and takes the money from the Spiritualist, returning it to one of the firms robbed in the early days by the gang. But then the reporter who which he is pardoned for restoring the money. The picture should be in demand through its excitement. Mr. Bowworth is very active in this picture. He moves around like an athlete, and his catch on a moving freight would never be attempted by many much younger Courtenay Foote as the Spiritualist also deserves praise. Charles E. Van Loan wrote the story.

THE BRIDGE THAT FAILED.

In the third part of this Eclectic feature the person who does on melodramatic thrills has several that amply repay him for sitting through the other two. A man starts to walk across a wide stream on one of those improvised rope bridges spanning some of the wild mountain waters and when about half way over another man cuts the rope, plunging the other into the water. Jack doesn't drown, but Frank, who did the dirty work, rushes back home with the report he has been killed. Jack swims some dangerous looking rapids and becomes entangled in a big mill wheel which whirls around several times while he is clinging on an inside wooden spindles. He pitches into the water again and after some hard swimming encounters a high cliff which he is unable to ascend. Another swim finds him almost fatigued. Meanwhile the girl in the case does a Brodie off a high cliff into the water. She swims to his rescue and the machine has the girl doing an effective rescue to shore with the man. She hangs onto a cliff jutting until the rescuing party comes in a boat. This fellow who plays Jack, and the girl do some great work in front of the camera in the water scene. The

settings are most picturesque and the camera has done itself proud in photographing the rapids, the cliffs and the mill race. The picture will more than hold its own in the neighborhood where mellers flourish in preference to anything else. The bridge effect was capably conceived and executed. Mark.

THE SHANGHAIED BABY.

Lubin when producing this three-reeler went in for excitement and succeeded. Detail did not receive much attention. The story deals with a husband and a wife who, at the start, have no real affection for one another. Their boy, about four, is seemingly neglected through this coldness. The action starts when the wife gives a card party, the husband being out. A man who is in love with the wife attends. The wife does not return his love. There is a scene between the two in one of the rooms. When they are talking the little boy enters, having come downstairs from his bedroom where he was supposed to have been asleep. The mother chases him back to bed, but instead of doing as told the boy leaves the house and wanders about the grounds. The would-be lover leaves the wife in a temper. On his way out to his work he comes across the boy asleep on the ground and takes the boy with him in order to teach the wife a lesson on carelessness. Before entering his apartment a burglar is seen in it, but hearing the man he hides. The lover brings the boy in and is observed by the burglar. The burglar makes a getaway but the next day he and the wife see the disappearance of the boy and recognizes the boy whose picture is in the paper. Meanwhile the father and mother of the child are frantic, but the loss of the boy seemingly has brought them closer together. The burglar sees a valuable asset in the child and determines to steal him from the lover's apartment. He does so while the mother is called on the husband and wife to offer his services for the recovery of their child. The burglar brings the boy to a Chinese den and he is rescued from it by a sea captain. The burglar and the Chinks give chase but the captain reaches his ship with the boy, the burglar standing shore and firing at him with a revolver. The burglar is arrested at this point and confesses all he knows about the child. The lover is called to court as are the father and mother. The man who took the child then tells the couple he did it through their neglect. The boy is not found and the lover dies after being forgiven by the wife. There is then a jump of 15 years. The lost boy is shown as the adopted son of the sea captain. The captain before he dies tells the boy how he found him. The boy enlists in the navy. The mother is still grieving for her lost son. She is friendly with a young girl who does charity work. The young girl goes to look over her home with some boys from a school that her work brings in contact with. She meets the lost boy sailor and they fall in love. The girl's chauffeur tells the mother of it. The mother upbraids the daughter for going with a common sailor. The girl brings the sailor to her friend's home and here it is discovered he is the son.

THE HOUSE OF FEAR.

The Imp has a weird one in this three-reeler. The production is out of the ordinary and should be welcome on any bill. Most of the action takes place in the house from which the picture gets its title. The interior and exterior shots are of a very good photography. The story deals with a girl who has inherited all of her father's money. In case of the girl's death the money goes to an uncle. The opening scene is the reading of the will. The uncle and nephew of the deceased are seen gloating over the terms of the will for the girl is apparently a very frail state of health. The uncle is a young fellow. He suspects the uncle and nephew for their actions at the will reading. The uncle takes the young girl with him in his house, known in that town as "The House of Fear." The uncle and nephew with the help of a servant proceed to frighten the girl to death. The girl's doctor has told her the slightest shock may kill her. The servant (rightly called Nick) is in front of a big open fireplace. The make-up of this character is noteworthy. It is the face of Mephisto, though a bit more horrible. Teeth on either side of the mouth make the face a horrible looking object. The girl is frightened of this demon and plainly shows it. The uncle gives her a revolver telling her to use it for protection and she retires for the night. She writes the young lawyer telling him she is afraid of her uncle. After being in bed the servant enters and the girl shoots at him. The servant falls a fall and the girl thinks she has killed him. The uncle and nephew enter and remove Nick (or as the girl thinks, Nick's body) and she faints. Nick is sent into the room again to frighten the girl and succeeds. It does not plainly tell whether or not all the frights the girl receives are supposed to happen in one night. The lawyer arrives in the town to call on her. He is still suspicious and calls in the police. They enter the house and the uncle shows them girl seemingly asleep, but she has fainted. The lawyer succeeds in getting into the girl's room and places her in another room after seeing the uncle and Nick apparently planning her murder. Nick comes upstairs to do the job. The lawyer waits in the girl's room after fixing the bed to look as though some one were in it. Nick drives his knife into the bed and the lawyer grapples with him. A great fight here, both falling from a balcony after breaking the railing. A fight has also been going on between the uncle and nephew. The nephew does not want the girl murdered. The rough work is all good, including the entrance of the police. The excitement along with the weirdness ought to make it a standard meller feature, especially for three reels only.

DAILY RELEASE KEY.

VARIETY has inaugurated a simple tabulated form of reviews for the Daily Film Releases. Herewith there is printed a copy of the code rating. Nothing will be noted regarding photography unless particularly poor. The service releasing is indicated by an initial.

CODE.

- 1.....Excellent
2.....Good
3.....Fair
4.....Bad

| Release Date | Title | Prog. | Reels | Sub. | Story | Ing. | Prod. | Remarks |
|--------------|---------------------------|-------|-------|------|-------|------|-------|-----------------------|
| 1/21 | The Navajo Ring | G | 1 | D | 1 | 1 | 1 | Heart interest |
| 1/21 | Sentimental Sophie | G | 1 | C | 2 | 2 | 2 | Western comedy |
| 1/21 | Hogan's Musky Job | M | 1 | C | 1 | 1 | 1 | Great Keystone |
| 1/21 | Hash House Mashers | M | 1 | C | 2 | 1 | 1 | Hick comedy |
| 1/21 | Romies & Julio | G | 1 1/2 | C | 3 | 0 | 3 | Too slow |
| 1/21 | Carthage & Malaga | G | 1 1/2 | E | 3 | 3 | 2 | Scenic |
| 1/21 | Still on Sunset Mountain | M | 2 | D | 3 | 3 | 2 | Old meller |
| 1/21 | Their Island of Happiness | U | 2 | D | 3 | 2 | 2 | Picturesque |
| 1/21 | Fools & Pajamas | U | 1 | C | 3 | 3 | 3 | Overdrawn |
| 1/22 | Tracked by Hounds | G | 2 | D | 2 | 1 | 2 | Hounds and kidnappers |
| 1/22 | Wanted, a Nurse | G | 1 | C | 2 | 2 | 2 | Refreshing comedy |
| 1/22 | Cook's Adventure | G | 1 | C | 3 | 2 | 2 | Millinery and cooks |
| 1/22 | House of Fear | U | 3 | D | 1 | 1 | 1 | Great fight |
| 1/22 | After Twenty Years | M | 1 | D | 3 | 2 | 2 | Common story |
| 1/22 | Sergeant Jim's Horse | M | 1 | D | 2 | 2 | 1 | Horsemanship |
| 1/22 | An Innocent Burglar | M | 1 | D | 2 | 2 | 2 | Reformation |
| 1/22 | And the Deacon Swore | U | 1 | C | 3 | 3 | 3 | Small town stuff |
| 1/22 | Question of Conscience | G | 1 | D | 3 | 3 | 2 | Disjointed |
| 1/22 | Who Wants to Be a Hero | G | 1 | C | 3 | 3 | 2 | Unfunny |
| 1/23 | Uncle Sam's Achievement | U | 1 | E | 1 | 1 | 1 | Canal work |
| 1/23 | "Old Peg-Legs" Will | U | 2 | D | 3 | 2 | 3 | Mining story |
| 1/23 | "The Craven" | M | 2 | D | 3 | 2 | 4 | Poor photography |
| 1/23 | Daily's Wedding Day | G | 1 | D | 2 | 2 | 2 | Magazine story |
| 1/23 | Shoddy the Tailor | G | 1 | C | 4 | 4 | 2 | "Shoddy" comedy |
| 1/23 | War | G | 2 | C | 2 | 1 | 2 | Good comedy |
| 1/23 | F & M at San Domingo | M | 1 | C | 3 | 3 | 2 | Fair "Keystone" |
| 1/23 | The Primitive Way | G | 1 | P | 3 | 3 | 2 | Seashore story |
| 1/24 | Temptation of Ed. Swayne | U | 2 | D | 3 | 2 | 3 | Bawdy house theme |
| 1/24 | A Flurry in Art | M | 1 | C | 3 | 2 | 2 | Tinge of drama |
| 1/24 | Dog Catcher's Bride | M | 1 | C | 3 | 3 | 3 | Misses fire |
| 1/24 | The Better Man | M | 2 | D | 3 | 3 | 2 | Girl good rider |
| 1/24 | Every Inch a Hero | U | 1 | C | 2 | 2 | 2 | Funny |
| 1/25 | Exploits of Elaine | G | 2 | D | 1 | 1 | 1 | Poison theme |
| 1/25 | Diogenes Weekly | G | 1 1/2 | C | 2 | 2 | 2 | Few laughs |
| 1/25 | Boob and Baker | G | 1 1/2 | C | 3 | 3 | 3 | Doughy |
| 1/25 | Joey & His Trombone | G | 1 | C | 2 | 2 | 2 | Rube comedy |
| 1/25 | Spirit of the Violin | G | 2 | D | 2 | 1 | 2 | Unusual story |
| 1/25 | Colored Villany | M | 1 | C | 3 | 2 | 2 | Coon comics |
| 1/25 | Broncho Billy and Baby | G | 1 | D | 2 | 3 | 2 | Western |
| 1/25 | After Her Millions | U | 3 | C | 3 | 2 | 2 | Burlesque |
| 1/25 | Two Hearts Beat As Ten | G | 1 | C | 3 | 2 | 3 | Matrimonial story |
| 1/25 | Picturesque Arvege | G | 1 1/2 | E | 1 | 1 | 1 | Colored |
| 1/25 | "Kashmir" | G | 1 1/2 | E | 1 | 1 | 1 | Native scenes |
| 1/25 | Silence | M | 2 | D | 1 | 2 | 2 | Insanity story |
| 1/25 | The World Upside Down | M | 1 | D | 2 | 2 | 3 | Old idea |
| 1/26 | Finger Prints of Fate | M | 2 | D | 1 | 1 | 2 | Holding |
| 1/26 | Evans' Lucky Day | M | 1 | C | 4 | 4 | 4 | Poor |
| 1/26 | Master Key | U | 2 | D | 1 | 1 | 1 | Wonderful Fight |
| 1/26 | Magic Mirror | U | 1 | C | 3 | 3 | 3 | Trick photography |
| 1/26 | Views of Holland | U | 1 1/2 | E | 1 | 1 | 1 | Interesting |
| 1/26 | Queen of Quedshoffer | U | 2 | D | 2 | 2 | 2 | Pretender story |
| 1/26 | Greenbacks & Redskins | G | 1 | C | 3 | 3 | 3 | Indians |
| 1/26 | Olive in the Madhouse | G | 1 | D | 2 | 2 | 3 | Fire |
| 1/26 | On the Banks of the Rhine | G | 1 | E | 1 | 1 | 1 | Poor |
| 1/26 | End of Perfect Day | G | 1 | D | 3 | 3 | 3 | Colonial |
| 1/26 | File No. 113 | G | 2 | D | 2 | 2 | 3 | Detective |
| 1/26 | Life's Game | G | 2 | D | 2 | 1 | 2 | Love story |
| 1/26 | Grizzly Gulch Race | G | 1 | C | 2 | 2 | 2 | Good race |
| 1/26 | When Eddie Took a Bath | U | 1 1/2 | E | 1 | 1 | 2 | Family troubles |
| 1/26 | A Mile a Minute Ride | U | 1 1/2 | E | 1 | 1 | 1 | Clever camera work |
| 1/26 | Alias Mr. Smith | U | 1 | D | 2 | 2 | 3 | Crook drama |
| 1/27 | Heart's Desire | G | 1 | D | 1 | 2 | 2 | Charity story |
| 1/27 | Home-Coming of Henry | G | 1 | C | 1 | 1 | 2 | Neat comedy |
| 1/27 | Lookings for Two | G | 1 1/2 | C | 2 | 2 | 2 | Rube stuff |
| 1/27 | Terrible Trunk | G | 1 1/2 | C | 2 | 2 | 3 | Fat woman |
| 1/27 | Deserted House | G | 2 | D | 2 | 1 | 1 | Detective serial |
| 1/27 | The Gun Fighter | M | 2 | C | 2 | 2 | 2 | Action slow |
| 1/27 | Runaway June | M | 2 | D | 4 | 4 | 4 | Poor serial |
| 1/27 | Coal of Fire | M | 1 | D | 2 | 2 | 2 | Unusual |

ADDRESS DEPARTMENT

Where Players May Be Located
Next Week (February 1)

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

A
Ables Edward Variety N Y
Adams Rex & Co Variety N Y
Adler & Arline Bijou Savannah
Alexander Bros Orpheum Denver
Anthony & Mack Keith's Columbus
Avon Comedy 4 Orpheum Los Angeles
Azard Bros Keith's Providence

B
Barnes & Crawford Variety N Y

STUART BARNES
Direction, JAMES PLUNKETT

Bowers Walters & Crooker Orpheum Circuit
Bracks Seven care Tausig 104 E 14th St N Y C

Ethel Barrymore
IN VAUDEVILLE

Brady & Mahoney Variety N Y
Brascoe Olive Princeton Hotel N Y C
Brooks Wallie Variety N Y

6 BROWN BROS.
"Chin Chin," Globe, New York
TOM BROWN, Owner and Mgr.

C
Buch Bros Variety N Y
Byron & Langdon 17 1/2 E. 71st St N Y C

Cantor Eddie & Lee Al Majestic Little Rock
Carr Nat 10 Wellington Sq London Eng
Cantwell & Walker Orpheum Los Angeles
Carus & Randall Lyric Birmingham
Chandler Anna Orpheum Oakland

SAM CHIP and MARY MARBLE
In "THE LAND OF DYKES"
JOHN W. DUNNE, Mgr.

Claudius & Scarlet Variety N Y
Collins & Hart Temple Rochester
Collins Milt Orpheum San Francisco
Colvin Walter Burbank Los Angeles
Cooper & Smith Shea's Buffalo
Conroy & Lemaire Variety N Y
Conlin Ray Variety N Y
Cook Joe Variety N Y
Corradini F care Tausig 104 E 14th St N Y C

D
Dare Bros Shea's Buffalo
Darrell & Conway Keith's Indianapolis
De Bois Harry Circus, care Tausig 104 E 14th St N Y C
De Felice Carlotta Variety N Y
De Long Maidie Variety N Y

JIM SYBIL DIAMOND and BRENNAN
"Nifty nonsense"
Next Week (Feb. 1), Majestic, Houston

Devine & Williams Variety N Y
Delmore & Lee Grand Pittsburgh
Dooley & Rugel Keith's Toledo
Dorr Marie Orpheum Montreal
Dupree & Dupree Keith's Washington

E
Elizabeth Mary Variety N Y
Emmett Mr & Mrs Hugh 227 W 46th St N Y
Ernie & Ernie Orpheum Seattle
Erroll Bert Keith's Boston
Evans Chas E Keith's Cleveland

F
Fagan & Byron care Cooper 1416 Bway N Y C
Frank J Herbert Vitagraph Studio Bklyn

G
JACK E. GARDNER
In "CURSE YOU, JACK DALTON"
Direction, HARRY WEBER.

Gibson Hardy Variety N Y
Glenn Carrie Variety N Y
Gilfoil Harry Orpheum Sioux City
Gillette Lucy Temple Detroit
Golden Claude Majestic Chicago
Gordon & Elgin Variety N Y
Gordon Kitty Co Grand Pittsburgh
Gordon Paul Grand Syracuse

JOHN R. GORDON
In "KNIGHT AND DAY"
Next Week (Feb. 1), Maryland, Baltimore

Gray Trio Variety N Y
Green Ethel Keith's Indianapolis
Grees Karl 3 Mariahill Str Bingen-Rhein Germ
Guerite Laura Variety London
Gygi Ota Variety N Y

H
Hagans 4 Australian Variety N Y
Hamilton Jean Touring England
Harrah Great Variety N Y
Hart Marie & Billy Majestic Dallas
Hayward Stafford & Co Variety N Y
Heather Josie Variety N Y
Hermann Adelaide Hotel Pierpont N Y

FRED LULU HOLMES and WELLS
IN VAUDEVILLE BOOKED SOLID

Howard & Syman Variety N Y
Howland & Leach Variety N Y

I
Inge Clara Orpheum Des Moines

J
Jarrow Lyric Birmingham
Jefferson Joseph Orpheum Minneapolis

JEWELL'S MANIKINS
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Communications, care of VARIETY, New York

Johnston Johnny Co Orpheum Lincoln
Johnstons Musical Empire Bradford Eng
Jordan & Doherty Variety N Y
Josefsohn John Iceland Glima Co Pantages Tacoma

K
Kelso & Leighton 167 W 145th St N Y C
Kolb & Harland Orpheum Denver
Kramer & Morton Orpheum Harrisburg
Kremka Bros Keith's Cincinnati
Kronolds Hans Orpheum Memphis

L
Langdons The Keith's Cincinnati
Lauri Roma Variety N Y

FRANK LE DENT
FEB. 1, EMPIRE, SWANSEA, WALES

Leslie Bert & Co Variety N Y
Lohae & Sterling Orpheum Harrisburg
Loretta Twins Keith's Toledo
Lowes Two Variety N Y

Blanche Leslie
LOEW CIRCUIT

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

Littlejohns The Variety N Y
Lloyd Herbert Pantages Circuit
Lyons & Yosco Colonial Erie

M
Manny & Roberts Variety N Y
Mardo & Hunter 25 N Newstead Ave St Louis

BOB AL MATTHEWS SHAYNE
And Company, in "Dreamland"

Maye & Addis Variety N Y
Mayo Louise Variety N Y
McGinn Francis Lambs Club N Y
Meredith Sisters 330 W 51st St N Y C
Middleton & Spellmeyer Freeport L I
Morris & Beasley Loew Circuit
Morrissey & Hackett Variety N Y

N
Nardine Grazia Temple Rochester
Nash Julia Co Orpheum Harrisburg
Nestor Ned & Sweethearts Loew Circuit
Niblo & Spenser 363 12th St Bklyn
Nichol Sisters care Delmar 1493 Bway N Y C
Noble & Brooks Tivoli Sydney Australia
Nosses Musical Pantages Spokane

MRS. EVELYN BLANCHARD PRESENTS
Marie Nordstrom

North Frank Co Orpheum Minneapolis
Nugent J C Co Grand Syracuse

O
Oakland Will Co Orpheum Omaha
Okabe Japs Maryland Baltimore

P
Parillo & Frabito Orpheum Kansas City
Pelletier Pierre Variety N Y
Piatov & Glaser Orpheum Denver
Pipifax & Paulo Keith's Philadelphia

Harry Weber Presents
MILTON POLLOCK
In Geo. Ade's Comedy
"SPEAKING TO FATHER"

Pollock Milton Co Orpheum Montreal
Pruit Bill Keith's Cleveland

R
Reeves Billy Variety N Y
Reilly Charlie Variety San Francisco
Renards 3 Variety N Y
Reynolds Carrie Variety N Y
Richardini Michael 10 Leicester Sq London

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Gardens Malden Eng

S
Skatelle Bert & Hazel Variety N Y
Stafford & Stone Echo Farm Nauriet N Y
Stanley Alison Variety N Y
Stanley Forrest Burbank Los Angeles
St Elmo Carlotta Variety N Y
Stephens Leona 1213 Elder Ave N Y

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Sutton McIntyre & Sutton Maryland Baltimore

T

Thomson Chas Keith's Boston
Tighe Harry and Babette Keith's Louisville
Timberg Herman Grand Syracuse
Toye Dorothy Orpheum Minneapolis
Toyo Troupe Grand Pittsburgh

V

Valli Muriel & Arthur Variety N Y

HOPE VERNON

U. B. O. and Orpheum Time
Direction, FRANK EVANS

Violinsky Orpheum Los Angeles
Von Hoff George Variety N Y

ALBERT DOROTHY VON TILZER and NORD

Direction, HARRY WEBER

W

Warren & Conley Keith's Cleveland
Walton & Vivian 9 W 98th St N Y C
Wells & Bundy Variety N Y

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Al Reeves Beauty Show 1 Gayety Omaha 8 L
O 15 Gayety Minneapolis.
American Beauties 1 Empire Toledo 8 Co-
lumbia Chicago.
Auto Girls 1 Standard St Louis.
Beauty Parade 1 Gayety Minneapolis 8 Star
St Paul.
Beauty Youth & Folly 4-6 Empire Holyoke.
Behman Show 1 L O 8 Empire Newark.
Ben Welch Show 1 Gayety Boston 8 Colum-
bia New York.
Big Jubilee Gayety Montreal 8-10 Empire Al-
bany 11-13 Grand Hartford.
Big Revue 1 Century Kansas City.
Big Sensation 1-3 Grand New Haven 4-6 Park
Bridgeport.
Bohemians 1 Gayety Brooklyn.
Bon Tons 1-3 Grand Hartford 4-6 Empire Al-
bany 8 Miner's Bronx New York.
Bowers Burlesquers 1-3 Empire Albany 4-6
Grand Hartford 8 Casino Boston.
Broadway Girls 1 Standard Cincinnati.
Charming Widows 1 Howard Boston.
Cherry Blossoms 1 Temple Ft Wayne.
City Belles 1 Star Brooklyn.
City Sports 1 L O 8 Gayety Chicago.
Cillege Girls 1 Palace Baltimore 8 Gayety
Washington.
Crackerjacks 1 Gayety Chicago.
Dreamlands 1-3 Bastable Syracuse 4-6 Lum-
berg Utica 8 Gayety Montreal.
Fay Foster Co 1 Buckingham Louisville.
Follies of the Day 1 Columbia New York 8
Orpheum Paterson.
Follies of 1920 1-3 Majestic Wilkes-Barre 4-6
Majestic Scranton.
Follies of Pleasure 1-3 Majestic Perth Am-
boy 4 South Bethlehem 5 Easton.
French Models 1 Academy Jersey City.
Gaiety Girls 1 Westminster Providence 8 Gay-
ety Boston.

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Gay Morning Glories 1-3 Stone O H Bing-
hamton 4-6 Van Culler O H Cehemectady.
Gay New York 1 Imperial St Louis 8 Gay-
ety Kansas City.
Gay White Way 1 Empire Newark 8 Casino
Philadelphia.
Gay Widows 1-3 Park Manchester 4-6 Worces-
ter Worcester.
Ginger Girls 1 Casino Boston 8-10 Grand
Hartford 11-13 Empire Albany.

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lyn.
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ety Omaha.
Golden Crook 1 L O 8 Gayety Minneapolis.
Gypsy Maids 1 Columbia Chicago 8 Engle-
wood Chicago.
Happy Widows 1 Gayety Detroit 8 Gayety
Toronto.
Hassler's Big Show 1 Music Hall New York
8 Empire Philadelphia.
Hello Paris 1 Columbia Indianapolis.
Heart Charmers 1 Empire Cleveland.
High Life Girls 1 Gayety Philadelphia.
High Rollers 1 Empress Columbus.
Honeymoon Girls 1 Casino Brooklyn 8 Music
Hall New York.
Liberty Girls 1 Englewood Chicago 8 Gayety
Detroit.
Loversmakers 1 Miner's Bronx New York 8 L
O 15 Empire Newark.
Marlon's Own Show 1 Gayety Pittsburgh 8
Star Cleveland.
Million Dollar Dolls 1 Empire Brooklyn 8-10
L O 11-13 Gilmore Springfield.
Mischief Makers 1 Star Toronto.
Monte Carlo Girls 1 Trocadero Philadelphia.
Passing Review of 1914 1 Corinthian Roches-
ter.
Prize Winners 1 Gayety Washington 8 Gay-
ety Pittsburgh.
Robinson's Carnation Beauties 1-3 L O 416
Gilmore Springfield 8 Westminster, Provi-
dence.
Roseland Girls 1 Gayety Buffalo 8-10 Ba-
stable Syracuse 11-13 Lumberg Utica.
Rosey Posey Girls 1 Gayety Toronto 8 Gay-
ety Buffalo.
September Morning Glories 1 Victoria Pitts-
burgh 8 Penn Circuit.
Social Maids 1 Empire Hoboken 8 Empire
Brooklyn.
Star & Garter 1 Star & Garter Chicago 8 Im-
perial St Louis.
Sydell's London Belles 1 Empire Philadel-
phia 8 Palace Baltimore.
Tango Girls 1-3 New Nixon Atlantic City 4-6
Grand Trenton.
Tango Queens 1 Olympic New York.
Taxi Girls 1 Penn Circuit.
Tempters 1 Cadillac Detroit.
Transatlantiques 1 Gayety Baltimore.
Trocadero 1 Star Cleveland 8 Olympic Cin-
cinnati.
Watson Sisters' Show 1 Star St Paul 8 Gay-
ety Milwaukee.
Watson's Big Show 1 Olympic Cincinnati 8
Empire Toledo.
Winning Widows 1 Gayety Milwaukee 8 Star
& Garter Chicago.
Zillah's Own Show 1 Grand Boston.

LETTERS

Where C follows name, letter is in
Variety's Chicago office.
Where S F follows name, letter is in
Variety's San Francisco office.
Advertising or circular letters will
not be listed.
P following name indicates postal,
advertised once only.

A
Acker Chas
Acker Geo
Adams Rex
Ahlberg Harry
Albers Ernest
Allen Eddie
Allman Jack
Armento Angelo (C)
Arnold Jack
Ascott Chas
Austin Ralph

B
Baker Chas
Baker Lola (P)
Baker Wm & Co
Barrett Harry (C)
Barrons & Lancaster
Barton Jack
Bell Jessie (C)
Bell Peggy
Belle May
Benedict W J
Bernard Emil
Bernard Felice (C)
Bernard Jules J
Bimbo Chas (C)
Birchill Thos
Blocker Selma
Bloom Mr E
Bonner Alf
Boss Matilda
Boss Tillie
Bottner Eda (C)
Bowen & Bowen
Boyer Ethel
Boyle Ben Butler
Brisco Emmet (C)
Bulger Harry
Burke Eddie
Burnham Harry

C
Cady Fred M
Caldwell M A E
Carew Mabel
Cavallos Circus
Caverly Frank
Charet & Lewis
Charles Prince Co
Chase Mrs Emma
Chase Frances
Chick & Chickletta
Chiyo Geo
Christy Dixie (C)
Church Grace E (C)
Chust Irma
Claire Arthur
Clairmont Bros (C)

C
Coburn Nettle
Coffey Norinne (C)
Cohan Wm H
Collins Richard (C)
Copelands The
Corbett Mrs Frank
Courtney & Jeanette
Crawford R Clay
Creighton F (C)
Crightons The (C)
Curran Tom
Curtis Frank

D
Dakota Jack (C)
Daly Dorothy
Dart Mr C
Davenport Pearl (C)
Davitt Mrs J A
Dayton Chas
Dayton Pearl
Deane Clifford
DeBarrs The
DeCapriano Vincenzo
Decker J H
DeCorcia Edw (C)
DeForest Sherman (C)
DeLacey Mabel
DeLong L & Bros (C)
Delworth Lillian (C)
Dennmore Grace
Denton Rurt (C)
DeRex Blanche
DeWitt & Stewart
Dickson Mr J
Doas Billy (P)
Daugherty Peggy
Drawee Roy
Drew Louise
Duffy W H (C)
Dumont Jack
Dunbar Mr
Dunham Wally
Dunmore Eileen (C)
Dushan Peggy

E
Edmonds & LaVelle
Edwards Flo
Edwards Harry
ElCota (C)
Elliott Geo
Elmer Marie
Emery Clarence
English Harry
Ennis Harry
Evelyn Bertha
Excellas Sydney (C)

F
Farrell Jack




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Florens Family
Foreman Mrs Edgar
(P)
Foredale Marguerite
Foster & Foster
Francis Toots
Franklin & Davis

Freeman & Flske (C)

G
Galloway Gilbert (C)
Gardner & Revere (C)
Garfield Frank
Garland Wm C
Gehan Herbert (C)
Gert Jess
Gilbert Henrietta
Gillin Carlyl
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Golden Ernest S (C)
Gordon Mary

Gordon Joe
Gordon Karine
Gould Fred
Graves Geo L
Grey Clarice

H
Hagen Bill
Hager Clyde (C)
Hall Helen
Hall Lou
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Halley & Noble
Hamill Fred



Handler Mrs Oscar
Happ Geo
Hardee Isetta
Hass Chuck (C)
Hatfield Jollie T
Harcourt Frank
Hawley Mrs E (P)
Herman Al
Higgins Mark
Hill Arthur
Hill Emma (C)
Hills Molly
Hockett Bob (C)
Howard Chic
Hughes J Early

J
Jefferson Stan (C)
Jefferson Stanley
Johnson David
Johnston Lawrence
Jones Geo W
Jones Wm (P)
Jordan Josephine (C)
Judge Mike

K
Kane Eddie
Keeley Bros
Keene Harry
Keller B & M

Kelly Eddie Thanks
(C)
Kelly Frank & G (C)
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Kelly Pistol Co
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We want everybody to know, the following stories, "IN THE BULL RUSHES," "TELLER IN A BANK," and "HE HAD HADDIE, HAD HE," which have been pirated recently by several unscrupulous teams of so-called "Dutch Comedians," are the property of

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Krohn Cella

L
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LaRose Ned (C)
Lawrence Ray (C)
Lawrence Dorothy (C)

Lee Harry Ed
Lee & Lee (C)
Leigh Leslie
Leon & Adeline Sis
Leonard Vera
Leonard Wm (C)
Lester H E (C)
Lester Miss G
Levitt Joe
Lindermann Ed
Linton & Lawrence (C)

Lipman Dell
Lisle Frank
Lloyd Eddie M
Long Gertrude
Lucier Mrs Paul
Lucier & Ellsworth (C)
Lynott Anna (C)
Lytell Wm

M
Mack John (C)
Maddox & Co (C)
Mahr Aggie
Mandige Mrs Elmer (C)

Mante May
Marconi Bros (C)
Markley Frank
Martyn & Valerio (C)
Mason Harry L
Maurer Rose F
McCormack & Wallace
McCullough Mrs
McCrae Mae
McKie Mr J
McMurry J C (C)
McIntyre & Heath (C)

Mead Vera
Macos Two
Millard G C (C)
Miller Allen & Co
Mills Lillian
Mills Robt J
Mora Tess (C)
Moretti Sisters (C)
Morgan Jimmie (C)
Morrell Beatrice
Morris Ray
Morton Mildred
Moyse Nellie
Mureal Mme
Murphy Jack
Murphy & Lachman

N
Needham & Wood
Nicholson John
Nolan Louise
Norton Ned Cork

O
O'Donnell Chappy
Oliver Belle
Oliver Christine

P
Paka July
Paine & Nesbitt (C)
Palmer Philip L
Parker Texas (C)
Paterson Douglas
Personal Camille
Peters Billie (P)
Phipps Mrs Vern (C)
Pierce & Walsh
Pisano General
Pia Mrs Edith

Pope Keen & J
Potter Chas B
Powers John & J

R
Rackett Clara
Rawley L
Raymond Ray
Reardon Neale A
Remey Jack
Remoch Mr T W
Reno Mr D

Reville Maybelle
Reynolds Harrington
Reynolds Jimmy
Rice Fanny
Roberts Bob (C)
Roberts Carl (C)
Roehm Mrs Wm (C)
Roehm Vera (C)
Rogers Dorothy (P)
Roattino Adeline
Romaine Helen
Rooney Mr J
Rose Pearl
Roseby Miss (C)
Roy Phil
Roy & Francis (C)
Royal Jack (C)
Rudd Jos A
Russell Ethel
Russell Ethel (C)
Russell Famous
Russell Martha
Russell Robt Hall (C)
Russell & Moore

S
Sanford Myrtle
Savoy & Brennan (C)
Schaefer Thomas
Schilling Pearl
Seymour & Williams
Schafer Bobby (C)
Sherman Mrs Sarah
Sherwood Marie
Shriner Joe (C)
Shrood Walter
Sliber & North (C)
Simmons James
Simpson Clara (C)
Small Betty
Smith E M (C)
Smith Mrs Russell
Smithy (C)
Spencer H J
Stach Leopold
Startup Harry (C)
Steate Earl H
Stegner Geo I
Steiner Bros Trio
Stevens Mr W H
Stevenson Mr W J
Stewart Winnie (C)
Stoddard Geo (C)
Stone Mrs Clara
Stone Joe (C)
Stone May
Subers Emil
Sweeney Fred C

T
Taylor & Fabian
Tenney Theo (C)
Terry Walter (C)
Text Wm Na Chief
Thomas Hilda (C)
Thompson Fab
Thompson Jas Fat (C)
Thorndike Frank
Thurston Leslie
Trexell Hattie
Tuite Wm J
Turner Grace (C)
Turner Nina
Twisto (C)

V
Van Charlie (C)
Vanderknows The

Vandette Villa
Van Dyke Paul
VanHorn Myrtle
VonDeli Harry
VonEli Teresa

W
Waidmann Eduard
Wallace & Brook (C)
Walton Bert

Ward Hap
Wardell & Hoyt
Washburn Lillian
Washburn Rene
Wells & Fisher
Weston Wm A
Wheeler D
Wilhat Mrs (C)
White Florence
White Geo

Whitfield Fred
Wilfred & Robert
Williams Mr H
Williams Thompson & C
Wilson Viola
Wolfe Musical
Wood Earl (C)
Worth Charlotte (C)
Worth Mary (C)

Worth Sisters
Wright Mr J
Y
Yard Mrs Harry B
York Jule
Young Wallace E
Z
Zeller Jack

Sardou's "Diplomacy" will come to the Blackstone Feb. 8 with William Gillette, Blanche Bates and Marie Doro. Montague Love, Elliot Dexter and Norman Thorp are also in the cast.

Sigmund Renee, who left America rather hurriedly a few seasons ago, after experiencing some financial differences with the Interstate Circuit returned from Europe a short time ago and has made arrangements for an adjustment to be consummated before April 1, 1915.

Another moving picture theatre is scheduled for the North Side, this time at the northwest corner of Clark and Foster streets. It will carry a capacity of 1,200 and represent an expenditure of \$300,000 when completed. Stores, offices and living apartments will adjoin the amusement building.

Regardless of the high cost of vaudeville and the current theories of depression hereabouts, one Mr. London, who bills himself as late of Jones, Linick & Shaeffer's Gem Stock Co., advertises in the dailies offering sketches written to order for \$10 and coached free of charge.

The first anniversary of the founding of the Old Friend's Club of America was celebrated at the club rooms Saturday night with Will J. Davis as principal orator. Other speakers included Henry Myers, founder of the organization, James S. Hutton and Wm. Lind-say.

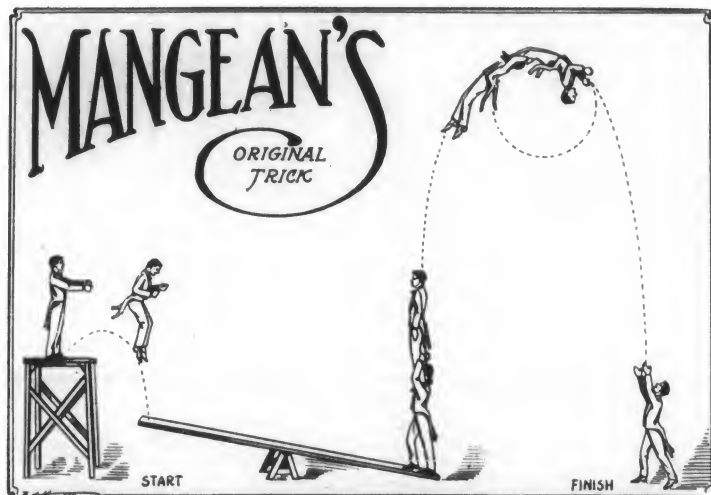
It develops that W. S. Butterfield did not purchase the lease of the Apollo, the arrangements only calling for a ten-day option, eventually called off by the leaseholder. The house will remain under the control of Michael F. Schiavone, whose commercial connections give him the title of Secretary of the Bank of Italy of Chicago.

The periodical scandal provided the general public by the generous theatrical profession is being shouldered in this section at the present time by one Charles Frank Polak, who bills himself as a cabaret pianist. Polak was arrested on a charge of being over-married, having taken the matrimonial vow before three or four women. His trial is occupying much space in the local dailies.

Elias Day, a prominent lyceum director who took a brief trip through vaudeville several seasons ago, is now conducting the Lyceum Arts Conservatory in this city where he produces high class material for vaudeville. His latest effort is a mixed octet offering solos, duets, trios, quartets, sextets and ensemble numbers in which the eight members participate.

Irvin Simons of the Simon Agency missed a few working days last week due to a temporary attack of gripe. J. B. Simon of the same agency is in New York aniling for desirable attractions. Bert Cortelyou, who finally decided to join the Simon Agency staff, will move over to his new quarters shortly. No one will be appointed to succeed Cortelyou in the Allardt office since the balance of the season has been carefully provided for in so far as the Allardt bookings are concerned.

The Indiana theatre, which passed out of the big-small-time books with the inauguration of the Avenue, a few blocks away, is now being utilized as a two-day stand for try-outs, booked through the W. V. M. A. The house is still under the management of George Levee, whose fondness for the cancellation clause caused the "Association" no end of worry, but Walter Meakin is directing the booking end. The house was recently reported as being on the market with no prospective takers.



The Mangle Trick, shown above, was originated by Jack Mangle, and the above cut is an exact illustration of the wonderful trick. The Mangle Troupe presents this startling trick every performance. Many acts have attempted something on the order of the Mangle Trick, but it was never accomplished until put over by this troupe, which now accomplishes what has heretofore been considered impossible.

CHAUNCEY IRELAND

VAUDEVILLE'S SWEETEST TENOR

CORRESPONDENCE

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

JOHN J. O'CONNOR CHICAGO VARIETY'S CHICAGO OFFICE:
In charge MAJESTIC THEATRE BUILDING

Ross Behne (not Dehne) is the new treasurer at the Palace, who succeeded Manfred Kerwein two weeks ago.

Jack Yeo is the new Saginaw manager for the Butterfield interests, replacing W. A. Russo in that position.

Abe Olman, well known locally in music quarters, underwent an operation for appendicitis last week at the American hospital. He is recovering.

The Family, Moline, Ill., has been leased by Harry Sodini and will receive its vaudeville supply hereafter from the Western Vaudeville Managers' Association.

Sydney Jacobson will replace Al Butler in advance of "Hanky Panky," which closes a three week engagement at the La Salle Saturday.

The Orpheum, Tulsa, Okla., and the Family, Dixon, Ill., have been erased from the books of the local Pantages office. The Family, Dixon, was a fixture in that agency for several seasons.

ROSA SCHMETTAN

This Week (Jan. 25) Hammerstein's, New York

AND BROTHER

CLASSIC - EQUILIBRISTS - NOVELTY

NOW THEN, LET'S GET TOGETHER

AND HAVE A LITTLE GAB FEST ABOUT SIX OF THE GREATEST SONGS BY THE GREATEST WRITERS OF THE AGE. DEDICATED TO THE PEOPLE OF THE STAGE—WITH A CONFIDENCE INSPIRED BY THEIR ABSOLUTE NEWNESS—WE FEEL JUSTIFIED IN SAYING THAT IF ORIGINALITY OF LYRIC AND BEAUTY OF MELODY MEAN ANYTHING, EACH AND EVERY ONE OF THEM WILL BECOME A RECOGNIZED HIT. NOW GO TO THEM!

IF JOE MCCARTHY NEVER WROTE ANOTHER LYRIC AND FRED FISCHER NEVER WROTE ANOTHER MELODY, THEY COULD BACK THEIR FUTURE GREATNESS AS WRITERS ON THEIR NEWEST QUAINTELY BALLAD.

"I WANT TO GO TO TOKIO"

(I SING A-HIGH SING A-LEE SING A-LOW)

IF YOU TALKED THEM IN MY WAY TO MANDALAY, YOU WILL SIMPLY FALL IN LOVE WITH "I WANT TO GO TO TOKIO."

JIMMY MONACO, "MASTER OF NOVELTY MELODIES," TO PROVE THAT HE KNEW WHAT YOU NEEDED, JUST SAT DOWN AND FOR SPICE WROTE ANOTHER FREAK HIT.

"BUM DIDDLE-DE-UM BUM-"

THAT'S IT

JOE MCCARTHY, THE FAMOUS INVENTOR OF NOVELLY, HAS CREATED A NEW RAG IDEA—PATENT APPLIED FOR—THAT WILL TEAR THEM TO SHREDS.

IT TOOK ONE OF THE BIGGEST MOVIE FEATS TO INSPIRE THIS BALLAD.

"I'VE LOVED YOU SINCE YOU WERE A BABY"

CANDY AND I CAN LIVE WITHOUT YOU

AND IT WILL COME TO BE AS BIG A HIT WITH THE PUBLIC AS THE FEATURE PICTURE BY THE STARS OF "THAT'S HOW I NEED YOU."

JIMMY MONACO, OUR OWN "JIMMY," GOT PLEASSED BECAUSE WE DIDN'T HAVE A WONDERFUL NOVELTY SONG, SO HE GOT MAD, SAT DOWN WITH JOE MCCARTHY AND WROTE.

"FATIMA BROWN"

IF YOU DON'T KNOW ALL WE KNOW ABOUT THIS ORIENTAL QUEEN, YOU'D BE SENDING US TELEGRAMS FOR IT. WE'LL JUST LET HER SPEAK IN CONSOLES. (ASIDE) BELIEVE ME, BOYS, THIS IS A HIT.

NO USE TALKING. HE'S A NICE FELLOW. HEAT-HOSEN, HAD TO RELEASE HIS BIG TALENT IN EVERYTHING WINTER GARDEN SUCCESS.

"I'M GLAD MY WIFE'S IN EUROPE"

NOW THEN, GO TO THE PAYS AND ENJOY YOURSELF TO YOUR HEART'S CONTENT AND THANK HOWARD JOHNSON, GUY MAN GUY, AND ARDIE GUTTER FOR WRITING IT.

ONE OF THE FINEST FEATUERS OF THE NEW YEAR WAS TO PRESENT TO OUR FRIENDS A BRAND NEW BALLAD BY THE OLD TIME FINEST WRITERS, FRED FISCHER AND JOE MCCARTHY.

"THERE'S A LITTLE SPARK OF LOVE STILL BURNING"

OUR PREDICTION CAME TRUE! IT IS THE RECOGNIZED BALLAD HIT OF THE NEW YEAR—A WORTHY COMPANION TO "I'M ON MY WAY TO MANDALAY," WHICH WAS THE FIRST BALLAD HIT OF 1914.

NOTE: All the numbers issued by us are published for band and orchestra. If interested, kindly communicate with our B. & O. Department.

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Western Office:
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135 WEST 44th ST., NEW YORK

PHILA.

Parkway Bldg.,
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SAN FRANCISCO

Postage Theatre
Building

DIANE D'AUBREY

CHARMING SINGING COMEDIENNE

THIS WEEK (January 25) HAMMERSTEIN'S, NEW YORK

Joe Adams, restaurateur, comedian and miner, received word from a brother in East Helena, Mont., where the Adams family are interested in the Haystack Butte gold mine, that a government assayer reports a find of \$313 to every ton extracted from the property. Adams will leave for the west in a week or two to help participate in the removal of as much dirt as possible. Last summer the Haystack stock was being offered at two cents per share with no purchasers. The assay is certified by the U. S. Government.

The Board of Aldermen, now busy with themselves with the ticket scalping scandal, received a letter this week from an ex-scalper who volunteered to give information as to how the "racket" was worked. The correspondent claims that one scalper paid \$7,000 for choice seats during the run of the "Follies," while another parted with \$10,000 for coupons for "On Trial" show now at Cohen's Grand. Some managers charge the scalper 25 cents on every ticket given them, while other charge the same amount on every ticket sold, according to the writer.

Belays Johnson, who has been acclaimed a rival of Thomas Edison because of his electrical activity, is about to incorporate a company for the disposition of his "Mystic Bells," a contrivance built for vaudeville, picture and legitimate theatres and cabarets. The bells are placed in inconspicuous places through the building while a singer is secluded in a sound proof room. By the use of reproducers the warbler's voice is transferred through the bells. The invention also allows for the use of violin, cornet or phonograph records. Fred Lincoln, of the Affiliated Booking Co., is arranging to form a company to manufacture Johnson's device.

Karl Hobbitselle, president of the Interstate Circuit, left for the south this week to personally supervise the preliminary work appropos to the building of a new theatre in Jacksonville, Fla., which will become a link of the circuit. After a week in Jacksonville, Mr. Hobbitselle will journey through Texas on his usual inspection trip. The Interstate office announced this week that Birmingham will shortly resume with vaudeville booked in the Majestic through the Interstate Agency. Vaudeville was temporarily discontinued there last season when Jake Wells and the Interstate Amusement Co. pooled interests. Apparently the pooling proposition did not pan out to expectations.

One Signor Franconi of the Franconi Quartet, threw a scare into the cabaret department of the Western Vaudeville Managers' Association last week when he made a personal call there in quest of an explanation as to why he was abruptly cancelled at the North American cafe. Franconi was accompanied by a piece of light artillery without wheels in the form of a high calibre revolver, which he claimed was capable of blowing the entire roof from the Majestic theatre building. Franconi said he wasn't particular as to who came in line of his toy, but preferred either Jimmie Henschel, orchestra leader of the cafe, who cancelled him, or Morris Silver, amusement manager of the North American, who booked him. Both men, upon seeing the Italian, beat a hasty retreat to back office. Later the Italian was apprehended by two police officers, but he passed the weapon to his wife before the detectives reached him. There being no complaint, Franconi was not arrested. He made another call at the same place later on, renewing his threats, and shortly after visited Silver's office. The "Association" people propose to turn him over to the police should he call again.

AMERICAN (Joseph Garriety, mgr.).—"The Bubble," with Louis Mann, opened this week.

AUDITORIUM (Bernard Ulrich, mgr.).—"De Wolf Hopper, doing good business with a repertoire of Gilbert-Sullivan Operas."

COLUMBIA (William Roche, mgr.).—"Gay New Yorkers."

CORT (U. J. Hermann, mgr.).—"The New Henrietta," good returns.

BLACKSTONE (Edwin Wappler, mgr.).—"Mrs. Patrick Campbell in 'Pygmalion,' nice business.

NOTICE

About Ben Hamid Troupe

Playing Next Week (Feb. 1st)

Keith's Royal, New York

MANAGERS AND AGENTS—DON'T FAIL TO SEE US

Best Closing Act in Business

Nine in Number

Carry Our Own Scenery.

Manager,

GEO. ABOU BEN HAMID
119 West 43rd St., N. Y.

Direction,

PAUL DURAND

GARRICK (John J. Garrity, mgr.).—"Passing Show of 1914," big business.

ILLINOIS (Augustus Pitou, mgr.).—"Sari" opened limited engagement this week.

LA SALLE (Joseph Bransky, mgr.).—"Hanky Panky," third and final week, business satisfactory.

OLYMPIC (George C. Warren, mgr.).—"Potash & Perlmutter," business holding up.

POWERS (Harry J. Powers, mgr.).—"The Dummy," fair.

PRINCESS (Sam P. Gerson, mgr.).—"Our Children," with Henry Kolker, successful run.

COHAN'S (Harry Riddings, mgr.).—"On Trial," 5th week of big business.

CROWN (A. J. Kaufman, mgr.).—"Thurston, Next," "In Old Kentucky."

IMPERIAL (Joe Pilgrim, mgr.).—"Bringing Up Father."

LITTLE (Maurice Browne, mgr.).—"Miriam Marmel."

VICTORIA (Howard Brolaski, mgr.).—"Little Lost Sister."

FINE ARTS (Albert Perry, mgr.).—"Films."

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum).—"A good bill that more than pleased. Business was not up to the usual standard Monday night. 'The Bride Shop' featured and programed fifth, was moved down to close after the matinee in place of Kalmar and Brown, who were moved up, where they did much better. The 'Bride Shop' held them in until the final curtain. It is a tabloid musical comedy of merit, having a plot, clever lines, pretty musical numbers and a capable supporting company. Lola Wentworth has a charming personality and a good voice, as the principal woman in it. The musical numbers and costumes were appreciated. This is one of the best 'tabs' seen here in some time. Lew Dockstadter, next to closing. In his T. R. characterization was greeted with a reception and got many laughs with his clever witticisms. He was a decided hit. A partly mystifying act was that presented by Mr. Hymack, who had the audience guessing with his changeable gloves, shirts, etc. The show received a tame start by Ernie, Pops and Co. in athletic stunts, which included boxing, wrestling and bag punching. The act works in a black velvet set, and was appreciated to a certain extent. Corbett, Shepard & Donovan, three men, one at the piano, were handicapped through hoarseness by one of the trio, but managed to pass fairly well. Francis McGinn and Co. followed, No. 3, presented 'The Cop,' capably

acted and held interest all the way. The 'surprise finish' but the sketch over big. Harry and Eva Puck were next. They have a very classy singing act, combined with their excellent appearance and Harry's piano selections put them over strong, eclipsing their recent success at the Palace. Bert Kalmar and Jessie Brown followed with their singing and dancing specialties, getting over nicely. Harriet Burt, a single woman, displayed an elaborate gold coat and some pretty costumes. Miss Burt sang four songs, opening with 'Over the Alpine Mountains,' and also using 'Dancing the Blues Away.' Her last number in Scotch costume was well received. She loses much time making changes, which has a tendency to slow up the turn.

PALACE MUSIC HALL (Harry Singer, mgr.; agent, Orpheum).—"Business was good Monday afternoon, with Irene Franklin in top line position. Miss Franklin ably assisted by Burt Green duplicated her success at the Majestic two weeks ago. Another real hit of the bill was registered by the Courtney Sisters, who were accorded a reception on their entrance. Some of the songs used have seen better days, but were big hits the way the girls handled them. For a closing number they used 'I Didn't Raise My Boy to be a Soldier,' a new song and one of the best in their routine. Claude Gillingwater with Edith Lyle in 'Wives of the Rich,' held undivided attention. The show was opened by Jack and Foris, a two man pantomime acrobatic turn. They have a nice routine and get the most out of the hand balancing. McCloud and Carp were No. 2. One is a violinist of exceptional ability, while the other handles the banjo well. They did very nicely. Morris Cronin was next. He uses many electrical effects to good advantage. Mack and Walker were in sixth place, following the Courtney Sisters and the Gillingwater-Lyle sketch. Their 'wise' patter made them very well liked. The Six American Dancers had the next to closing position following Irene Franklin. The act has a good frame up and is very modern. It is hard to tell what Frank Wilson would do in a better spot than closing a nine-act show here this week. Those remaining to witness his cycling efforts were well rewarded. Wilson showed many new and novel tricks and got good applause for each.

GREAT NORTHERN HIP (Fred Eberts, mgr.; agent, W. V. M. A.).—"A very ordinary bill on the day shift. Business as usual is good here, regardless of the merit of the show, although the average program here is

of the best. Five Melody Monarchs and Maid were given the headline position, but were far from being the best. The hit of the show went to Dave Nowlin and Gertrude St. Clair. The clever team had songs out of the ordinary and their animal imitations easily won out. King and King, novelty equilibrists, opened and gave the show a fair start. Ireland and Catla, from burlesque, offered songs and dances. Miss Catla makes no attempt to sing, depending on a cartwheel and high kicking to get her over. Ireland's 'Devil' solo could be shortened. They were fairly well received. Libby and Barton, two men, one in blackface and the other straight, did some novel bicycle work. The tango by the straight on the unicycle was exceptionally good. Madison and Laird, two men, did nicely. Their best number is 'In Vaudeville.' The comedians scored many laughs. Five Melody Monarchs and Maid, patterned after the big time act 'Five Melody Maids and Man,' offered nothing in the way of novelty and steal no honors from the big time act. Alfred and Sigfried Naess closed the show with skating and did well.

MEVICKERS (J. G. Burch, mgr.; agent, Loew).—"A good show nicely arranged. Business very good Monday night. Clarice Vance, the headliner, in stunning gowns and an excellent repertoire of songs, walked away with the honors of the bill. Miss Vance was assisted by Tom Mitchell at the piano. 'Dolores Dolls,' a girl act, got over splendidly. The Cycling McNuttas are also in the feature class. This act does not confine itself entirely to bicycles, as each individual is clever in acrobatics as well. Particular mention must be given the child, Willy Zimmermann since last seen has slightly changed his act, and besides his famous musicians, he also impersonates some rulers of Europe, concluding with President Wilson. He received considerable applause. Anderson and Goines, colored men, got many laughs with talk and songs. Some of the talk is new. The Stan-tones are two clever boys with good 'nut' comedy that got over. Bogert and Nelson, man and woman, in black and tan, offered some more talk and comedy songs and got big applause. George and Lily Garden had selections on xylophones and were unusually well received. George and Mack, a male team in a tramp make-up held attention throughout and closed nicely with an operatic burlesque. Diers and Bennett, acrobatics, closed the show.

SAN FRANCISCO VARIETY'S

SAN FRANCISCO OFFICE
PANTAGES' THEATRE BLDG.
Phone, Douglass 2213

ORPHEUM.—The magic of Ching Ling Foo most entertaining and the Chinese trickster appeared to excellent advantage. Elmore and Williams, amusing. "The Broken Mirror," well worked by the Schwarzs Co. and held close attention. Jack E. Gardner sprang his m. p.-melodrama, "Love and Amusing." Elsa Ruegger, well received. Miss Ruegger is a favorite here. (She was on last week's bill.) The Danube Quartet, opening the show, did splendidly. Anna Chandler (holdover), scored hit with her song routine. Els and French, retained from last week, were again given much prominence in the bill and repeated successfully in the closing spot.

EMPRESS.—"The Toll Bridge," interesting little sketch of rural coloring, well played by James Grady and Co., registered clean hit. Ward Sisters and their "doll girl" specialty were good entertainers. Simpson and Douglas, well liked. Russell's Minstrels, excellent in the closing position. Lee Casados opened fairly well. El Clive, hit. Willie Ritchie and Sister in ballroom dances, displayed cleverness. Two masked dancers, supposed to be society girls, were added to the bill.

CORT (Homer F. Curran, mgr.).—"Today" (2d week)

COLUMBIA (Gottlob, Marx & Co., mgrs.).—"Henry Miller in 'Daddy Long Legs' (4th week).

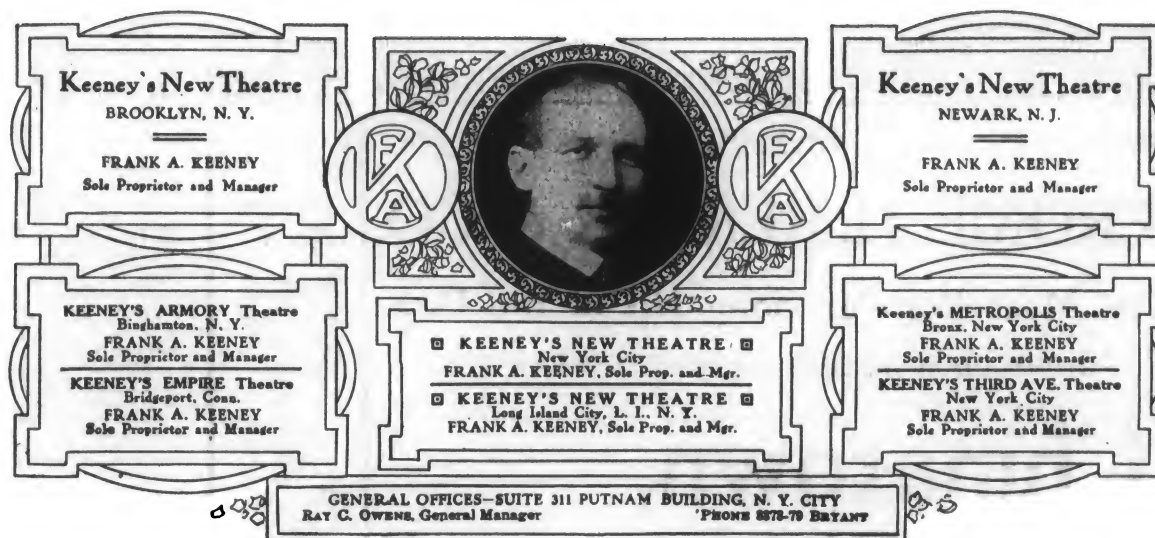
Opened at B. F. KEITH'S PALACE THIS WEEK (Jan. 25) and meeting with big success

SIGNOR ANGELO PATRICOLO

THE GREAT ITALIAN PIANIST

STEINWAY PIANO USED EXCLUSIVELY

DIRECTION ALF. T. WILTON



TO THE VAUDEVILLE ARTISTS OF AMERICA

I feel it my duty, as well as my pleasure, to make public recognition of the loyalty and hearty co-operation of the artists who are making my vaudeville enterprises the success that they are.

As an independent manager, I feel that by continuing to stick to me, by showing the courage they have shown and by ignoring the threats of trust managers who have vainly attempted to balk my plans and block the expansion of my enterprises, they are insuring more favorable conditions in future for themselves and for the profession in general.

Competition is the life of vaudeville, the same as in other lines of business. It means better shows. It means more engagements. It means higher pay.

Don't fear attempts to intimidate you. The managers need the acts, and they can't afford to blacklist.

My new theatres have scored notable successes, in spite of the undue activities of some of my opponents. I intend to keep right on expanding, and nobody can stop me. I want no partners nor stockholders in my enterprises. I have nothing to sell excepting the best of vaudeville shows by the way of the box office. Through my booking association with the M. R. Sheedy Agency, Broadway and 40th Street, New York, an act playing the "Keeney Time" is assured of a consecutive and desirable route.

My own experience has shown that the actor in vaudeville today is more foresighted than the actor of a few years ago. He knows enough not to impair his own future and the future of his profession by yielding to offers of temporary advantage or threats of present punishment from managers who care nothing for his interests, but everything for their own.

Reciprocity is the only just business basis upon which the actor and manager can meet. Reciprocity is my policy and will continue to be my policy, no matter what course others may adopt.

Nothing succeeds like success, and that is possibly the reason why some managers are paying more attention to my business than they are to their own.

With best wishes to the profession and for the future interests of vaudeville, I remain

Very sincerely,

Frank A. Keeney

JEROME H. REMICK
President

MOSE GUMBLE
Mgr. Professional Dept.

F. E. BELCHER
Secretary

JEROME H. REMICK & CO.

The Most Popular Song Hit of the Day

By WILLIAM JEROME and JEAN SCHWARTZ

"Chinatown, My Chinatown"

CHORUS

Chinatown, my Chinatown,
Where the lights are low,
Hearts that know no other land,
Drifting to and fro,

Dreamy, dreamy Chinatown,
Almond eyes of brown,
Hearts seem light and life seems bright,
In dreamy Chinatown.

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219 W. 45th St.

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908 Market St.

BOSTON
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DETROIT
157 W. Fort St.

CHICAGO
Majestic Theatre Bldg.

GAITY (Tom O'Day, mgr.).—Marie Dressler film (3d week).
ALCAZAR (Belasco & Mayer, mgr.).—Beverly Grand Opera Co. (4th week).
WIGWAM (Joe, Bauer, mgr.).—Musical comedy and melodrama.
PRINCESS (Hert Levey, lessee and mgr.; agent, Levy).—Vaudeville.
REPUBLIC (Ward Morris, mgr.; agent, W. S. V. A.).—Vaudeville.

Monte Carter and Co. will play a return engagement at the Wigwam opening Jan. 31.

F. D. Richardson, ahead of the Al. G. Barnes white-top, is in town.

Max Stuenkel has recovered sufficiently from his recent illness to be out.

W. P. Reese has entered the film exchange business with a partner.

Harry Kimball, formerly with "Ailsy's Hawaiians," is now property man at the Princess.

The Bulletin arranged with the Empress for its readers to obtain reserved seats during this week providing they clip the coupons numbered from 1 to 6.

Virginia Pierce, opera singer and resident of Berkeley, has left her husband, Dr. C. N. Burrows, whom she married a month ago, and returned to her parents.

The Lincoln is said to have been taken over by Saxe & Gordan. Policy remains the same. Negotiations are pending between Koib & Dill and the Alcazar management with a view of playing the teutonic comedians for a long season opening March 15.

Melodrama will be discontinued at the Wigwam. According to the management, it has proved to be too expensive when given in conjunction with musical comedy. The extra stage hands' salary amounted to a hundred dollars on the second week of the experiment.

Ola Humphreys, formerly an Oakland girl who attained some success before the footlights and later married the Khedive of Egypt only to leave him shortly after the ceremony, arrived in Los Angeles last week

and immediately requested the police to protect her from Turkish spies, whom, she declares, will attempt to kidnap her. Miss Humphreys will probably pose for pictures.

ATLANTA

By R. H. McCAW.

FORSYTH (Hugh Cardoso, mgr.).—Emma Carus and Carl Randall, hit; Motoring, laugh success; Jarro, please; John P. Wade & Co., applause; Weston & Leon, score; Maxine Bros. & Bobby, satisfactory; Flying Henrys, good.

ATLANTA (Homer George, mgr.).—Baldwin-Melville Stock, opening in "Our Wives," good business; next, "The Man From Home." GRAND (Arthur Hyman, mgr.).—Films, doing nicely.

The Old Fiddlers' convention is scheduled for the Bijou, opening Jan. 27 for eight performances.

Hugh Cardoso and Lou Castro have incorporated the Atlanta Promoting and Operating Co., to conduct prizefighting, horse racing and automobile events.

The Baldwin-Melville Stock, which opened at the Atlanta Monday, is composed of Lola May, William H. Sullivan, Earle Ryder, J. Martman Roeder, Stuart Fox, Hugh Gibson, Margaret Chaffee, Anne Bradley and Verney Barrett. Walter S. Baldwin is director.

ATLANTIC CITY

By LOUIS WILLIAMS.

APOLLO (Fred E. Moore, mgr.).—25-27, "One Day"; 28-30, Oreste Vessella's musical comedy, "The Girl of Girls."

XON (Harry Brown, mgr.).—24-27, "Bohemians." Last half, vaudeville.

"Fads and Fancies" is promised at the Apollo Feb. 8.

Charles Frohman will produce "A Girl of Today," an American play, at the Apollo Feb. 8, with Ann Murdock in the leading role. The author is Porter Emerson Browne. Others in the cast are Eugene O'Brien, Frank Mills, Edwin Nicander, William Molden, Harry Hadfield, William Eville, Eleanor Gordon, Belle Daube.

BALTIMORE

By J. E. DOOLEY.

MARYLAND (F. C. Schanberger, mgr.; U. B. O.).—Henry E. Dixey, scored; Hazel Cox, encores; Burr and Rope, pleasing; Claude and Fannie Usher, effective; Manchurians, remarkable; Raymond and Heider, entertaining; Havemann's Animals, good; Robins, humorous.

HIPPOTRONE (Charles E. Lewis, mgr.; Loew).—Mae West, stunning; Dairo, clever; Armstrong and Clark, real good; Kanazawa Japanese Trio, unusual; Roland West sketch, funny; Ben and Hazel Mann, fare well.

VICTORIA (Pearse & Schack, mgrs.; agents, N-N).—Smiley Players, thrilling sketch; Great Johnson, clever; Robins and Lyons, humorous; Houghton, Morris and Houghton, darling; Wright and Albright, good.

NEW (George Schneider, mgr.; agents, Ind.).—Edward Keough and Co., score; Dave Manley, well received; De Milo, artistic; Batling and Black, good; Russell and Gray, win out; "When We Were Kids," attractive.

FORD'S O. H. (Charles E. Ford, mgr.).—"The Miracle Man."

ACADEMY OF MUSIC (Tunna F. Dean, mgr.).—Billie Burke in "Jerry." Good houses.

AUDITORIUM (Edward Renton, mgr.).—Poll Players in "The Typhoon," fair interpretation. Usual attendances.

COLONIAL (C. F. Lawrence, mgr.).—"The Blindness of Virtue," good business.

GAYETY (J. C. Sutherland, mgr.).—"High Life Girls." Big houses.

PALACE (W. L. Ballant, mgr.).—"The Prize Winner." plays to three-quarter houses.

An ordinance authorizing Edward Wilkins to erect a one-story picture theatre in the rear of the southwest corner of North and Ellamont avenues, was introduced in the First Branch City Council Monday evening by City Councilman John T. Ford, who is connected with Ford's Opera House. The ordinance was sent to the Committee on Police and Jail for investigation.

With a number of out-of-town delegations present, the fifth annual ball of the Baltimore Motion-Picture Operators' Protective Union was held Monday night at Hazzer's Hall and was a complete success. During the intermissions moving pictures were shown on a new kind of screen.

The construction of the proposed \$100,000 by the Northern Amusement Co. on North avenue near Charles street will begin about Feb. 15, by raising the four buildings which now occupy the site. The opening is promised about Sept. 15.

Sydney Seldenman, the youthful leader of the orchestra of the Maryland, celebrated his 21st birthday Sunday evening at the Musical Union Building.

BOSTON

By J. COULTER.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—Four acts equally featured found first honors Monday afternoon accorded to Cecil Lean, assisted by Cleo Mayfield and James Billings. The other three acts ranked the Four Marx Brothers, Sophie Barnard and the Bird Millman Troupe, which closed. Vandinoff and Louie opened fair and were followed by "Eloping," cordially received. Lou Anger went across well, but the Leightons did not do as well as before.

BIJOU (Harry Gustin, mgr.; agent, U. B. O.).—Pop vaudeville, doing well since advertising started.

BOWDOIN (Al Somerbee, mgr.; agent, U. B. O.).—Showing steady profit margin.

NATIONAL (Nat Burgess, mgr.; agent, U. B. O.).—Pop vaudeville.

LOEW'S ORPHEUM (V. J. Morris, mgr.).—Pop vaudeville.

LOEW'S ST. JAMES (Frank Meagher, mgr.).—Pop vaudeville.

LOEW'S GLOBE (William Lovey, mgr.).—Pop vaudeville.

BOSTON (Frank Ferguson, mgr.; agent, U. B. O.).—The temporary abandoning of films for "Ben Hur" at \$1 is proving one of the master moves of the Keith season, as the spectacular production at reduced prices has been doing corking business.

BOSTON O. M. (Henry Jewett, mgr.).—This novel venture of Shakespeare in stock at 50-cent top is doing nobly. This week "Julius Caesar," with Jewet playing personally for the first time since he launched the project.

TOY (A. Washington Peset, mgr.).—Two weeks of French plays started Monday. Societies turning up and proposition looks big.

CASTLE SQUARE (John Craig, mgr.).—Stock. Harvard prize play, "Common Clay," third week, big business.

CORT (John "Eddy" Cort, mgr.).—Dark this week because of repeated postponements of "What's Going On?" It is announced for next Monday.

PLYMOUTH (Fred Wright, mgr.).—Opened Monday with "Too Many Cooks," to big house. Booked for a run.

COLONIAL (Charles J. Rich, mgr.).—Hazel Dawn in "The Debutante." Doing only fair, second week.

MOLLIS (Charles J. Rich, mgr.).—Last week "Diplomacy." Satisfactory business.

WILBUR (E. D. Smith, mgr.).—"A Pair of Sixes," fifth week to big business with no signs of falling off.

TREMONT (John B. Schoffel, mgr.).—"Seven Keys" on fifth week falling slightly behind the Wilbur, although in a larger house and will leave after next week, although seventh week had been tentatively open.

SHUBERT (E. D. Smith, mgr.).—Trentini in "The Peasant Girl," second week to fair business. High standard of score saves it from mediocrity.

MAJESTIC (E. D. Smith, mgr.).—Marie Tempest, single week. Excellent business due in part to limited booking.

PARK (Joseph Roth, mgr.).—Films, advertised as "Boston's Strand."

GAITY (George Batcheller, mgr.).—"Bon Ton Girls." Big advertising campaign bringing capacity, although net remains normal.

CASINO (Charles Waldron, mgr.).—"Pollice of the Day." Excellent.

GRAND OPERA (George E. Lothrop, mgr.).—"Gay Widows." Very fair.

MOWARD (George E. Lothrop, mgr.).—Zal-lah's Burlesques.

The Plymouth this week, always without an orchestra, produced a three piece orchestra put in upon the insistence of Wm. A. Brady. It sounded lonesome, although hidden beneath the screen of trees and will not remain as a feature of the house after the close of "Too Many Cooks."

BUFFALO

By OLYVE F. REX.

TECK (John R. Oisher, mgr.).—"Pretty Mrs. Smith," opened to big house. Next, "A Pair of Sixes," return engagement.

STAR (P. C. Cornell, mgr.).—Rose Stahl in "A Perfect Lady." Did big business first half. "The Misleading Lady" plays last half. Good advance sale.

GAYETY (J. M. Ward, mgr.).—"Dreamland Burlesques."

SHEA'S (Henry J. Carr, mgr.; U. B. O.).—Evelyn Nesbit and Jack Clifford, biggest draw of season. Brandon, Hurst & Co., hit; Willa Holt, Wakefield, entertaining; Milton & Co., clever; Mr. & Mrs. Jack McGraw, scored; Mayo & Tally, applauded; Canano Duo, novelty; The Gladiators, pleased.

LYRIC (Joe Payton, mgr.).—"The Deep Purple." Big business. Next, "The Blue Mouse."

ACADEMY (Jules Michaels, mgr.).—"Cheyenne Days," headline, sensation; Great Arthur, entertains; De Forest Sisters, please; Jack & Mable Blair, hit; George Musy, applauded; Pierce & Knell, scored; Dick & Alice McEvoy, fair; Papino, usual; Massimo, good.

OLYMPIC (Charles Denzinger, mgr.; agent, Sun).—Renne Family, headline; Huford & Lockhart Sisters, big; Bradlee Martin & Co., hit; Adelyne Lowe & Co., laughs; Massey &

EVA TANGUAY

Played to more people during her engagement at the ROYAL Theatre than the house has EVER held in one week.

One more record added to Eva Tanguay's list and this proves Eva Tanguay remains vaudeville's biggest drawing card, crowding audiences to the capacity of every theatre in which she appears.

Kind Words by Frederick James Smith, Dramatic Mirror

"I WANT so much to be understood!" That little plea sums up all the childlike sincerity of Eva Tanguay. She likes, dislikes, is pleased and made happy; her heart is touched, by flashes—with the acute sensibilities of a child. But people haven't understood her. The stage surrounded her with a barrier of glamour and illusion—and she has developed much as a person would on a desert island. Fame brought her money and the little comforts of life. But the vital things have been missing. There's a lonely longing instead.

It is this childlike appeal that has made Miss Tanguay nationally popular. The gleefulness, the half-impudent assurance, the humor—each quality is distinctly childlike. Her costumes might easily be startling—but they never seem anything but delightfully comic. Miss Tanguay is a sort of girl-who-wouldn't-grow-up. She is a Peter Pan in real life.

It was as we left the theatre together to enter Miss Tanguay's limousine that I first felt something of her real personality. The street above the stage door was jammed with theatregoers who, a few moments before, had been cheering her. The crowd itself was a remarkable testimonial of the affection she holds.

Two policemen touched their caps to her and held back the crowd while we crossed the sidewalk. "Good-by, Eval!" the spectators cried as the automobile door closed. "Look back at them," whispered Miss Tanguay to me. She waved her hand, and I caught just the sign of a tear in her eyes. "Isn't it wonderful? Do you blame me for loving every one of them?"

"But they don't really know me—they never will. They call out 'Hello!' and I'm gone. Sometimes I almost tremble to think that I've the power—such as it is—to sway and interest them."

The limousine turned toward the city. The huge incandescent signs of New York flashed far in the distance. Miss Tanguay—the Tanguay of the dynamic vitality, the live-wire magnetism—leaned back rather tired and quite repressed.

"Of course, you know my little story. I'm really a French girl, and I was born across the Canadian border. I was living in Holyoke, Mass., when I made my first appearance. Francesca Redding, then at the head of a traveling repertoire company, gave me a chance to appear at a Saturday matinee. Finally she persuaded my mother to let me go on the stage, and I became an actress—at eight dollars a week."

I told her a little story Miss Redding related to me some years ago—how the youthful Eva acquired a trained rooster and refused to part with it on the company's tour. The hotel folk naturally objected to the crowing of the pet at daybreak, but Eva had been obdurate.

Miss Tanguay laughed. "I've always loved pets. I love the love they give me. I'm sure of its sincerity. That's why I value my dog more than anything else in the world." There was loneliness in that remark. The smile had gone from her lips.

"Why do you think people like me?" she asked.

"Your personality—," I ventured.

"Personality: how do you describe it? I've figured it all out as a little more than that. I love my audiences, and I make them feel that I love them. And all the love I give them comes back across the footlights, multiplied by all the folk out front."

"Sometimes I feel badly. I know I can't do my work as well as usual; but I do it with every bit of the love in me. They feel all that—when I'm behind the footlights."

"But they don't know me as I am. They don't understand my sincerity. I'm a sort of harum-scarum, don't-care creature. I know what people think of me from the songs they send me to read. They're all the same. I don't-care is at the heart of every one of them."

"Shall I tell you how much it hurts me to sing 'I Don't Care'! I detest it—but, perhaps, I shouldn't, because my audiences love it. 'I Don't Care' was one of the song hits of a musical show, 'The Sambo Girl,' in which I appeared before I ever went into vaudeville. Naturally, I used it as a part of my first variety act. That's how 'I Don't Care' came into being. In 'The Sambo Girl' it was the song of a character in the piece; in vaudeville it became a part of me. Audiences didn't distinguish the difference."

"I've been seven years in vaudeville." Miss Tanguay is unquestionably proud, of course, of her record. "I've held my drawing power. Other stars have come, and most of them have gone. That's the real test—bringing the same people back again and again, year after year, to see you."

"Now I've determined to put an optimistic note into all my songs. I've always received many letters from people out in front. 'You made me forget,' they often say. 'You made me a little happier.' Perhaps—with all the illusion of me—the songs strike home the more. They come to see a person who rushes madly about the stage—and they unexpectedly get something that makes them think."

"I can tell intuitively whether or not I want a song from merely reading the words in manuscript. I know instantly what I can do with it. I particularly like the 'Hurry Up' number of my present repertoire. Paul Arlington, whose wife makes all my costumes, wrote it." "Toot Your Horn If You Never Sell a Clam" is one of the favorites among the older numbers. Its homely optimism brought many a letter to her.

She is a severe critic of her own work. "I opened this season in Boston," she said. "I was bad vocally, and my songs were worse. I rested, and tried a couple of new numbers in Philadelphia. I went better, and then opened in Brooklyn with five new songs. My act began to seem like something, but I was still lacking. At the Palace I went well—my songs were beginning to run smoothly and to develop—and at the Alhambra I commenced to feel that I was really going as I should."

"Curiously, I've discovered that all my present songs have a little comic element in them. I hadn't planned that—because I've never thought for a moment that I'm a comedienne. I've always looked upon myself as just a song-and-dance artiste."

"I'm glad, indeed, to be back in vaudeville. My place is there—where I can be surrounded by the right sort of material to aid me. And the beautiful way every one has treated me—Friends told me how splendidly I was billed in front of the Palace, and I motored down to see it. It was so wonderful that I must have wept a tear or two as I sat back in my car and rode past the theater."

Then she told me a little of herself. "I've a home at Seagate, with twelve lots and a big fence around it. I want you to see my library some time. You can look at my books and understand how I've been studying things out for myself."

Miss Tanguay is interested in Christian Science. "When I'm discouraged my practitioner always tells me, 'You have the power to aid others by making them feel your love.' So I'm not the Eva of old. I used to think I had to shout for anything and everything when I wanted it. Now I know that our troubles are only as real as we make them."

The limousine had been flashing along Broadway, and drew up in front of the hotel. "Please tell them about me as I am," Miss Tanguay said, in parting, "for they have all the love that's within me."



MISS TANGUAY'S RESIDENCE AT SEA GATE.



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were to be staged at the new Main street house, while pop vaudeville would be staged at the Court street theatre. Some had it that burlesque was being considered.

The Casino, Plaza and Family each played two acts Sunday, Jan. 24, along with pictures. No intervention was made. There is considerable speculation on the probability of vaudeville appearing on Sunday.

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Bolton, good. Bill great improvement over that usually offered.

FAMILY (Al. Sherry, mgr.).—Heavily advertised, this new pop vaudeville house is doing big business. "White Blackbirds," feature, scoring; The Stroude, fine; Frank & Frank, good; Wm. J. Coleman, with; "Phasma," closes.

Married when 15 years of age to William Yeager, theatre usher, Mrs. Henrietta Yeager of this city is seeking for annulment of her marriage. The two were married in Fort Erie secretly in February, 1912.

With the inauguration of vaudeville at the Family, Buffalo is swamped with this style of entertainment.

All rumors and reports to the effect that Shea's New Hippodrome was to go into vaudeville on Feb. 8 are unfounded. Mr. Shea himself declared that the picture policy would "stick," while rumor had it U. B. O. acts

E. J. Haman, formerly of the Griffin agency, this city, has assumed management of the Roma theatre, at Berlin, Ont.

The Flying Squadron of America, and their national prohibition antics, failed to make much of an impression in Buffalo.

Jack and Mable Price, black-and-tan oddities, appeared but once on the Academy bill this week. After their first performance Manager Michaels requested that they cut their act a few minutes.

CINCINNATI.

By HARRY V. MARTIN.

KEITH'S (John F. Royal, mgr.; agent, U. B. O.).—Tex McLeod (see note below); Bixley & Fink, well liked; McDewitt, Kelly & Lucy, got over; Roy, Vernon, fine; "Little Nap," good; Willie Weston, hit of bill; Kitty

Gordon & Co., featured, but audience not enthusiastic; Woodman & Livingston, good dancers.

EMPRESS (George A. Boyer, mgr.; Loew).—Fry Twins, Faye & Minn, Ray Snow, "Honey Girls," Mario & Trevette.

GRAND (Theo. Aylward, mgr.; K. & E.).—

Ziegfeld's "Follies." 31, "Potash and Petmutter."

LYRIC (C. Hubert Heuck, mgr.; Shubert).—"The Story of the Rosary." Next, McIntyre & Heath in "The Ham Tree."

WALNUT (George F. Fish, mgr.; S.H.).—"Trail of Lonesome Pine." Next, "Rebecca."

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KANSAS CITY.

By RUSSELL M. CROVER.

ORPHEUM (Martin Lehman, mgr.).—Lina
Abarabanel, very big; Harry Gliffo, went
over nicely; Flaviola Bros. & Seals, good;
Stan-Stanley Trio, hit; Elphye Snowden, fair;
Ann Tasker & Co. very good; Hunting &
Francis, did well.

EMPRESS (Cy Jacobs, mgr.).—Bernard &
Harrington, headlined; Davis & Matthews;
graceful; Hoyt & Wardell, fine; McIntosh &
Musical Maids, good; Nichols-Nelson Troupe,

Jugglers; Fred Hillebrand, laughs; McCoun-
nell & Hanford, excellent.

HIPPODROME (Frank Coffinberry, mgr.).

—"The New Chief of Police," good sketch;
"Wrecked in Midocene," spectacle; Zeb Zar-
row Co., fun; Arthur Whitelaw, roars; Mat-
thews Trio, excellent; Kraytons, hoops;
Broadway Comedy Four, fine quartet.

GLOBE (W. V. Newkirk, mgr.).—Colonial
Minstrel Maids, tab; Nice & Nice, chatter;
Hodge & Lowell, laughs; Castella Bros.,
music; Keller & Wier, bicycle thrills.

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JAMES ROWLAND

IRISH COMEDIAN, "HONEYMOON GIRLS"

LOS ANGELES.

By GUY PRICE.

ORPHEUM (Clarence Drown, mgr., U.B.O.)—Week 18.—Billy B. Van and Co., well liked; Williams and Wulfus, enjoyable turn; De Haven and Nice, clever dancers; Brown and Rochelle, went well; Imhoff, Conn and Co., remarkably good; Pierre Pelletier and Co., well presented playlet; Spinetta Quintet, entertaining; Alfred Bergen, repeated successfully.

EMPRESS (Harry Follette, mgr., Loew)—Week 18.—Edwin Ford and Co., artistic dancers; Claude and Marion Cleveland, well-received; Landry Brothers, clever; Delmore and Light, very good; Wm. A. Brady Co., passably pleasing; Rouble Simms, entertaining.

REPUBLIC (Al. Watson, mgr.; agt., Bert Levey)—Week 18.—Jimmy Duffy, big laugh; Lou Yoke, fair; Ben Harney Trio, clever; Williams and Clifford, very good; Zeno and Mandell, big applause.

HIPPODROME (Lester Fountain, mgr., Western States)—Week 18.—Morrill's "Yip Yape," very good; Yerkes and Adele, ordinary; O'Rourke and O'Rourke, excellent dancers; Orlando, scored; Ted McLean and Genevieve Lee, passed nicely; Ralston and Latour, passably pleasing.

MASON—"The Yellow Ticket."

MOROSCO—Dark.

MAJESTIC—Dark.

BURBANK—"Help Wanted."

TRINITY AUDITORIUM—"Cabiria," film. AUDITORIUM—National Grand Opera Co. San Rork, G. M. Anderson's general manager, is back from the east and has started rehearsals for "The Arcadians" at the Morosco with his newly-acquired company.

George Jones, local actor, was arrested for speeding.

Fritzi Scheff has arrived and has started Pretty Mrs. Smith in pictures.

Lou Gottschalk is directing at the Morosco.

Harry James plans to spend a few weeks on his ranch near here. Directing orchestras isn't the life, says Harry.

Bert Levey has refused Rube Welsh a lease on the Republic for burlesque.

Edmund Lowe has been signed by Morosco. He closed here a week ago with "Damaged Goods."

Frank Mandel, whose play, "The Lady We Love," is being rehearsed by Morosco at the Burbank, says he may remain in Southern California and write and produce plays and scenarios.

Harry Williams is here and will write special song numbers for the Anderson company.

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"In Dutch"
"Girls from the Follies"

PABST (Ludwig Kreiss, mgr.).—Pabst German Stock in "Die Heilige Not." Business fair. Next, "Der Ungetreue Eckehardt."
EMPRESS (James W. Krause, mgr.).—"Freckles," with Hugh Finn, fair houses. Next, "Mrs. Wiggs of the Cabbage Patch."
GAYETY (James H. Rhodes, mgr.).—"Gypsy Maids."

MILWAUKEE.

By P. G. MORGAN.

MAJESTIC (James A. Higler, mgr.; agent, Orph.).—Gertrude Hoffmann, big; Dainty Marie, registered easily; Primrose Four, excellent; "The Flarebeck," appreciated; Mines & Fox, good; Ward & Cullen, pleased.

CRYSTAL (William Gray, mgr.; agent, Loew).—"Vaudeville in Monkeyland," appreciated novelty; Oscar Lorraine, fine; "A Campus Flirtation," good; Collier & DeWald, clever; "Back to Buffalo," pleased.

DAVIDSON (Sherman Brown, mgr.; agent, Ind.).—"Bird of Paradise," with Lenore Ulrich, to good business. 31. "Misleading Lady."
ORPHEUM (William E. Mick, mgr.; agent, Loew).—"The Masquerader," musical tab, supplants continuous vaudeville for week. Good opening.

SHUBERT (C. A. Niggemeyer, mgr.).—Shubert Stock in "The Woman in the Case," excellent business. Next, "A Fool There Was" and "Madame X."

METROPOLITAN.

By G. W. MILLS.

METROPOLITAN (L. N. Scott, mgr.).—"Milestones" and "High Jinks," divided week Jan. 17, packing houses at every performance. Film this week. John Bunny next week.

SHUBERT (Wright Huntington, mgr.).—Huntington Players in "Charley's Aunt," with Earl Lee carrying off the honors. "Conspiracy" follows.

BAINBRIDGE (A. G. Bainbridge, Jr., mgr.).—Bainbridge Players in "Fifty Miles from Boston," held over second week.

ORPHEUM (G. E. Raymond, mgr.).—Sam and Ikky Morton, well received; Melville and Higgins, big hit; Freemond Benton and Co., including Billy Gaston, in "Handkerchief No. 15," fair; Mindell Kingston and George Ebner, fair; Prell's Circus, good; Twist, good; Pauline, entertained.

UNIQUE (Jack Elliott, mgr.; Loew).—Cae-

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sar Rivoli, headliner; Barnes and Robinson; Blanche Sloan; "When We Grow Up"; Zoeller Trio.

NEW GRAND (Finkel and Rubenstein, mgrs.).—Four Prevets; Three Millards in "Zeke in Society"; Maleta Bonconi; Dawson, Lanigan and Covert.
NEW PALACE (Rubin and Finkelstein, mgrs.).—Venetian Four; Park, Romeo and Francols; The Reed Bros.; Harry Holden and Lucy Herron; Selbin and Grovini.

NEW GARRICK (Rubin & Finkelstein, mgrs.).—Pictures with Meta Schuman, soprano, and Robert Gehan, baritone. Newly decorated. Formerly Miles Hippodrome.
GAYETY (William Koenig, mgr.).—Watson Sisters' Co.
LYRIC, STRAND, REGENT, ISIS, CRYSTAL, PRINCESS, ORIENTAL, SEVILLE.—Pictures.

A woman's orchestra is now being used at the Shubert.

Raymond Wells, second man at the opening of the season for Wright Huntington at the Shubert, and who left as a result of differences and succeeded Henry Hall as leading man with the Bainbridge company at the Bainbridge, has closed. It is rumored that

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THE BACHE REALTY COMPANY,
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he will return to the Huntington management. Averell Harris, leading man all last season with the Bainbridge Players, will succeed him, opening Jan. 31 in "Paid in Full."

Much comment was stirred up by the fact that the local Drama League failed to bulletin "Milestones." Investigation proved that the league not to bulletin the play, fearing that the league's approval would make the public think it a "highbrow" play and consequently cost patronage.

Lenny Krampfstra, a Greek, was fined \$5 for throwing an egg at Al Lawrence, a comedian in a local vaudeville theatre. Krampfstra was in the audience when the comedian alluded to the Greeks in what the former considered a slighting manner. Drawing the egg from his pocket, Krampfstra heaved it at the jester. The comedian has dropped the joke.

NEW ORLEANS.

By O. M. SAMUEL.

ORPHEUM (Arthur White, mgr.).—It's town talk this week's bill, best ever at the local house. Harry DeCoe, scored decisively.

WANTED GIRL FOR DANCING

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"HARMONIOUS SONG HUMORISTS"

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TINY TOT (Arthur S. LeVien)

Age seven years. Now playing at HAMMERSTEIN'S, SECOND WEEK. Besides his own act TINY TOT is playing the role of "DORIS" in "ON FILE."
PERMANENT ADDRESS, 1234 BOSTON ROAD, BRONX, NEW YORK CITY

opening. Allan Dinehart's sketch, a gem. Riggs and Witchie, splendidly conceived dancing interlude. Mary and Marie McFarland, ovation. Clayton White's "Cherie," uproarious laughter. Belle Baker, tremendously successful. Kerville Family, distinct novelty.

TULANE (T. C. Campbell, mgr.).—Raymond Hitchcock in "The Beauty Shop."
CRESCENT (T. C. Campbell, mgr.).—Percy Haswell stock in "Two Orphans."
DAUPHINE (Lew Rose, mgr.).—Stock burlesque.

HIPPODROME (J. Miller, mgr.).—Robert Mansfield Players.
ALAMO (Will Guerlinger, mgr.).—Vaudeville.
Williamson's submarine pictures come to the Lafayette next week.

Karine Gordon, King and Gibbs and Tessie Harrington joined the Dauphine stock this week. One of the Dauphine choristers is paying \$7.50 monthly for a room, putting 25 cents nightly in the gas meter. (Great way to get rid of Mexican quarters.)

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MARY GIBBS SPOONER, *Director*

SAN FRANCISCO "CALL."

SANTLEY STAR OF BILL AT ORPHEUM

Six new acts are added to the Orpheum bill this week, with Joseph Santley, musical comedy star and dance artist, as the headliner. Santley, assisted by Ruth Randall and Josephine Kernell, presented yesterday one of the daintiest dance offerings ever staged before a gathering of Orpheum enthusiasts.

The trio, just from the musical comedy, "When Dreams Come True," interspersed their act with lively songs. They presented their piece with a snap that won unstinted applause.

*In Vaudeville for
the Next
Seven Weeks*

SAN FRANCISCO "BULLETIN"

DREAMS COME TRUE IN BILL AT ORPHEUM

Orpheum patrons are in for a program this week that is pretty much of a sure-fire success from top to bottom. For sheer entertainment it would be difficult to find a better one. What with Joseph Santley, late star of "When Dreams Come True," and George McKay, who is just about the fastest vaudevillian seen this season, on the same bill, any show would be certain of a triumph.

Santley, he of the curls and girls, has an act that for grace and style easily takes precedence over any similar offering on the vaudeville stage. Also, in the persons of Miss Ruth Randall and Miss Josephine Kernell he has two assistants whose singing and dancing go a long way toward the success of the number. Santley sings "Along Came Ruth," "Honeymoon Lane," "I Can't Get a Girl" and "When You're in Love." The "Chinese Trot," so popular in his musical comedy, and the "Cubist Glide" are also featured in the present act. Miss Randall does a charming dance in an old-fashioned gown, while Miss Kernell has a waltz and a love ballad with Mr. Santley.

EDWIN GEORGE

I opened at Majestic, Milwaukee, Monday matinee and went on "No. 5." Miss Irene Franklin followed, "No. 6"; Mr. Nat Willis followed "No. 7" (that is next to closing there). Monday night Mr. Nat Willis was "No. 4," "Miss Franklin "No. 6" and Edwin George was "No. 7," and got over bigger than ever. There is only one answer—only the fit survive, so I must have thrown a fit. I understand there is a copy of me almost word for word. Some acts are copyrighted and some are copied-right. Well, if I catch him with the goods his name will be mud. I encourage opposition—but not a thief.

PAUL PORTER AND ALICE SULLIVAN

"A PISCATORIAL PASTORAL"

(WHATEVER THAT MAY BE)

Direction, HARRY WEBER

NIXON (Thos. Kirk, mgr.).—"Potash and Perlmutter," sell out. Feb. 1, Maude Adams. ALVIN (J. P. Reynolds, mgr.).—"Today" opened to fair house. Feb. 1, "Story of the Rosary."

LYCEUM (Charles Wilson, mgr.).—"Shepherd of the Hills" opened to big house. Feb. 1, "Hanky Panky."

GAYETY (Henry Kurtzman, mgr.).—"Trocadero Burlesques."

VICTORIA (George Gallagher, mgr.).—"Taxi Girls."

ACADEMY (Harry J. Smith, mgr.).—"The Lid Lifters."

The Nixon will have grand opera Feb. 11-13, with Giusseppe Ganelini, musical director.

PORTLAND, ORE.

By R. E. ANSON.

HELIG (W. T. Pangie, mgr.).—"Forbes Robertson."

BAKER (Geo. L. Baker, mgr.; stock).—Current, "Big Jim Garrity."

ORPHEUM (T. R. Conlon, mgr.; agent, U. B. O.).—Week 17, Stone & Hughes, opened well; Brenner & Wheeler, applause; Mr. & Mrs. Crane, good; Rae Eleanor Ball, musical; "Woman Proposes," hit; Milt Collins, good; Mme. Jennie Jonelli, holdover, went big; Newhouse, Snyder & Co., cycling.

LOEW'S EMPRESS (H. W. Pierong, mgr.).—Week 18, Pudcella Bros., opened good; Holmes & Holliston, applause; Joe Kelsey, good; John La Vier, clever; Brown & Jackson, pleased; "Love in a Sanitarium," headlining, hit.

LYRIC (Dan Flood, mgr.).—Carnival acts.

ST. PAUL, MINN.

By C. J. BENHAM.

ORPHEUM (E. C. Burroughs, res. mgr.).—Maria Lo and Co., well liked; Frank North

and Co., cordially received; Lamberti, appreciated; Waldemer & Darras Bros., pleasing; Five Metzetts, good; The Sharrocks, highly entertaining, much applause.

LOEW'S EMPRESS (Gus S. Greening, mgr.).—James J. Morton, very good; Ines McCauley, pleases; Three Keltons, good; Cook & Stevens, liked; Chas. Ledegar, cordially.

PRINCESS (Bert Goldman, mgr.).—Split week. First half: Four Castrilians; Davitt and Duvall; Al Lawrence; Keough Sisters; Pictures. Second half: Woodford's Educated Animals; Connolly Sisters; May and Kilduff; Nadje.

METROPOLITAN (L. N. Scott, mgr.).—John Bunny in "Bunny in Funland." Bunny is appreciated more in the movies.

SHUBERT (Frank Priest, res. mgr.).—Huntington Players in "Spendthrift" opened to good business. Next, "Her Own Money."

STAR (John P. Kirk, mgr.).—"Winning Widows."

SPOKANE.

By JAMES E. ROYCE.

AUDITORIUM (Weaver & York, mgrs.; agent, N. W. T. A.).—Current, Baker Players in "The Virginian."

LOEW'S (Joseph Muller, mgr.; agent, direct).—Week 17.—Juggling deLisle, small impression; Stuart Black & Co., sketch slow; Crawford & Broderick, personality helped; "Olde Tyme Hallows'en," splendid act; Tom Mahoney, comedy winner; Ergotti & Lilliputians, favorites.

SPOKANE (Sam W. B. Cohn, mgr.; agent, Fisher).—Week 17.—First half, Helen Burr, Faust & Raust, Raymond & Bell; second half, Edna Tracy, Helen Burr, Morales Brothers. AMERICAN (James McConahey, mgr.).—Back to pictures.

The new Liberty picture house opened Jan. 25 with "Smiler 600."

M. Golden, head of the Golden troupe of Russian dancers, and another Pantage per-

EVELYN NESBIT

AND

JACK CLIFFORD

Direction, H. B. MARINELLI

8th AMERICAN SEASON

ALICE LLOYD

IN VAUDEVILLE

NEXT WEEK (Feb. 1), ORPHEUM, LOS ANGELES

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former ran afoul of the city ordinance which forbids smoking on stages or in dressing rooms. Both paid nominal fines in police court.

The 20-months-old daughter of Mr. and Mrs. Samuel W. B. Cohn died Jan. 17. Mr. Cohn is manager of the Spokane and Empress theatres.

The Auditorium never has held more people than turned out to see Warfield in "The Auctioneer." The orchestra was taken out of its pit and chairs put in for spectators, while the musicians played in the foyer. The two evening and one matinee performance probably counted up \$7,000, at \$2.50 top.

FRANKIE HEATH

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Carlotta De Felice

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AT LIBERTY

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Chauncey Ireland, tenor, has left to open an engagement on the Thoms time in Mo-bridge, S. D.

TORONTO.

By HARTLEY.

ROYAL ALEXANDRA (L. Solman, mgr.).—"Pair of Sixes," good opening.

PRINCESS (O. B. Sheppard, mgr.).—"Yellow Ticket," scored strongly. Next, "Quaker Girl."

GRAND (A. J. Small, mgr.).—"Within the Law," satisfactory opening. Next, "Fool There Was."

SHEA'S (J. Shea, mgr.; agent, U. B. O.).—Howard & McClane, went big; Nan Halpern, encored; Okabe Japs, sensational; Ethel McDonough, pleasing; Milan Troupe, clever;

JAMES (FAT) THOMPSON

IN A

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SHEA'S HIPPODROME (A. C. McArdle, mgr.; agent, U. B. O.).—James Kyrie, McCurdy & Co., good; Conley & Webb, held interest; Scott & Markee, pleased; Lillian Gwynne, encored; Helen Dixon & Rambler Girls, novel; Teddy Brothers, scream.

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STAR (Dan F. Pierce, mgr.).—"Girls from the Folies." "Mischief Makers," 1.

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THIS WEEK (Jan. 25)

Direction, **HARRY WEBER**

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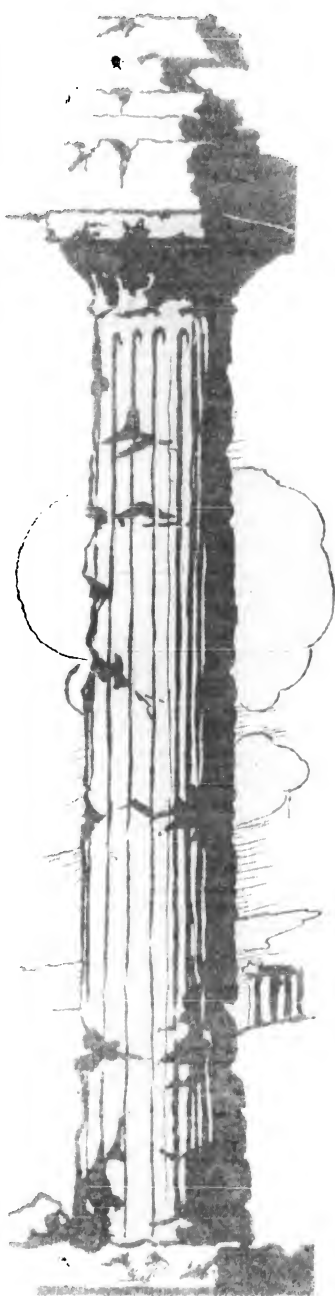
NEW YORK CITY

FAMOUS PLAYERS FILM COMPANY

ADOLPH ZUKOR, President

DANIEL FROHMAN, Managing Director

EDWIN S. PORTER, Technical Director



There is not much to report from the front this week, although one day we were attacked in the rear by a golf ball and it somewhat deteriorated our advance at the time. The enemy was driven into a bunker and lost ground, which we captured.
Elvin Hodges and Jess Jacobson in a couple of single acts are both cleaning up. Freddie, let us hear from you.
50-50 at the Tivoli, New Brighton, this week is going to put a jax in our roll.
American acts are about as scarce as they were five years ago.
Ladies and Gentlemen—you must give England credit for their "Business as Usual" ideas.
Byasitsalrightly Yours,

Vardon, Perry and Wilber
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ORIGINALITY

CHOO!
"THE BOY PROGRESS"
This week's criticism of our act
by Clark and Boyman:
"You ASKED ME TO WRITE
ABOUT YOUR ACT.
IT'S GOOD, WHAT MORE CAN
I SAY
I'LL GIVE YOU A SPOT,
AND PAY YOU N. H.
WHEN I OWN A THEATRE
SOME DAY!" Yours
Louis Dickinson
THE GIRL SOPRANO

THE CONJURING COMIC
JUDSON COLE
Direction, McKewen Agency
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**FRANCES
CLARE**
and
GUY RAWSON
with
"Their Little Girl
Friends"
in
"Yesterdays"
A Delightful Story of Youth
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CHRIS O. BROWN

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Direction,
FRANK BOHM



THIS IS ALF. T. WILTON
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**EDWARD
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GIVING A TRIAL OF
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Nan Halperin

Direction, M. S. BENTHAM

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CECIL LEAN

ASSISTED BY BEAUTIFUL

Cleo Mayfield

IN HIS SENSATIONAL NEW VAUDEVILLE OFFERING

"SONGS OF THE MOMENT"

A TREMENDOUS HIT AT KEITH'S, BOSTON, THIS WEEK (Jan. 25)

THE BOSTON PRESS

"POST," Jan. 26.

Cecil Lean, the star of "Bright Eyes," and a dozen other musical comedy successes, with Cleo Mayfield and James Billings, head an unusual comedy show at B. F. Keith's Theatre this week. Cecil Lean needs no introduction as a funmaker to Boston audiences, and he has some new and entirely original material. All the songs were written by Mr. Lean, and one in particular, the wedding number, scored a tremendous hit. Mr. Lean is the same infectious comedian as of old, while his chief assistant, Miss Mayfield, possesses both beauty and talent.

"JOURNAL," Jan. 26.

Comedy in liberal amount is provided in the bill at B. F. Keith's Theatre this week. Several good sketches make things interesting and the comedy bits are interspersed with other acts that maintain the high standard of the bill.

Cecil Lean, the musical comedy star, with the able assistance of Cleo Mayfield and James Billings, carried off the top honors. "Songs of the Moment" is the title of the act presented by this clever trio, and with the exception of the music of the "boat number," a medley of popular airs, all lyrics and music are the work of the star himself.

"GLOBE," Jan. 26.

There are more laughs to the minute packed into the program at B. F. Keith's Theatre this week than has been the case for months. The bill is fun from A to K, and yesterday, two audiences were in an uproar most of the three hours.

Heading the funmakers is Cecil Lean, who is assisted by Cleo Mayfield and James Billings. "Songs of the Moment," Mr. Lean calls his group of offerings, the lyric and music of which he wrote himself, with one exception.

He starts in by answering, in a few verses, the often asked question as to who paid Mrs. Van Winkle's rent while Rip was sleeping in the Catskills. Mr. Lean and Miss Mayfield next impersonate "The Widow and the Wall Street Man." Perhaps the best of their duets, however, takes the form of a telephone talk between a man playing cards at his club and his wife at home. They also sing a song of seasickness, which is extremely amusing.

"BOSTON HERALD," Jan. 26.

Another headliner is Cecil Lean, famous as a musical comedy star. He appears in "Songs of the Moment," all the music and lyrics being of his own composition. He is assisted by Cleo Mayfield, an attractive young woman with a fine voice, and by James Billings, who makes a capital bridegroom in the wedding scene with which the act closes. Mr. Lean himself, of course, serving as the justice of the peace.

"AMERICAN," Jan. 26.

Cecil Lean likewise provides music and mirth, music of his own songs and mirth of his own making. Assisted by Cleo Mayfield, who seems to be enjoying perfect health. Mr. Lean indulges in a telephone-poker song which is one of the cleverest bits of his program. Then, with James Billings as a luckless bridegroom, Mr. Lean performs a weird wedding ceremony. There are several other bright and melodious songs and a deal of merry chatter in the "Cecilian" number.

"TRANSCRIPT."

Cecil Lean, another musical comedy favorite, assisted by Cleo Mayfield in "Songs of the Moment," gave one of the best features of the bill yesterday. Mr. Lean, who wrote nearly all the lyrics and music of the act, has a magnetic presence as well as a good voice. Miss Mayfield is as charming as her smile, and both are excellent comedians. Their sketch had novelty, too, in its matter and arrangement. The roles of the flirtatious widow and the tired Wall Street man were felicitously portrayed, as well as the clever telephone conversation in the midst of a poker game, or the farewells from an ocean liner's rail. A travesty on a wedding with Miss Mayfield as the self-contained bride and James Billings as the bashful groom, was the climax of excellent comedy and fun. It was a sort of anti-climax, too, for Mr. Lean and Miss Mayfield had already made their hit; in fact, several



Direction, **M. S. BENTHAM**

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