

1915

TEN CENTS

VARIETY

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NEW YORK CITY.

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VARIETY

Vol. XXXVIII. No. 1.

NEW YORK CITY, FRIDAY, MARCH 5, 1915.

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3-CENT MOVIE IN CINCINNATI OFFERS BILL OF FIVE REELS

**Enterprising Picture House Owners in Queen City Startle Busy
Neighborhood with Cut Rate Show of Five Single Films.
May Start Something.**

Cincinnati, O., March 3.

Three-cent movies have reached Cincinnati. Dave Ostand, tailor, Ben Tolmich and William Einhorn, newsboys, started the cut-rate show at 1426 Central avenue last night, in the most densely populated district.

Five single reels are on the program. A large sign outside the theatre advises patrons to put the two cents each person saves into a penny bank.

The three-cent theatre owners came over from Russia a year or so ago.

LOIE'S OWN THEATRE.

San Francisco, March 3.

Loie Fuller is to have her own theatre in San Francisco. The venture will be backed by Mrs. Claus Spreckles, the same story says.

Miss Fuller was due to arrive in New York yesterday, leaving immediately for this point, accompanied by 25 girls who had been awaiting her arrival.

AFTER ENGLISH STARS.

Two English musical comedy stars were cabled offers this week for engagements in New York. Gertie Millar who has been George Edwardes' star there for some years, and Gladys Cooper (lately appearing in the halls with Seymour Hicks) were favored ones. M. S. Bentham did the cabling.

SHAPING UP REVUES.

The task of shaping up two new revues in New York is still going on. One is the Klaw & Erlanger production

of "Fads and Fancies," due to open at the Knickerbocker Monday. Fast work is being put in this piece to have it in readiness. New principals, scenery and numbers will be shown, besides some of the people and matter in the show when first displayed out of town. It is said that at rehearsal the other day a stormy scene took place, in which one of the men connected with the show exhibited surprising agility in dodging a chair hurled at him.

The Winter Garden show, "Maid in America," has been whipped around to different form from its premiere, but the producers of it are reported still on a hunt for "people."

One or more prospective members are nightly led up to the Garden to take a look at the play. So far no new engagements have been announced.

PAVLOWA'S \$75,000 GUARANTEE.

Havana, March 3.

The Cuban Government has engaged Pavlowa for the opening attraction at the new Theatre National, March 16. Pavlowa and her company will appear for two weeks, then visit Santiago for one week. The engagement has brought the dancer a guarantee of \$75,000, posted in New York with bankers last week.

Pavlowa is in Boston this week having closed an engagement at the Century, New York, Saturday. The company plays next week in Savannah, Ga.

After Cuba the company is to travel through the Panama Canal, appearing at Colon and Panama, then going to San Francisco, opening in the Exposition City June 1. This will be the first show to travel through the Big Ditch.

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

SURATT IN BLACKFACE. LYRIC FOR RENT?

Valeska Suratt in blackface will be in the new turn Miss Suratt is preparing for vaudeville. It has as yet been unnamed but will first be seen at Hammerstein's, probably March 15. Included in Miss Suratt's company are Melville Stokes (her leading man for the past year) and Willie Solar, the eccentric dancer.

Besides four songs which have been especially written by Irving Berlin, Miss Suratt will have several novelties for the remainder of the turn. One is her transformation into a "swell coon" at the finale. Another will be a special drop carrying over 100 likenesses of players prominent in the legitimate, musical comedy and vaudeville. The drop will be utilized for Miss Suratt's song, "When They Hang My Picture in the Hall of Fame."

JAIL PREFERRED.

New Orleans, March 3.

Grossman's Yiddish Players closed here Saturday evening. The company was backed by Mrs. Brankyn, a wealthy widow of San Antonio, who forgot to pay salaries. The artists, through Commissioner of Labor McGilvray, gave to Mrs. Brankyn the option of paying up or going to jail. She went to jail.

Woods' Annual R.R. Statement.

Vic Leighton, the general booking and transportation manager for A. H. Woods, is busily engaged in compiling the annual statement of railroading of the Woods attractions. There were 20 Woods companies on tour this season. The amount expended in moving these shows will total in excess of \$200,000. In previous years the records have been 1913-14, \$132,111.38; 1912-13, \$169,957.92; 1911-1912, \$113,204.23.

French Rag Violinist Arrives.

Mlle. Odette Myrtil, a French rag-time violinist, arrived here this week from the other side, booked on the Pantages time by Charles Bornhaupt.

Adele Blood in "Zira."

Adele Blood has been engaged to appear as a stock star in Lynn, Mass., the week of March 22 in "Zira."

The Shuberts are offering the Lyric for rent, according to report. Joe Weber's "Only Girl" is now at the house. It is said the Shuberts have nothing in sight to follow that production, after it moves, and has asked some pop vaudeville managers to submit a proposition for the theatre.

One management is reported to have proposed to the Shuberts that they operate the Lyric until May 1 on a 50-50 basis, the vaudeville putting in the show and the Shuberts running the house. If the Lyric goes over with that policy, then a lease is to be made.

Almost next door to the Lyric is Hammerstein's, while down the block is Loew's American. In picture opposition it has the Broadway, New York and Strand, with the Hippodrome to start a picture policy about the same time the Lyric would open with a pop variety show.

ADA LEWIS' DEBUT.

Vaudeville will be tried for the first time by Ada Lewis, when she has made ready to appear in a sketch written for her by Edgar Allan Woolf. Edward S. Keller is the vaudeville director for the turn.

"NURSE" AT REPUBLIC.

The A. H. Woods production of "Good Night Nurse" will first be seen in New York, at the Republic, where another Woods show, "Kick In" is now playing. The latter will move about March 20, going to the Grand Opera House, Bronx Opera House and Standard, before being retired for the season.

Tempest and Sunshine Again.

Tempest and Sunshine will reunite as a "sister" act to accept an engagement in the new Raymond Hitchcock revue in August.

Laura Nelson Hall's Sketch.

Laura Nelson Hall will appear at Hammerstein's March 22, in a new sketch.

Leaving the Kellermann Show.

Gertrude Vanderbilt is to leave "The Model Maid" in which Annette Kellermann is starring, next week in Cincinnati.

JOHN McCORMACK'S \$25,000 WEEKLY FOR VAUDEVILLE

Singer Sets Highest Figure Ever Asked for Week's Engagement Under Management. Says Concert Guarantee of \$1,500 for Vaudeville's 14 Shows a Week Regulates Asking Price.

When the singers from opera and with voices were thought of for vaudeville John McCormack was not forgotten. Someone asked him about it. Mr. McCormack replied \$25,000 was his vaudeville salary. They asked whether for the month or year and he replied by the week.

To suppress a possible report he had gone wild, Mr. McCormack is said to have advised the booking men through his manager that he never plays a concert without a \$1,500 guarantee. Vaudeville with its wear and tear of twice daily, making 14 concerts a week for him at \$1,500, etc. When the booking man was picked up some hours afterward, he was still mumbling, "Oh, you McCormack!"

CALVE PULLING.

The conceded drawing power of Calve as a vaudeville card manifested itself with the week's opening of her first variety engagement at the Palace.

The house bulged Monday afternoon with the attendance. It simmered down but slightly at night, and a strong advance sale started.

Tuesday it was settled that Calve would hold over at the Palace for next week.

WAR SONGS.

A total of four "war songs" are on the market. Three have been added within the past two weeks, with some of the publishers claiming prior rights to ideas, also perhaps titles.

Of the four, three are for the idea of having the boys soldiering, while one is against the scheme.

BOOKING HOTEL DE GINK.

The Hotel de Gink is having Sunday vaudeville. Two free acts are sent there each week by Sol Turek in the Loew Agency.

The Gink place of abode for weary rustlers is presided over by Jeff Davis, for one week a feature at Hammerstein's.

WAR ORDER ON HORSES.

A war edict has been issued in England making it impossible for horses to leave the country without three months' notice to the Government. This will affect horse acts, as even after the three months have expired there is no certainty about them being allowed to leave.

PRIMROSE ENJOINED.

Detroit, March 3.

George Primrose did not appear this week at the Jeffers, Saginaw, Mich., as booked. Monday United States District Judge Arthur Tuttle, of Detroit, granted an injunction against his appearance there until such time as the

final hearing of the case could be arranged. He also granted a restraining order against H. S. Butterfield, owner of the Jeffers, from further interference with the business of the Franklin theatre.

Several weeks ago Primrose was booked to open the new Franklin, then booked by Pantages. When the time came, Primrose had arranged bookings in the south.

The Franklin is now being booked by Loew.

GOING WITH LOEW.

Rose Coghlan, who lately opened in the B. F. Keith theatres with a sketch called "The Sleep Walker," written by Edgar Allan Woolf, has signed with the Loew Circuit after playing two weeks on the big time in the playlet. The Loew people will headline Miss Coghlan over their western circuit, probably using a sketch Miss Coghlan played some seasons ago. She opens at Detroit, March 15.

The Pollard Opera Co., an Australian organization of 20 people, have been engaged for the Loew Circuit. They reached New York last week.

"Clown Life," with 14 people, a reproduction from a big time act, is on the Loew circuit.

Bob Fitzsimmons, with Mlle. Zillin, in "Her Birthmark," opened at Loew's Bijou, Brooklyn, this week.

AUSTRALIAN DOINGS.

Chicago, March 3.

The Fuller-Brennan Circuit is negotiating with the Casino de Tahiti with a view to placing acts en route to Australia. A new theatre is being constructed in Newcastle, N. S. W., which will play Fuller Brennan vaudeville. A new theatre on the site of the old Tivoli in Adelaide is being constructed for Ben J. Fuller.

GOING TO ENGLAND.

"My Scientific Baby," the play opening at Stamford, Conn., last week, was purchased by Sydney Blow from Mrs. Henry B. Harris through Walter Hast. The piece will be produced in England under the title of "Three Spoonfuls" Easter Week. The company and author (Zellah Covington) who plays a role in it will be taken to England.

The company will be under the management of Clifford Brooks.

Howell Leaves Controlling Co.

London, March 3.

Bert Howell has left the office of the Variety Theatres Controlling Co.

SAILINGS.

London, March 3.

March 6, Imperial Bicycle Troupe (St. Louis).

COYNE SETTLEMENT.

London, March 3.

Alfred Butt has received a substantial sum and will have program mention "by permission" through releasing Joe Coyne from the "Watch Your Step" production for the new George Broadhurst-Walter Hackett piece, "He Didn't Want to Do It," at the Prince of Wales'.

Coyne signed with Butt to appear in the "Step" production at the Empire. Later he agreed to first open with the Broadhurst-Hackett play. The Empire contract barred a prior London appearance. Butt secured an injunction against Coyne, when the settlement occurred.

Ayer Added to Show's Cast.

London, March 3.

Nat Ayer was added to the cast of "He Didn't Want to Do It" last week. The piece opens at the Prince of Wales March 6.

Acts With the Circus.

Charles Bornhaupt expects the following acts (some from Europe) to shortly open with the Barnum and Bailey Circus at Madison Square Garden: The Yien Tun Troupe, Pallenberg's Bears, and the Imperial Troupe.

French Band for Exposition.

A French band of 80 pieces arrived Tuesday on the Provence, in New York. It will travel to San Francisco, routed by Bill Lindsay of the Lehigh Valley. The band is due to play at the Exposition.

Prince at the Winter Garden.

The United Booking Office's tour of Arthur Prince expires with this week's engagement, it is said. It is also reported the Winter Garden management has submitted an offer for the English ventriloquist to join "Maid in America" immediately.

MRS. PANKHURST AT HALL.

London, March 3.

The chief of the Suffragettes, Mrs. Pankhurst, will open March 8 at the Pavilion, lecturing on the German peril.

MIDGETS DRAWING.

Albany, N. Y., March 3.

The Royal Lilliputian show, put out by Frank Bohm, and which has Singer's Midgets as its big feature, opened a tour at Harmanus-Bleecker Hall Monday. The Midgets give an hour-revue in the performance. It was staged by Ned Wayburn.

The show did not open very big, although having good advance work. But with the newspaper notices and the personal advertising of the merits, the house Tuesday drew big business, which continued today, until the show's management believed it had made a mistake in but booking three days in this city.

The street ballyhoo is also a business-getter.

The show goes to Wilkes-Barre for the last half of this week, and plays a full week commencing Monday, at the Shubert, Newark.

SHUBERTS HAVE REVUE.

The summer revue which Lew Fields was to have done seems to have been turned over to the Shuberts, who started making engagements for it this week. Elizabeth Murray was wired for Tuesday and Grace LaRue was sent for to talk about the production. Miss LaRue was willing to go into the show providing she could be featured. There was some hitch regarding this.

It is said that when the production is finally staged it will be presented under the management of F. Ray Comstock. The book is by Edgar Smith, the lyrics by Bert Grant and the music by Ray Goetz.

CAHILL IN VARIETY.

Marie Cahill may shortly play in vaudeville. "90 in the Shade" closed at the Knickerbocker last Saturday, rather abruptly upon the actors in it demanding salary. The Saturday performances were not given. Similar demands had been made before upon the management, and they had been partially met. Miss Cahill was starring with Richard Carle in the piece.

The theatre management, Klaw & Erlanger, took occasion to issue a statement upon the suspension, patting themselves upon the back and "panning" the actors. D. V. Arthur, who managed the show, had been plunged into bankruptcy during the week. Toward Saturday one of the principal supports of the production was reported "ill" and unlikely to go on or to Philadelphia, where the piece was billed for this week. The closing happened when the actors found the chances of securing their past due salaries were very slim.

Miss Cahill is said to have received an offer this week to appear in vaudeville as a "single act."

Philadelphia, March 3.

The Forrest is dark. "Ninety in the Shade" was booked for the house this week, and the theatre was left without an attraction.



LA MILO

The world-famous inimitable Breathing Marble. KEITH'S latest and greatest headliner sensation, who is repeating her great European successes on the U. B. O. time. MARINELLI has direction.

TWO \$100,000 LEGAL ACTIONS AGAINST THE LOEW CIRCUIT

Marcus Loew and Other Defendants Sued By Former Sullivan-Considine Stockholders to Recover Alleged Guarantee and Accounting. Loew Side Say Plaintiffs Are in Default of Agreement, and will Give Accounting.

Chicago, March 3.

Two suits for \$100,000 each have been filed here against Marcus Loew and other defendants. One action is based on the claim by the plaintiffs, Messrs. Tammen and Bonfils of Denver, the defendant, Loew, failed to pay the plaintiffs \$100,000, as agreed, for their interests in three of the former Sullivan-Considine houses, taken over by Loew. This suit was filed in the municipal court. The other action is for an accounting for the same three theatres, with the same plaintiffs and defendants. Adolph Marks is attorney for Tammen and Bonfils.

The other defendants are John W. Considine, Loew Consolidated Enterprises, Loew Theatrical Co., Sullivan & Considine (a corporation), Bell Theatrical Co., of Wisconsin, Bell Theatrical Co., of Ohio, Empress Theatre Co., and the United Theatres (a corporation).

It is alleged Tammen and Bonfils purchased a half interest in the Sullivan-Considine Empress theatres at Cincinnati, Milwaukee and Kansas City five years ago. These are the houses concerned in the actions.

The co-defendant corporations were the subsidiary companies of the former Sullivan-Considine Circuit. The present actions have grown out of the transfer of the S-C Circuit to Marcus Loew. At that time it was reported Loew made a voluntary offer to all stockholders in the Sullivan-Considine properties to redeem their stock at a specified sum within a stated time, if they wished to do so. This was to pacify stockholders, according to the story, who might have been adverse to S-C transferring local houses in any instance or all of them. Many stockholders were said to have taken advantage of the offer. It is possible Tammen and Bonfils were of this number.

N. J. Kissick, a former auditor in the Sullivan-Considine local agency, is said to have been drawn into the actions by Attorney Marks. Kissick is now with the Affiliated Booking Co., of which Fred Lincoln is the head. Lincoln was general manager of the S-C chain of theatres.

A. A. Jones claims Tammen and Bonfils owe their part of the losses on the three theatres since the transfer of the Considine shares of the stock to Loew. These losses aggregate about \$75,000. He also says Loew simply purchased the Considine interests in the houses and never agreed to buy out Tammen and Bonfils. Jones adds they will gladly give an accounting to prove this condition.

REDUCED TO 10 CENTS.

Baltimore, March 3.

Pearce & Scheck started a new scale of prices this week for matinees only at their two pop vaudeville houses—the Hippodrome and the Victoria—that should have a powerful drawing power.

At the former house, playing the Loew Circuit, with the exception of Saturdays and holidays, until five P. M., any box seat and a few "down front" rows will be a quarter in the future, while the balance of the house will be a dime. The prices at the Victoria, with the same exceptions, will be 20 cents any box seat, and the remainder of the house one dime. This house has the N.-N. Circuit.

At both places, until the change was made, only the balcony and the back part of the orchestra was ten cents.

LEAN WRITES FARCE.

Syracuse, N. Y., March 3.

While appearing at the Grand here last week Cecil Lean let it become known he had written a three-act farce for a New York producer, in which he and Cleo Mayfield (now with him in vaudeville) will be featured.

Mr. Lean wrote the piece during the week he played Keith's Boston, after receiving a request from the New York manager to forward the script. The farce will be called "Come Hither."

COMPANY MEMBERS MARRY.

Hamilton, O., March 3.

Jack Trainor and Margaret Dukes, of the "Watch Your Step" company at the Grand, were married here yesterday.

JUNE KEITH'S SKETCH.

A Keith in the Keith theatres is the aim of those directing the forthcoming tour of June Keith in vaudeville.

Miss Keith has played many legitimate engagements. She will take to the varieties in "The Fiddle Told," a playlet by Evelyn Stanchard. Frank McCormick is to stage it.

MUSICIAN CAUGHT.

Los Angeles, March 3.

Jose Andrade, a musician, who has been sought for two months as a suspect in the slaying of Arnold Cook at Porterville, is under arrest. There was a reward of \$600 for his capture.

Weston Dislikes Blackface.

The Winter Garden people persuaded Willie Weston to try playing in blackface as a part of "Maid in America," now there. Weston "tried out" under the cork Thursday matinee, then gave the cork away.

IN AND OUT.

Sam and Kitty Morton have canceled their Orpheum Circuit route through illness. Wood and Wood take up the open spot on the San Francisco Orpheum program March 7.

Grace De Mar left the Majestic, Chicago, program Monday, not caring for the position assigned. The Three Keatons filled in.

Petrova did not open at Hammerstein's Monday, objection said to have been raised to her vaudeville playing by picture people who have her under contract. James and Bonnie Thornton were placed instead. Julia Curtis withdrew from the same bill at the Monday morning rehearsal.

Mrs. Leslie Carter threatened dire things to the Colonial, including leaving the theater, when she saw the Sunday advertisements carry the name of Hamilton Revelle as her principal support. Mrs. Carter said she wanted no one mentioned in connection with her vaudeville appearance beyond herself. She was pacified and opened on time.

Sam Watson wired the United Booking Offices Sunday from Philadelphia saying that he could not jump to Norfolk and Richmond on account of some of his assistants being ill. Rayno's Bulldogs filled the gap.

Ower and Ower did not open at Richmond Monday through illness. The Dippy Dears act deputized.

Three acts fell out of the bill at the Jefferson Monday morning. They were Oskomon, the Indian; Greater City Four, and Four Comrades. They were replaced by Val Trainor and Helene, Barrett and Opp, and Levan Trio.

Cincinnati, March 3.

Adelaide and Hughes were out of the Keith bill today, the curtain ringing suddenly ill. Ahead of the dancer on the program was Chic Sale, who received the most applause. This is said down on the act yesterday. The excuse given was Adelaide had been taken to have peevish her greatly.

TWICE AT ONE TIME.

Chicago March 3.

If Mme. Besson, after giving a trial performance around here next week in Channing Pollock's playlet, "It Doesn't Happen," secures the Orpheum Circuit, there will be two companies in vaudeville playing the same piece.

Helen Ware is also to appear in the Pollock playlet, opening in the east next week. The sketch calls for four people.

Miss Ware is headlined in "It Doesn't Happen" for the Colonial, Uew York, next week.

FRANK CLARK STRICKEN

Chicago, March 3.

Frank Clark was stricken with convulsions late last week in the Watson, Berlin & Snyder local office of which he is the manager. Mr. Clarke was removed home and much alarm is felt over his condition. Ted Snyder came on from New York to temporarily look after the office.

JOHN P. HARRIS ILL.

Pittsburgh, March 3.

John P. Harris, president of the Harris Amusement Co. and partner of Harry Davis, is ill in Denver. Mrs. Harris, accompanied by Dr. E. R. Walters, left for Denver Thursday night. Harris, with former Mayor W. A. Magee and George Altmayer of Sharpsburg, was en route to the Panama-Pacific Exposition when he was stricken.

County Treasurer Frank Harris, a brother of John P., said his brother is suffering from rheumatism, but that a telegram stated he is improving.

REJANE IMPRESSES.

London, March 3.

Rejane opened at the Coliseum in "The Bet," a war sketch. She was warmly greeted by a big house.

DINEHART'S PLAY.

Allan Dinehart's sketch "The Meanest Man on Earth" will end its vaudeville season in about four weeks. The sketch, written by Everett Ruskin, is now being prepared as a play by the author. Mr. Dinehart will play the principal role in the enlarged piece.

'FRISCO REVUE IN JUNE.

San Francisco, March 3.

Frank Holmes is to be one of those interested in a musical revue which is to be staged here in June. The house has not yet been given out, but Mr. Tolmes is in the east trying to secure Zoe Barnett to head the organization. The engagement is to be for ten weeks.

EUGENE MEYERS MARRYING.

Newark, March 3.

Eugene Meyers, manager of Loew's Majestic, this city, will be married March 16 to Edna Cohn, non-professional, of Plainfield, N. J.

Fred Mitchell, in charge of Loew's film department, became a benedict Wednesday.

BERLIN'S BUSY DAYS.

"Watch Your Step" has given Irving Berlin plenty to do these days. Last Sunday afternoon he was called upon and obliged with a "recital" at the Strand Roof, playing and singing any of his compositions called for.

Tuesday evening was the 100th performance of the Amsterdam theatre attraction he wrote the music for. Mr. Berlin sang a new song, by himself, to commemorate the occasion. It was "Back to the Farm." He also was one half of a duet with Sally Fisher in the "Simple Melody" number.

Delmar Found Frances Pritchard.

New York's "discovery" in the Trentini show, opening at the 44th Street Tuesday night, was a "find" of Jule Delmar.

The girl is Frances Pritchard and is under contract to the Shuberts for three years.

John C. Thomas is another of the cast who received prominence in the notices. The show stars Trentini and features Clifton Crawford.

TWO FIRMS PUBLISHING SAME PRODUCTION SONGS

WITH THE WOMEN

By The Skirt

Shapiro, Bernstein & Co. and T. B. Harms & Francis, Day & Hunter Putting Out "Maid in America" Music. Matter of Agreements and Writers. Show's Producer Not Considered Nor Consulted. Acting on Legal Opinion.

Instructions issued this week by Louis Bernstein of Shapiro, Bernstein & Co., to publish two numbers in the current production of "Maid in America," at the Winter Garden, may bring to a test whether publishers have the legal right to put out in sheet form all music written by writers under contract to them, whether the writers wholly compose all of the words and music or write in collaboration.

Mr. Bernstein is acting upon the advice of his counsel, William Grossman, of Grossman, Vorhaus & Grossman. The songs to be published by the Shapiro concern that are also published by F. B. Harms & Francis, Day & Hunter will be "I'm Looking For Someone's Heart," and "Sister Susie Started Syncope."

The writers of the Garden show are Harold Atteridge (books and lyrics) and Harry Carroll and Sigmund Romberg, who collaborated upon the music. Mr. Carroll is under contract to Shapiro-Bernstein; Romberg with the Harms firm. Romberg and Carroll jointly wrote the two songs mentioned.

When Mr. Bernstein was asked regarding his intention to publish "Maid in America" numbers, he said: "I am advised by my attorney, William Grossman, we have the full right to publish all numbers Mr. Carroll was concerned in, according to our contract with him, which gives us that right. Mr. Grossman has also advised us that as Mr. Carroll collaborated on the 'Maid in America' show, we can publish any number in that production which is the work of the three collaborators or any one of them. Under Grossman's opinion, we could publish 'Oh, Those Days,' written solely by Mr. Romberg."

Mr. Grossman gave his opinion to a VARIETY representative that a music publisher holding sole publishing rights from a writer could publish production music without permission of the show's producer. This has been the custom with productions and publishers although in some instances publishers have arranged with producing managers to pay them for the right.

Around the Shapiro-Bernstein offices it was said Mr. Bernstein might decide to wholesale the Winter Garden songs as popular instead of "production music." Popular sheet music is usually wholesaled around seven cents a copy, production music at 18.

It is said the Harms concern had the music collaborated upon by Messrs. Carroll and Romberg for "Sister Susie" slightly altered before publishing. Mr. Romberg rewriting that section of the

composition first written by Carroll.

In "Maid in America" are several musical numbers.

ASS'N TAKES BACK GLOBE.

Chicago, March 3.

The Western Vaudeville Managers' Association takes back the Globe theatre bookings, Kansas City, next week. J. C. Matthews recently took over the bookings but only held the house two weeks.

BOOKING BALTIMORE.

The Amalgamated Booking agency will supply acts for the Garden, Baltimore, starting Monday. The Grand, Rutland, Vt., will also be booked in future by this agency.

SHEEDY'S SHOW OPPOSED.

The Lee Avenue, Brooklyn, with its newly acquired pop vaudeville policy, is going to try and take some of the small time vaudeville play away from the Amphion, three blocks away, and booked by Sheedy.

The Amphion is making money with Sheedy playing 18 and 20 acts on the "try out" plan there every Monday and Thursday. After the deluge on these days eight are sifted out for the regular shows on other days.

The Lee Avenue bills are booked by Fally Marcus in the Gaiety building, New York.

The Sheedy office started booking the Union Square, Pittsfield, Mass., this week. The house is playing five acts and splitting with Hartford.

FALLING FOR OLD BOY.

Erie, Pa., March 3.

The old "Wanted: Girls to go on the stage; experience not necessary" caught quite a bevy of local stage aspirants who are mourning the loss of between \$2 and \$5 each as a result of the fall for the old, old ad.

A man named Jack Webber received the letter returns. Picking out the most likely, he answered in person. Some of the girls were forced to give body measurements for a cast to be made to fit them and their shapes subsequently reflected by a mirror process at the San Francisco Exposition. Money was exacted on the plea of buying cast wardrobes.

When the girls showed up Saturday per instructions Webber had left a board bill behind.

Frank Williamson Recovered.

Frank "Bud" Williamson has fully recovered from an illness that has kept him idle many weeks this season and has rejoined "The Ginger Girl."

The real hit of the new Trentini show, "The Peasant Girl," at the 44th Street theatre, was a big, handsome fellow, by the name of John Charles Thomas. He made Clifton Crawford look forgotten. Mr. Thomas has everything a stage lover requires—voice, grace, height and looks. The applause of the evening went to him. Another unknown who received abundance of applause was a young dancer, Frances Pritchard. She danced only with Mr. Crawford. For grace and style she is equal to Mrs. Castle. Trentini is supplied with a role suitable to her temperament. Her songs aren't up to the usual Trentini record, but they are good enough to be heard in vaudeville by imitators. The dressing of the chorus was quite above the usual Schubert standard. Velvet brocade in different shades was much in evidence in the opening chorus. Some were trimmed in beaver, while others depended upon the elegance of the material for trimming. Lace frocks in three flounces were worn by the ponies. Muffs of pale shades were carried. The color scheme was worth noting. In the second act a gypsy number had some class. The girls danced as though they enjoyed wearing the pretty costumes. The last act found the girls also well dressed. Some were in gold and white with an artistic peach colored meline trimming. Trentini looked lovely in her first dress. It was blue, brocaded in silver, with cascades of lace edged in crystal. Miss Pritchard was dressed prettily in a pink taffeta, in three flounces, scalloped and trimmed in silver. For the gypsy dance she wore a costume made of different layers of colored chiffon. In the last act, in a white chiffon trimmed in a Dresden design in blue, this little girl looked sweetly charming.

An act not programed took the house by storm at the Colonial Monday afternoon. Two of Kurtis' Roosters started a little bout of their own, much to the amusement of the audience and the consternation of Allman and Stone, who were trying to do their act. Mrs. Leslie Carter in her sketch from "Zaza" is a joy forever. To be sure Mrs. Carter looked older than Zaza was, but time has stood still with Hamilton Revelle. Mrs. Carter's pink hair showed to advantage above a green velvet coat. The coat was made with kimona sleeves, the skirt part falling from the hip line. Chinchilla was used for a trimming. Mrs. Carter made a change to a gold affair, half negligee and half evening dress. She spoiled a marvelous performance by constantly looking in a mirror. Lillian Lorraine never noted for refinement, has gone herself one better in vulgarity. I have seen a burlesque show nearly every week this season, but not any that boasts of a "cooch" dancer who went the limit that Lorraine does. In an old time black and blue headed dress heavily

ly draped in a red fox scarf, Miss Lorraine made her first appearance. This was followed by a dress of steel, cut ankle length and banded with squirrel, made very full. A hat with four bunches of white aigrettes was stunning. Pajamas overtrimmed in lace were worn in a boudoir set of violet and gold. The last costume was a Turkish trouser affair in green, the short skirt being trimmed in butterflys. The Misses Campbell improved their appearance wonderfully this week. The pianist is wearing a blue net over satin of the same shade. The net is embroidered in blue beads and hangs in points at the sides. There is a touch of pink at the corsage. The smaller girl wore a lovely frock in a greenish gold shade. The bottom of the skirt was trimmed in a band of squares made of ribbon. The waist had a cape back. Maude Muller couldn't impress upon the Colonial audience that she was trying to comed. Nevertheless Miss Muller is funny and with a little trying could become a female Frank Tinney. Miss Muller's idea of a grand opera voice isn't ours. Sally Cohen with John C. Rice in an abominable sketch is wearing a neat house dress of Copenhagen blue chiffon, made very full, the skirt being in large tucks and having two pockets. Gertrude Denahy looked well in a dress of chiffon that took in all the shades of purple. The skirt was made in flounces cut in points.

The three Norri: Sisters started the show at Hammerstein's Monday night. They are doing an old fashioned dancing act. But they dress well, first in green frocks made Empire. For a rope-skipping dance the girls looked especially well in short pink dresses made in ruffles. The girl of Ford and Hewitt for a skirt dance wears a handsomely embroidered white shawl over red petticoats. A white frock in chiffon had a border of blue flowers. The last costume was a trouser affair in white, with a very short skirt of white and black. After discarding Quaker dresses, Louise and Grete Brunelle appear in evening gowns of peach color chiffon in black and white. The peach dress was prettily made in two flounces but the black and white was very ugly. Mable Russel never changes her style in dressing. Her frock of white was old fashioned in its narrowness. Morton and Moore have a stunning tall girl who looked well in a black dress and large hat. Bonnie Thornton has added a black gown to her wardrobe. It is of net and heavily banded at the bottom with jet. A small cape of jet had a gold tassel. Trixie Friganza is showing nothing new in clothes since last seen.

Eva Mull Back in Show.

Babette will retire from "The Follies of 1920" at the end of this week and Eva Mull will return to the cast at Detroit next Sunday.

EXPOSITION'S "ZONE"

San Francisco, March 3.

Entering the "Zone" at the Millmore street entrance on the right hand side walking east towards the Van Ness avenue entrance the shows line up as follows, with restaurants, candy booths and other stands between them: German Village (no entrance fee, but refreshments are free); "Battle of Gettysburg" (50 cents); Joe's Alligator Farm (25 cents); Chinese Theatre (10 cents); Glasblowers, Chinatown (10 cents); "Toyland" G-U (10 cents); "Submarines" (50 cents); "Race for Life" (10 cents); "From London to South Pole," "Hawaiian Village" (25 cents); "Jester's Palace" (10-25 cents); Tehuantepec Village (25 cents); Roman Village (25 cents); "Evolution of Dreadnaught" (25-50 cents); Aeroscope (per ride, 25 cents); Glasblowers, Selig's Animals, Mysterious Orient (10 cents).

A turn to the left, starting back down the "Zone," brings you to "Yellowstone Park" (25 cents); "Dixie Land" (10 cents); "Dance of All Nations" (15 cents); "Diving Girls" (25 cents); "40 Camp" (25 cents); "Japan Beautiful" (no admission); 101 Ranch (25 cents); Eden Museum (in course of construction, 25 cents); Australian Village (25 cents); Trich Farm (10 cents); Grand Canyon (25 cents); Infant incubator (25 cents); Building to House Captain (in course of construction); Irish Village (10 cents); "Dayton Flood" (not open, 25 cents); "Creation (25-50 cents); Temple of Palmistry (25 cents); "Bowls of Joy" (10 cents); "Stella" (10 cents). While these are the shows now on the "Zone," the booths, cafes and other buildings devoted to free exhibits are not mentioned, although they take up considerable space.

Following the trend of a remark made by a man who generally knows what he is talking about, it looks as though the San Francisco dalles are likely to get together and make a united stand regarding the "press stuff" handed in by Exposition "Zone" publicists. If the stand, now alleged to be contemplated is made, "Zone" attractions not advertising steadily will not get space gratis. Attracting the space must turn in readers with real news elements in it. It is said the editors are pestered to death with people trying to "plant stuff" and the downtown theatres kicking about the amount of space given to shows not using space. While the theatres which have been consistent advertisers for the past years are justified in making a kick, if the papers put together and fulfil the rumor press-agenting for a "Zone" attraction is going to prove hard work with all kinds of competition to overcome.

One of the "Zone" employees makes the claim the prices charged by the "Zone" restaurants are not only high but exorbitant. He declares he entered what is supposed to be the cheapest eating house on the "Zone" and was charged 85 cts. for a plate of poor lamb stew, 5 cts. for a role and "speck" of butter, and 15 cts. for a cup of "inferior" coffee. Judging from what others say he got off cheaply.

The first reorganization of any "Zone" attraction began Friday when Director of Concessions Frank Burt closed the "40 Camp" and appointed "Bill" Josey as his personal representative to take full charge and re-define it. This move is said to have come from the general dissatisfaction expressed by the public of the Camp's business methods. March 17 is the date for reopening.

Following the opening of the "Zone" a three-day streak of bad weather prevailed causing visitors to stick downtown. The "Zone" did little or no business to speak of and according to the rumors going the rounds some of the show owners made a strong complaint.

Visitors remark about the lack of ballyhooing on the "Zone" and speak highly of the attractions depending on their alluring entrances to pull business.

Without a doubt the Panama Canal Show will prove one of the best money getters on the "Zone." So far it has been doing a big business on merit alone. The cost is quoted at \$300,000 and at the present volume of business will pay for itself in a very short time.

A rumor prevails to the effect the Exposition's share of the entire receipts for the first three days amounted to \$500,000. This, of course, includes the gate receipts, which probably made up the bulk of the amount.

On application Frederic Thompson has been granted permission to close "Toyland G-U" until March 17 that the work of completing it will not be interfered with. Beginning Monday 900 men divided into three shifts of 300 will work day and night to get the attraction finished.

While many complained about the state buildings and palaces not having all the exhibits set up, it was generally conceded the "Zone" made a good showing opening day.

Gossip along the "Zone" indicates that a game was started in one of the "40 Camp" buildings with the sky as the limit, but the authorities stepped in and put the "kibosh" on it.

Al. Kaufman, ex-pugilist, is employed by the Panama Canal Show to wear the uniform

of a Rear Admiral and sail a miniature fleet through the canal.

More trouble at "Camp 40." It is alleged one of the "fairies" employed on the floor of the Jintown Dance Hall touched a fellow for something like \$28, which resulted in the authorities putting the "lid" on the dance hall.

"Zone" managers have formed a Concessionaires' Association and elected F. W. McClellan, president; James Young, vice president, and Jos. Kosame, secretary and treasurer.

Each time the ticket sellers sell a ticket they have to register each sale on an automatic device which also registers the total. Good system.

Three thousand people gathered in "Old Faithful Inn," Yellowstone Park Exhibit, for the opening night banquet and dance.

Will Josey opened spelling for the Selig animal show but after three days went over to Japan Beautiful.

On account of rain the Vanderbilt cub automobile races had to be postponed to March 6.

Joe Miller is appearing personally with the 101 Ranch outfit.

Underground Chinatown opened at 10-20 but later cut to a straight admission of 10 cents with good results.

"The Panama Canal" show got top money on opening day doing, so it is said, \$8,000 gross.

Puerl Wilkerson is lecturing in the "Diving Girls" show.

Harry Dean, actor, is lecturing in "Creation."

Harry Hallan, actor, is speling before the "Irish Village."

"Japan Beautiful" and the "Submarines" threw their doors open to the public gratis on the plea the attractions were not quite complete.

Jim Hathaway is managing the front of 101 Show.

Grauman's "Underground Chinatown" managed to open in the evening.

It is said "The Diving Girls" got about \$1,400 on the day, but others claim the receipts were far below that figure.

The dance hall in "Toyland Zone" is getting a good play.

Attendance the first three days, 440,844.

Benny Michaels is managing the Chinese theatre.

It is now said "Old Faithful Inn" took in \$10,000 opening day.

Harlie Tyler is managing the Selig show.

Toyland G. U. got \$2,700 opening day at a 10-cent admission fee.

Edouard Scott is singing with the 101 Ranch Cowboy Band.

"Underground Chinatown" had its official opening this week.

Estimated 7,000 people are employed on the "Zone."

QUESTIONING PRIZES.

Albany, N. Y., March 3.

A decorated potato digger won a prize of \$15 as an exhibit at the Columbia county fair in Chatham and other state fair funds were spent carelessly in a similar manner, according to a statement by Comptroller Travis, following a report made to him by Arthur T. Warner, special investigator and Warren L. Lee, a deputy comptroller.

State funds are granted counties to increase agricultural exhibits, but, according to Travis, in 1912 the Columbia County Agricultural Society awarded \$736 in premiums for a floral parade, and the next year increased it to \$936.

The comptroller does not charge that these practices are criminal, but he criticises such methods of appropriating funds for purposes other than those intended by the law. According to the statement the prize lists were passed by the State Agricultural Department without question.

WAR SPECTACLE FOR WHITE CITY.

Chicago, March 3.

Frank Cruickshank, for years the publicity promoter and more lately the acting general manager of White City here, passed through yesterday on his way to New Orleans to sail for Cuba in advance of Pavlowa. Before starting south Mr. Cruickshank stated that he had secured in New York the exclusive rights for the gigantic war spectacle "In the Trenches," which Charles Kiralfy is to produce at "White City."

The spectacle is to be staged in the south lot and is to have as its stage the entire five acres. There will be 500 people and several hundred horses employed. The show according to its present scenario will depict the stirring battle scenes of the Revolutionary, Civil, Spanish-American and the present European wars. There will be three performances a day, one in the afternoon and two at night, each running a little more than an hour.

Although there has been no official date set for the opening of White City Mr. Cruickshank says that the park will be ready to open about May 15.

LEGISLATED OUT OF OFFICE.

Syracuse, March 3.

The four state fair commissioners who were legislated out of office last week by the Republicans at Albany met here a day or so later, sang their swan song, and wound up all the affairs of last year's fair.

The four ousted from office are Charles A. Wieting, of Cobleskill; W. Barry Murphy, of Medina; George W. Driscoll, Syracuse, and Thomas Cummings, of Dunkirk. All except Wieting are Democrats. Wieting will be cared for in some other place if he is not renamed on the new board.

The bill has passed the Senate and Assembly and is now before the Governor and there is not any question but that it will be signed.

The bill empowers the Governor to appoint five commissioners. These with the Agricultural Commissioner and the Lieutenant Governor as ex-officio members, will constitute the commission. The salary of the official commissioners will be \$2,000 a year. One chosen by the commission as superintendent of the state fair buildings will receive \$5,000 annually. Wieting is mentioned for this place. John W. Stevenson of Fulton is also after the job. He is Speaker Sweet's choice.

CARNIVAL MAN KILLED.

Montgomery, Ala., March 3.

I. Benyakar, confidential agent of the Barkoot Shows, was killed and K. G. Barkoot, owner of the outfit, seriously injured, when an automobile in which they were riding collided with a street car here.

FIGHTS ON EBBETS' FIELD.

In all probability there will be no vaudeville at Ebbets' Field, Brooklyn, this summer. A fight promoter has secured the stadium and intends to have on the average two fistic shows a week.

The Loew circuit ran vaudeville evenings in the baseball park last summer.

CHAUTAUQUA CIRCUIT.

Lynchburg, Va., March 3.

A seven day Chautauqua, beginning July 6 will be held in Lynchburg under the auspices of the Pennsylvania Chautauqua Association of Swarthmore, Pa. This city will be on a circuit extending from Vermont to North Carolina and is one of 200 places in which this special attraction will be given. Citizens agreed to guarantee \$1,400 before the Chautauqua people decided to include Lynchburg in the circuit. The features will be presented in a tent having a seating capacity of 2,000.

Among the attractions on the program are Dunbar's Singing Orchestra, Father D. J. Cronin, lecturer; German magician; musical recital, "On the Road to Tokyo," by Mr. and Mrs. Ongawa; Arthur Hackett Trio; Victor's Band; Dr. Thomas E. Green, lecturer; McKinney Operatic Co.; Strollers' Male Quartet and Hand Bell Ringers; Mrs. Maud Ballington Booth, lecturer.

SIX'S WATER SHOW.

Harry Six, a high diver for several seasons past with Blue Ribbon Shows, has disposed of his interests and this summer will operate a big water circus with the Levitt-Meyerhoff Shows, now organizing in its winter quarters at Jersey City.

The Six water circus will have aquatic acts, log rollers, water walkers, clowns and pantomimists.

May Ecclestone, the English swimmer, will be with Six.

GERMAN FAIR OPENS.

A cable to the New York Staats-Zeitung Wednesday stated that the Leipsig Fair (Leipziger Messe) opened Tuesday under good conditions, notwithstanding that Germany was in a state of war. There are 2,500 exhibitions at the big German exposition.

Changing Cemetery Into Park.

Oneida, N. Y., March 3.

Plans are under way here for the transformation of the old cemetery in the rear of Elizabeth street school into a city-owned amusement park. The city has been empowered by the legislature to remove the bodies and part of this work has been done.

Elks Lease Barnes Circus.

Los Angeles, March 3.

The Elks of Santa Monica, Cal., have leased Al G. Barnes circus for March 13-14. The Barnes circus winters at Venice, a short distance from Santa Monica.

Brooklyn's Automobile Show.

The annual Brooklyn automobile show opened Tuesday of this week.

Binghamton, N. Y., Carnival.

Binghamton, N. Y., March 3.

Binghamton Woodmen are planning a carnival for the week of June 7 and have signed contracts with the Ferari shows.

A BOOKING SAMPLE

When I write about conditions in the theatrical profession affecting the artist I have no ulterior motive and my writings are not the emanation from a prejudiced, biased mind.

I want to be fair, both to the actor and manager, and any statement I make regarding any circuit or circuits, manager or managers, I am willing to back up with positive proof.

The following is a concrete example of the way in which artists are treated. A standard act is booked through their agent for Roanoke, Va., Greensboro, N. C., and Charlottesville, N. C., at \$175, with Richmond and Norfolk split, Savannah and Charleston split, Jacksonville, full week, and Tampa, full week, at a salary of \$200. They play the first three towns which represent a week and a half at the rate of \$175. When they get to Richmond where they are to receive for the balance of the time above mentioned, \$200, they are notified they are to get only \$175. They have no contract. They take the agent's word because the agent is representing what is supposedly a first-class circuit of theatres, booked through a first-class agency. Not only are they forced to accept a cut of \$25 in Richmond, Norfolk, Savannah and Charleston, but on short notice they are cancelled for Jacksonville. Later this is adjusted by giving them three days in Frostburg, Md., and they are left high and dry in Frostburg with three days still coming to them and the Tampa week cancelled and a cut of \$25 in the two and a half weeks they played.

Now, Mr. Manager, do you think this is playing the game fair? If the act makes a kick, they are discriminated against, as the telegram from the agent which I have before me states "accept Frostburg and avoid trouble."

This is not the only case that I have in mind that has had trouble in the south. It is the usual practice of managers in that vicinity to cut the acts' salary and the beat the act gets is to be pushed from the agent to the booking manager and from the booking manager to the agent and if the actor makes a squawk he is threatened to be shut off from future bookings.

There is a circuit in New York City whose theatrical operations are confined to Greater New York, which does not issue contracts and promiscuously "cans" acts, and, mind you, good acts; and the only redress the actor gets is the statement that that is the policy of these theatres.

It may be a foxy move, but there is a day of reckoning and it is not far off.

Sincerely yours,

FRANK FOGARTY.

BRITISH PROTECTION.

As a result of the personal and determined efforts of Dennis F. O'Brien (O'Brien, Malevinsky & Driscoll) and Lignon Johnson (the latter the legal representative of the United Managers' Protective Association) American dramatists and composers are assured of full protection of their copyrighted matter on English soil. The New York managers have been notified King George has issued an official edict that hereafter England will prosecute to its limit anyone found guilty of "pirating" American plays and compositions.

Pirating an American play anywhere the British flag flies will henceforth result in the arrest of the parties apprehended who can be either fined or imprisoned upon conviction. The old laws permitted much "pirating" due to the form the copyrightist had to go through and which was insufficient to

cope with the offenders despite a barrel of expense at the hands of the authors in question.

Attorneys Johnson and O'Brien will now endeavor to have President Wilson extend to England's writers the right to operate under American copyright protection, thereby reciprocating the assurance just received from Great Britain.

"MATERNITY" RULED OFF.

Boston, March 3.

An attempt was made to put on "Maternity" at the Cort for a Friday matinee but Mayor Curley, after reading the manuscript, condemned it and announced that the best way for a theatre or any organization to kill itself was to produce "Maternity." John Cort's son will probably accept advice in this instance.

LIFE MEMBERS.

Walter C. Kelley, N. Provol and Jeff Branen have been added to the following list of life members of the White Rats:

Arnold, Gladys.	Keenan, Frank.
Bergman, Henry	Kelly, Harry.
Black, Ben.	Keough, Ed.
Bastano, Edward.	King, Chas. J.
Clark, Edward.	King, Ernest.
Cohan, Will H.	LaMont, Bert.
Coleman, Harry.	Lancaster, John.
Conway, Jack.	LaRue, Grace.
Cooke, Will J.	Lee, Jules W.
Corbett, Jas. J.	LeMaire, Geo.
Correll, Eddie.	Levy, Bert.
Corson, Cora Young-	Lewis, Tom.
blood.	Lloyd, Alice.
Coyne, Joseph.	Lohse, Ralph.
Curtis, Samuel J.	Lorella, Colle.
Dalley, Robert L.	Latoy, Joe.
Delmore, Geo. E.	Lynch, Dick.
Detrick, Coy.	Macart, Wm. H.
Diamond, Marc.	Mace, Fred.
Dick, William.	Mack, Joe. P.
Dixon, Harland.	McCree, Junie.
Dolan, Jas. F.	McMahon, Tim.
Doyle, Patsy.	McNaughton, Tom.
Eldrid, Gordon H.	McNeill, Lillian.
Eltzinger, Julian.	McPhee, Chas.
Emmett, Cecil.	Monroe, Geo. W.
Emmett, Leon.	Montgomery, Dave.
Evans, Frank.	Morton, Sam.
Fagan, Noodles.	Nawn, Tenn.
Farrell, Chas. H.	Niblo, Fred.
Fay, Frank.	Nolan, Jack.
Fay, Gus.	North, Frank.
Fogarty, Frank.	Pattil, Greg.
Ford, A.	Payton, Corse.
Foyer, Eddie.	Prince, Arthur.
Gardner, Happy Jack.	Rabe, Harry.
Garvie, Edward.	Reid, Jack.
Gaylor, Bobby.	Rogers, Will.
Grant, Alf.	Rooney, Pat.
Green, Burt.	Rosa, Eddie.
Griffin, Gerald.	Russell, Marie A.
Griffith, J. P.	Russell, Thos. J.
Groves, Hal.	Ryan, Thos. J.
Halliday, William A.	Sanford, Walter.
Hascall, Lon.	Smith, Tom.
Herbert, Chauncey D.	Stafford, Frank.
Herman, Dr. Carl.	Stone, Fred A.
Higgins, Robt. J.	Vaughan, Dorothy.
Hughes, J. J.	Ward, Hap.
Hume, Dick.	Waters, W. W.
Inza, Robelliz.	Weber, Johnnie.
Jess, Johnny.	Welch, Thos.
Jolson, Al.	Willard, C. E.

From week to week in VARIETY will appear the full list of life members with new additions indicated. Who is the next one to take out a life card?

Sprague and Dixon Communicate.

Will Sprague and Dixon please communicate with Milton B. Rosenheim, 316 Rialto Bldg., St. Louis, Mo.

In Affectionate Memory of

Roland Carter

W. R. A. U. No. 1302

Died March 2nd, 1915.

Our sincere sympathy is extended to his family and relatives.

MEMBERSHIP APPLICATIONS.

The following applications for membership in the White Rats were read at the Tuesday night meeting:

Bobker Ben Ali, Angelo Patricolo, Marshal Montgomery, Thomas Chinko, Geo. L. Myers, Herbert Corthell, John L. Neff, John Singer, Robert Marlette, Louis Thiel, A. S. Byron, William McDermott, Neely Edwards, E. J. Flanagan, Jr., Harry M. Anger, Billy Nolan, James Carlisle, Harry Burns, Frank Minor, Clarence A. Nordstrom, Louis Kelso, Wm. Cameron, Harry Ladell, Frank Lator, Monroe Dorr, Billy B. Van, Wm. Armstrong, Wm. J. Vanderveer, Wilhelmus J. Rademaker, Johan P. Olf, Ralph O'Connor, S. Lee Rose, Albert M. Raymond, Wm. Webb, Joseph Webb, Billy Goelet, John W. Cantwell.

Read these names and count the number applying for membership in the White Rats and I feel that these facts, and an ounce of fact is worth a ton of argument, will prove that the White Rats is a real, live organization.

I want to take this opportunity of thanking the theatrical profession generally for the loyal support they are giving us. Sincerely yours,

Frank Fogarty, President.

ELECTED RATS.

The following candidates were duly elected to membership in the White Rats, Tuesday, March 2: Wilmer Dame, Fred Astaire, W. H. Thompson, Henry Stanley, Stephen Goldini, Jack Pringle, Frank McGinnis, Joe Galvin, Wilbur J. Davis, Joe Cohan, Billy Tuite.

White Rats Give a Show.

The White Rats gave a show to the boys of the Jacob Riis Settlement House, 48 Henry street, New York, and the following acts appeared under the management of Edward Castano: John Gilroy, Geo. Botsford Quartet, Mrs. Sidney Reynolds, Otto Brothers, Dan Harrington, Pearl Bros. and Burns, Andy McLeod, McGinnis Bros., with Jack Symonds at the piano.

Divorced for Non-Support.

Cincinnati, March 3.

Marguerite Mackie, formerly with Henrietta Crossman, was granted a divorce here last Thursday from Cecil Mackie on the grounds of non-support.

MARCH 16, 1915

DONT FORGET THE DATE

MARCH 16, 1915

of the

WHITE RATS Big Masque and Civic Ball

at Terrace Garden, 58th Street, 3rd and Lexington Avenues

The Theatrical Event of the Season. Don't Miss It

MARCH 16, 1915

The entire profession will be there in stage costume

MARCH 16, 1915

VARIETY

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SIME SILVERMAN, President

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CHICAGO.....Majestic Theatre Bldg.
SAN FRANCISCO.....Pantages Theatre Bldg.
LONDON.....18 Charing Cross Road
PARIS.....66 bis, Rue St. Euler

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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Vol. XXXVIII. No. 1

Variety will be circulated in New York on Friday hereafter, until further notice.

Mrs. Pete Mack is doing nicely after a severe operation of a week ago.

Pearl Clifton (Klein and Clifton) is recovering from a recent operation.

Mabel Jonat, from "The Newlyweds," joined the "Ward 22" act this week.

Fred Ward returned to New York Monday.

The Broadway, Philadelphia, is playing a feature picture and four acts over the Lenten season.

Morton and Moore have signed to headline on the Orpheum Circuit, opening March 15 at Winnipeg.

The Aborn English Opera Company opens its Boston engagement, April 5, presenting two operas a week.

George Hassell of "The High Cost of Loving," became the father of a boy last week.

Ernie Van, of vaudeville, and Mona Raymond, with "The Follies of Pleasure," were married last week.

James J. Morton had a corner of a Spokane daily paper last week in which he shone as an editor.

Genevieve Warner, harp virtuoso, may accept an offer to play 12 weeks in Europe.

"Gala Week" in two Ohio towns next week. The Keith houses in Cleveland and Cincinnati will play eleven acts.

Mr. and Mrs. Gaston Palmer became the parents of a baby girl on March 1.

Harry A. Shea discontinued his vaudeville at Passaic, N. J., last Saturday.

Frank Lea, press agent with Shubert attractions for some time, is recovering from pneumonia at the Roosevelt Hospital, New York City.

Edwin H. Curtis has been engaged as stage director for the Harry Davis Stock Co., now playing at the New Davis theatre in Pittsburgh.

Katheryn Seymour, of the Seymour Sisters, and William Eccles (non-professional) were married last August.

Monday night of this week was the worst evening of the season for show business around Times Square.

Frederic Edward McKay's production of E. Cronin Wilson's play "The Tricky Mrs. Trevor" will be staged by Bertram Harrison.

Colin Campbell of "The Little Cafe" was removed to the Homeopathic Hospital, Albany, February 20, with an attack of typhoid fever.

Billy Norris and Hazel Cox have been added to the list of principals for "A Modern Eve," to open on April 5 at the Cort theatre, Boston.

Sunday vaudeville has been discontinued at the Murray Hill, where burlesque reigns during the week. Pictures are now shown there on the Sabbath.

Matt Grau is to return to New York from Palm Beach March 14. He will immediately give his attention to organizing a musical stock company for Washington.

William A. Brady is going to try out in stock a play entitled "A Word to Women," by Hubert Osborne. The production is to be put on at the Playhouse, Wilmington, Del.

The Old People's, Owensboro, Ky., has been leased by George Bleich, who will renovate the house and open at an early date with vaudeville and pictures. The house will be renamed.

Frank J. McGettigan, formerly publicity director for the Orpheum, Portland, Ore., has been appointed assistant manager of the Empress in that city.

Ernest Glendenning has been engaged for "A Modern Eve," which is to open in Boston. He will have the role originally played by Joseph Santley.

The Lee Ave. theatre, Brooklyn, which has been playing a straight picture policy since the house failed to go with stock started an independently booked split week pop vaudeville policy Monday.

The agents in the Palace theatre building signed a petition last week, asking that a restaurant nearby which feeds them, rescind its decision to change waiters from girls to men. No especial reason was given for the petition, and if there were one particular reason, nobody knew about it.

Shirley Lawrence, now appearing in vaudeville on the Orpheum Circuit, was granted a divorce from her husband, Charles E. Knapp, in Chicago last week. William F. Adder, attorney, appeared for Miss Lawrence.

Hugo B. Koch, who has been playing the road in "The Call of the Cumberlands," is to revive "The House of a Thousand Candles," starting March 14, at Peoria, Ill. H. E. Rowe will manage.

Ann Murdock in "A Girl of Today" will have a New York premiere at the Lyceum March 15. Elsie Ferguson and "Outcast" move to the Broad Street Philadelphia, same day, for an indefinite stay.

George W. Loomis is back in the box office at the Cort theatre. Barney Klavins, treasurer, who was ill recently, has suffered a relapse, and Loomis was called in to fill the vacancy for the time being.

Cecil Owen, of the Oliver Morosco forces, has withdrawn from the "Our Children" cast to assist T. Daniel Frawley in producing a new show. Gus Weinberg has assumed the Owen role.

Hugh Gibson, aged 58, a character actor, who has been playing with the Walter S. Baldwin stock, Atlanta, reached New York Sunday and was immediately removed to Bellevue Hospital seriously ill with a complication of diseases.

The Treasurers' Club will hold its annual beefsteak at the Castle Cave Saturday night, March 13. The opening course will be served at midnight. The annual benefit of the same club will take place April 4 at the Park theatre.

Eddie Cohen, Frank Cruickshank and Robert Milton have agreed to form a partnership for the production of plays next season. Their first production is to be a dramatization of "The Danger Line," from the Western story by Harry Vanderman. The production is to be made sometime in September.

Helen Starr with the southern company of "Within the Law" jumped into the role of Mary Turner during the illness of Clara Joel, leading woman of the show. She remained in the part until the star was able to resume. Bertha Kent played Kitty in "Kitty MacKay" recently during the illness of Irene Hiseman.

Elmer Rogers was watching his show at the Palace, New York, the other day when Tommy Gray lined up alongside, saying, "See you have a musical comedy act here this week. Wait until you get mine, it will stay here a month." Mr. Gray referred to "Safety First," the vaudeville "revue" he has written for Lou Anger and Sophie Barnard. It opens next week in Scranton. "So you have written an act?" replied Mr. Rogers. "I heard you only wrote funny telegrams."

William A. Brady has turned over the Playhouse to Father Martin of St. Patrick's Cathedral for a lecture and picture performance Sunday night, March 21. The receipts are to be turned over to the St. Catherine's Guild which the priests support out of their own private purses.

Mulcahey and McCue called on Pete Mack this week. Mulcahey is an Irishman who claims he was shot while in the trenches in France. After getting back to Ireland he recovered and getting a girl who could sing and dance he decided the best thing he could do was to go into vaudeville. Pete claims with all the talk, the two can really sing and dance.

Attorney Fullman, who went to England to look over the H. B. Marinelli interests there, returned to New York this week. Mr. Fullman interviewed all the English managers in Mr. Marinelli's behalf and is said to have had satisfactory answers from them in regards to bookings. The Marinelli appeal which is pending in London is expected to be heard about the last of this month.

Joe Jackson (Shoeless Joe), the hard-hitting fielder of the Cleveland base ball team, is heading a musical comedy organization, booked through the south under Fred Godding's direction. Jackson is due to start spring training soon with his team. Among the bills presented by Jackson and Base Ball Girls are "King of Heidelberg," "A Day in Turkey," "When Twins Marry," etc.

Edith Taliaferro, at the Palace, New York, this week, in "A Breath of Old Virginia," played three shows Sunday with the sketch, at the Fifth Avenue, as advance work for the big engagement. She was billed as "Marjorie Summer and Co." Sunday evening Miss Taliaferro received a wire addressed Marjorie Summer, asking her to call at the Loew office at ten o'clock Monday morning. It was signed by one of the boys on the Loew staff who had not recognized the star.

W. A. Brady and Marc Klaw are having a controversy in the New York Sun, over the proper method of disposing of theatre tickets, whether through speculators or by the cut rate route. Mr. Klaw is in favor of the speculators. It would seem while Mr. Brady is upholding the one-half box office way of selling the \$2 seats. Klaw says cut-rates are ruinous while Brady says they are necessary. Mr. Brady also claims it is better to give the public a chance to see a \$2 show for one dollar, rather than to place the entire orchestra in the hands of speculators with the public having to pay as high as \$7 or \$8 a seat. Neither manager as yet has touched upon the advisability of selling all tickets through the box office in the regular way. In defending their respective positions, Mr. Brady has advanced the better arguments to date, though slightly dodging the facts by stating the cut rate only applies to the upper portions of the theatre.

"INSIDE" TICKET INFORMATION OFFICIALLY OUT IN CHICAGO

Statement Before Common Council, Chicago. Public Is Mulcted of \$200,000 Yearly Through Scalpers, who "Stand In" with Legitimate Theatre Managements. Theatres Hold Back Choice Blocks of Seats for Every Performance, 'Tis Said.

Chicago, March 3.

The ticket scalping scandal was given fresh impetus to-day when Alderman Walkowiak declared the public should boycott the theatres that deal with brokers. He told the Council Committee on Judiciary this would prove the quickest means of stopping ticket speculating.

Walkowiak's statement was the result of the confession of an ex-employee of a local scalper in which the admission was made that scalping cost the Chicago public \$200,000 yearly. He said the majority of the theatres held out weekly choice seats for the brokers, the managers charging 25c extra on every ticket.

The Theatre Managers' Association sent a communication to the Council Committee declaring that it was helpless in its efforts to stop scalping.

OPERA SINGERS' SALARIES.

Chicago, March 3.

The Chicago Grand Opera Co. became voluntarily bankrupt Tuesday in an effort to offstand the attempt of a number of its members to collect some \$350,000 for unplayed contracts. The singers were cancelled as an outcome of the European war, although the majority claim a willingness to come to Chicago to fulfill their contracts.

It is claimed by many that a new opera company will be promoted during the coming summer in which the privileges will not be restricted to the few wealthy local patrons, but the general public support will be solicited. The liabilities of the bankrupt company are scheduled at \$264,419, with the assets totaling \$61,485. The heaviest creditor is John McCormack, who holds a note for \$260,000.

The high cost of opera stars is given as the direct cause of the action. The contract of Director Campanini has been taken care of, his time limit expiring next season. A number of the contracts issued to the singers carried a clause which made them void in case of war. A technical question arose in this matter, the singers claiming the United States would have to be at war to make the clause active. For the four past seasons the expense of the company was measured at one million dollars.

As a result of the proceedings, it became public that Mary Garden had a clause in her agreement guaranteeing that she would sing at least 50 performances yearly at \$1,600 per appearance, which netted her \$80,000 for one season here. The salaries of some of the other singers were quoted as follows: Mme. Schuman-Heink, \$1,200 a

performance; Titta Ruffo, \$2,000; Alize Zepplini, \$1,000; Maria Kousnezoff, \$1,000; Marian Barrienses, \$1,500; Samarco, \$800, and Bassi, \$600.

The Central Trust Co. was appointed receiver today of the bankrupt Opera Company, giving \$500 bond. According to the present financial conditions of the company, the creditors will receive about 20c on the dollar for claims.

SHOWS IN BOSTON.

Boston, March 3.

A wild flock of openings came Monday night, and all the houses suffered from too much of a good thing.

"The Lilac Domino" went into the Majestic and pulled the biggest business.

Ann Murdock, in "The Girl of Today," opened at the Hollis; "Good Night, Nurse" opened at the Tremont, and "The Third Party" started at the Plymouth, with Pavlowa opening for a big week at the Boston.

In addition, the Boston opera house made a striking production of "A Midsummer Night's Dream," which drew big throughout the Back Bay.

Next week brings Al Jolson in "Dancing Around" to the Shubert for two weeks, and the Colonial (on its last week Leo Ditrichstein in "The Phantom Rival") may be dark as Tuesday night had brought no definite news from New York of a booking.

SHOWS IN FRISCO.

San Francisco, March 3.

At the Columbia, "Seven Keys to Baldpate" got a fine start on its first week here.

The National Opera opened encouragingly at \$2.50, top, at the Gaiety. Its stay is indefinite.

D. W. Griffith's "The Clansman" feature film started its first week well at the Alcazar.

A picture is arousing interest at the Cort.

SHOWS IN LOS ANGELES.

Los Angeles, March 3.

Rose Stahl had a fair opening in "A Perfect Lady" at the Mason.

"Everywoman" looks like a profitable engagement despite its lack of newness here.

Kolb and Dill in "A Peck o' Pickles" are trying to bolster up the receipts at the Morosco. Business started off Sunday with a near sellout.

John Blackwood and Rube Welch inaugurated burlesque at the Century with capacity business. Welch heads the company, the first debut here in years.

VOEGLTIN TAKES CENTURY?

It was rumored Tuesday Arthur Voegtlin, who until recently was the managing director of the Hippodrome for the Shuberts, had signed a contract whereby he and several of his former associates at the Hippodrome were to take over the Century opera house for next season to produce the kind of spectacles so successful at the Sixth avenue amusement place.

Among those mentioned as interested with Voegtlin is William J. Wilson who is to sail for London March 17 to stage the new de Courville revue at the Hippodrome. Mr. Wilson is to return to New York by May 1. His contract with the Shuberts does not expire until May 15. The London engagement, however, is one of the outside propositions his contract permitted him to take and it was with the sanction of the Shuberts he arranged to go abroad. This arrangement was made before the Hip blowup.

Mr. Voegtlin denies he had completed or contemplated any deal to take over the Century. He stated that he was not in a position to accept any contract at present to take over any house as he was still under contract to the Shuberts and would not be free until June 1. As to next season he would not express any statement. He did mention he had been approached with several proposals for next season and one meant the building of a gigantic hippodrome on the site of the car barns on Eighth avenue at 49th and 50th streets. He said that he had been spoken to by some capitalists interested in the promotion of the scheme. He also stated that he might be indentified with a gigantic summer amusement proposition for 1916.

SHOWS IN NEW ORLEANS.

New Orleans, March 3.

Neil O'Brien's Minstrels are doing fairly well at the Tulane. This show is the best O'Brien has had.

Feature pictures are drawing to the Crescent. Stock burlesque at the Dauphine, to average returns. Robert Mansfield Players in last week at Hippodrome. The Lafayette is dark.

"LIFE" IN CHICAGO.

The William A. Brady production of "Life," now at the Manhattan, New York, will end its engagement there March 13, moving to Chicago, where the big piece will open about March 17, probably at the Auditorium. It will carry 75 people to the western city. The supers will be engaged locally.

"The Blue Bird" will succeed "Life" at the Manhattan.

The company will leave March 14 via the Lehigh Valley. It will be a special movement. Bill Lindsay has arranged for a special train of 14 cars to carry the people and effects. "The Blue Bird" at the Manhattan will remain two weeks only after which the house will play combinations.

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

HIP \$100,000 LOSER.

The Hippodrome will be a \$100,000 or more loser on the present season when the circus comes to a close there shortly. This was stated by someone in a position to know the actual figures on the season at the big playhouse. Heretofore the big amusement place has been one of the financial mainstays of the Shuberts.

In seasons past the Hip has rolled up a profit that has amounted into millions of dollars. The Shuberts have always shared in the tremendous profits of the house as well as collected their annual salary of \$24,000.

"The Wars of the World" lost considerable money at the Hip during the early part of the season and the Winter Circus which followed the spectacle has proved a veritable bloomer. The latter attraction is to make way for pictures within a fortnight. In the meantime the management in a last effort to retrench cut five of the acts from the bill last Saturday night, reduced the stage crew to 20 and laid off the entire costume department.

LAIT'S PLAYS AND STARS.

Chicago, March 3.

The Jack Lait and John Raftery theatrical plans include prospective productions for Emma Bunting, Emma Carus, Grace Valentine, Rock and Fulton and a new vaudeville sketch for Nat C. Goodwin.

Miss Bunting started a tour of the popular-priced houses this week in "Help Wanted" under the L-R management and will play the piece in Boston this summer. Next season she will appear in "The Tribune's Baby," a new play by Lait.

Miss Carus opens June 22 at Los Angeles, in a new Lait piece, "Maggie Magee," under Oliver Morosco's management. In May Morosco will also produce another Lait play, "The Bohemian," with Miss Valentine and a male star featured. The script has been completed and turned over to Morosco.

Rock and Fulton are to appear in a new idea of theatrical entertainment entitled "The Spice of Life" next season, may do vaudeville or a new revue this spring but under the L-R direction.

Goodwin's debut in vaudeville with Margaret Moreland will be in Lait's sketch "The Artistic Touch."

Lait is William Morris' western representative and will be business manager of the next Harry Lauder tour.

LEADING MAN OUT.

Denver, March 3.

Ziegfeld's "Follies" is playing this week without Leon Erroll as principal comedian. Johnnie Dove is understudying the role. Mr. Erroll is giving his bruised ribs a rest. They were hurt in a recent accident he had.

Kansas City, March 3.

Ziegfeld's "Follies" played to its lowest week's gross on the season here last week, when with a holiday, it registered \$16,461. "The Follies" played at the Shubert, the first Shubert house the Ziegfeld production has appeared in.

LAMBS RAISE \$130,000 TOWARD CLUB HOUSE BUILDING FUND

Amount Subscribed on Spot Following Announcement. Several Lambs Take Up to \$15,000 Worth, \$5,000 the Common Subscription. Present Club-house Returning Profit.

The Lamb's Club disposed of \$130,000 worth of 6 per cent. new clubhouse stock last Sunday evening. The subscriptions were entered within a short time after the announcement.

Among the larger subscribers were Percy G. Williams, for \$15,000; Jos. Grismer, \$15,000 and Wilton Lackaye, \$10,000. Several took \$5,000 worth.

The present Lamb's clubhouse showed a net profit of \$22,000 in its last fiscal year.

CALLING MR. COMSTOCK.

There is an article in "Vanity Fair" for March which has been written by P. G. Wodehouse and is entitled "Boy—Page Mr. Comstock." The entire article upbraids the head of the Society for the Suppression of Vice for not having closed the performance of "The Song of Songs" at the Eltinge and it calls the attention of the vice suppressor to several other plays that are on the local stages at present.

Last Saturday those in charge of the Catholic theatre movement issued a bulletin which contained a list of plays endorsed by Cardinal Farley. A statement accompanied the list in part it said:

"The list which has been enlarged considerably does not claim either to be strictly up-to-date or to include every play conforming with its conditions."

Among the plays of the present season which are on the list are "The Big Idea," "Big Jim Garrity," "Daddy Long Legs," "The Heart of Paddy Whack," "He Comes Up Smiling," "Kick In," "Too Many Cooks," and "Under Cover." In the list are at least three failures.

The statement which accompanied the list advocates that each parish take up the matter of the picture and vaudeville theatres for themselves, making it a local issue. Continuing it says:

"If the Holy Name Societies or the Knights of Columbus, as has already been done in some instances, will set on foot in each parish a systematic investigation of the 'movies' free from any suspicion of Puritanism or exaggeration, the results can be reported to the pastor for such action as may seem advisable and practical. The Catholic Theatre Movement is ready to co-operate in any effort to warn and defend Catholics against the indiscriminate patronage of the movies."

SHOW WITHOUT A BLUSH.

Boston, March 3.

The starring of Ann Murdock as a Charles Frohman star in Porter Emerson Brown's "The Girl of Today" revealed a machine-made comedy of what is really five acts with one set, with the dimmer in the lighting working overtime to enhance the effects.

The irresistible Brown comedy and

the complete charm of Miss Murdock cannot be denied, and from the applause that the well filled galleries are according "The Girl of Today" it would appear as though it is a winner. The cast contains many from "The Beautiful Adventure." As a rum-loving son from Bridgeport Conn., Edwin Nicander scored a comedy triumph, although it was the lines more than the delivery that deserve the credit. Eugene O'Brien as the male lead presented an unusually clean-cut characterization, and whenever he told his father to go fish as far as his wealth was concerned the gallery went into ecstasies. Eleanor Gordon played the mother and William Holden the father, the remainder of the cast comprising Frank Mills, Pauline Duffield, George Allison, William Eveille and Belle Daube in parts of small consequence well handled.

The plot concerns Miss Murdock as the ward of a wealthy man who is apparently lost at sea. His hated relatives, because of the failure to sign a will, take possession and tolerate the presence of the ward, who falls in love with the worthy son of the relatives who is engaged to a society girl. This love causes the breaking of the engagement, and as the ward is being driven into the cold world the foster-father reappears, not having been lost at all but picked up by a fishing smack.

The big scene happens when the girl, to save the sweetheart from marrying her and facing a life of poverty, hysterically renounces her love, alleges that she has accepted a payment from the father and pretends to be intoxicated. It was powerfully handled and revealed great possibilities in Miss Murdock which Frohman saw some time ago and immediately started her on the road to stardom.

The masses will certainly like "The Girl of Today." It has not a single blush from curtain to curtain.

SHOWS CLOSING.

Chicago, March 3.

"The First Brother," which held forth at the American Music Hall for three shows last week has been shelved. The "angel," one G. Schlotterback, after closing the attraction, left suddenly for the east. Salaries are still due, according to local report.

"Peg" (No. 7) closed last Saturday at Lincoln, Neb., and returned to New York.

"Rolling Stones" came back Monday, from its LaSalle run in Chicago.

The "C" company of "To-day" stops March 13 at Grand Rapids.

Another "Today" will be called in from the road March 13, closing in Buffalo.

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

SOUTHERN STOCK CIRCUIT.

With one company practically organized and others in course of casting, a southern stock circuit, operated by the American Amusement Co. (Clarence Weis), will start with the opening of the Overholt theatre, Oklahoma City, March 15 to be followed by the opening of the Weis house, Galveston, about Easter with stocks to follow in quick succession in Dallas, Fort Worth and San Antonio.

The stocks will be known in each city as the American Stock Players. The companies are being formed to run until about Aug. 15, next when the road shows get busy with their bookings.

The stocks will remain in the city where placed and offer one bill a week the usual popular stock prices. The full roster for each organization is being made through the Paul Scott Agency.

Scott this week engaged Albert Paterson and Blanche Hall as leads and Forrest Cummings, stage director, for Oklahoma City. Charles Marks will manage the Overholt theatre stock.

JOHN CORT'S DRAMA.

John Cort through arrangement with Leffler & Bratton has started rehearsals for a three-act drama by Charles Sumner called "The Natural Law." Carl Eckstrom, Otto Krueger, Austin Webb, Helen Holmes, Maggie Holloway Fisher and Teresa Maxwell Conover are in the cast.

DIVIDED ON NAME.

Chicago, March 3.

A resolution was placed before the Old Friends' Club this week to change the organization name to The Strollers' Club. The members appear to be divided upon the proposition and a strong fight is expected.

EMPTY HOUSE—STRANDED.

Addison, N. Y., March 3.

"The Music Hall Girls" stranded here last week when greeted by an empty house at the first performance. Manager MacDowell called off all the other shows.

The members circulated a petition among citizens and raised the "necessary" to get out of town.

Farce Undergoing Repair.

Fred Jackson's farce, "Coming and Going," which Harry Frazee produced in Wilkes-Barre a week ago, is undergoing some changes while the company is laying off in New York. It is said that the piece will be sent on tour again in about two weeks.

Anderson Settles Everything.

Los Angeles, March 3.

When the G. M. Anderson musical comedy company closed its engagement unexpectedly with "Miss Hook of Holland" in rehearsal, the actors and chorus unpaid and the money held up two days, the latter made an appeal to the Labor Commission that brought quick results.

Anderson came here at once with the result all the financial matters were settled.

GIRL'S \$40,000 DAMAGES.

Los Angeles, March 3.

The remark that "most actresses are the mothers of illegitimate children" which Attorney E. W. Britt made in his argument to the jury in the case of Maude Armfield, actress, against Bryant Howard, Jr., wealthy San Diegoan, for breach of promise, has tossed a bombshell into the ranks of the professionals.

Editors of local papers are in daily receipt of hundreds of letters attacking Attorney Britt.

Miss Armfield was awarded \$40,000, and has now started a new suit against the mother of Howard for alienation.

"THIS WAY OUT," NEW.

Harold Orlob, the young composer, has written the music for the new musical piece Kolb and Dill are to produce at the Alcazar, San Francisco, April 4. The lyrics are by Frank Stammers, the K. & D. stage director.

Stammers, who has been here working conjointly with Orlob, leaves New York Sunday to get rehearsals under way. The piece will be entitled "This Way Out." It will be the most pretentious thing Kolb and Dill have ever attempted in the musical show line. Among the principals will be Eva Fallon.

After playing a period there during the Exposition the show will be taken to Chicago.

SUCCESS PREDICTED.

Local wisecracks who have looked over Dick Lambert's new show, "The Blue Envelope," in final rehearsal this week with the premiere slated for the Columbia, Washington, D. C., March 8, predict John Cort's general press representative has picked a winner.

In the cast are W. J. Ferguson, Virginia Pearson, Carrie Reynolds, Dierdre Doyle, Belle Theodore, Helen Ferguson, George W. Howard, William Boyd, Mark Price, Henry Norman, Horace Vinton.

Critic's Romantic Comedy.

Pittsburgh, March 3.

Jackson D. Haag, the dramatic critic, has finished a four-act romantic comedy drama, entitled "The Distant Hills," taken from the old Spanish proverb, "The distant hills are always green." He read it to other critics the other night and they praised it.

"THE DUMMY" CLOSING.

Chicago, March 3.

"The Dummy," at Power's, will close March 13 and return to New York.

STOCK NOTES.

Florence Rittenhouse and J. Hammond Daly have been engaged to play "The Sign of the Cross" in Lynn, Mass., next week and "The Yellow Ticket" the succeeding week.

Theodore Friebus, stock lead of the Gotham, Brooklyn, is withdrawing from company this Saturday.

Leona Hanson goes to the Empire stock, Philadelphia, next Monday as leading woman, replacing Ethel Elder. Miss Hanson opens in "The Escape."

Ann O'Day has severed connections with the Auditorium stock, Kansas City.

The Abrecht stock will be a summer proposition under canvas, H. A. Murray in advance.

Let's get together for a serious discussion of prevailing conditions in burlesque. First and most important, you all want a substantial money return for your efforts and your investments and you want the personal satisfaction of being identified with a business of which you may be proud. And intelligent, indefatigable activity will accomplish both. My observation of your methods, which extends over a period of more than five years, fails to disclose the application of very much perspicience, and your energies for the most part have been confined to unproductive channels. Your most serious mistake and the one that has cost you a great amount of money has been your adherence to old and worn-out materials in your shows. I cannot recall a single exception to this.

While many of the shows have revealed some new bits, all have included lines, incidents and situations whose repetition has not been confined to the shows in which they were originally used. The effect of this upon the very large, regular clientele of all the houses on the circuit has been precisely the same as the impression created by a frequently repeated story. Confronted with the same menu day after day in a restaurant which you are accustomed to patronize would very soon cause you to seek refreshment elsewhere. And this applies with equal force to the situation you have created in your own business. If this condition is not directly due to lack of perception, or to lack of energy or to lack of showmanship, it is pertinent to ask to what condition it is due.

Except by mere chance or luck no person has ever achieved anything worth while without careful discrimination backed up by ceaseless industry. To assemble a lot of old bits, even those that are known to have been surefire, regardless of the frequency with which they have been used, is not the proper way to form a show that will please the public and get the money. A man who is assigned the task of putting a show together is entrusted with a work whose objective point is success. If he fails that fact is ample assurance of his inability.

While admittedly there is no fixed rule of procedure in the construction of an entertainment such as there is in the construction of a building or a bridge, it is equally true that the builder of a show should possess sufficient resourcefulness, perception and inventive skill to justify the undertaking. A man lacking this fitness and who would accept such an assignment and take money for it is no less than a four-flushing adventurer, and his selection for the work displays downright ignorance upon the part of the person employing him.

Burlesque needs producers more than it needs anything else. And it needs players with names, and the announcement of whose presence in a cast will mean something in advertisements. Among the many hundreds of principal players in burlesque there are few

whose names are known or whose identity could be easily established even in the agencies where actors are employed. And yet a lot of those actors in their own conceit and self-esteem, even though their names are unknown outside their own little circle, would regard it as a grievous affront if it were said of any one of them: "I have never heard of him. What has he ever done?"

It is the resourceful, active manager who goes after business in the right way that gets the money and it is the player who keeps his name and his achievements constantly before the employers whose services are in demand and who secures engagements without somebody else's "plugging."

MARION LEADING.

Dave Marion will close his season at the Star and Garter, Chicago, this Saturday night, eight weeks earlier than the regular wheel closing.

At Mr. Marion's solicitation the Columbia Amusement Co. assented to the arrangement in order that he would be free to give his undivided attention to some very pressing personal business affairs involving many thousands of dollars and that require his immediate presence at Toms River, N. J. This cessation of activity at this time will be a source of considerable loss to Mr. Marion. From the very first week up to the present time his season has been the most remarkable of Marion's career, not only in point of receipts but in artistic achievement.

The business depression that has affected most producers worked no damage to Marion's business, and the approbation that has been bestowed upon his production by the newspapers everywhere has been extraordinary. It may safely be assumed that the eight weeks Mr. Marion will lose would have shown equally profitable results.

Just how the curtailment of his season will affect Mr. Marion's position in the running cannot of course be determined. It is certain, however, that he finishes first up to the present time, and it is doubtful if his lead is not so great that even with the loss of eight weeks he will not still top his next nearest competitor when the books are closed for the entire wheel season Saturday, May 1.

DALY'S STOPPED.

The police, Wednesday night, stopped the performance given by Violet Mascotte's burlesque stock company at Daly's theatre.

The police took their action on the ground the performance was objectionable and against the morals of the community. Stock burlesque opened Monday at Daly's. Previously independent burlesque shows had played there.

MILWAUKEE'S STOCK.

The Empress, Milwaukee, will open March 7 with burlesque stock under the management of John Whitehead.

The shows will be furnished by Jack Reid, who finished a season of six weeks at the Academy, Pittsburgh, last Saturday and was succeeded at that house Monday by Theodore Murphy, who will continue the stock policy.

"DREAMLANDS."

Andy Lewis and his associates in Dave Marion's "Dreamlands" put over a rattling good show at the Columbia Monday night.

It is not detracting from the merits of the performance to say that it is for the greater part the same as the Reeves show of last season. The first act is the dual brother skit wherein Lewis appears both as the sporty and the demure twins, who are constantly being mistaken for one another, and the afterpiece is a repetition of the Duke De Borealis bit in which Lewis as Abie Levison, the peddler, is persuaded to assume the title in order to marry an American heiress.

Mr. Lewis gives the same finished and highly amusing performance as formerly and his support in the main is consistently good.

Inez De Verdier, last season leading woman with the Dave Marion's "Own Show," worthily fills the same position in "The Dreamlands." Miss De Verdier sings exceptionally well and meets the exactions of the part with a fine display of acting abilities. A delightful stage presence is accentuated by frequent changes of beautiful gowns which Miss De Verdier wears with ease and becoming grace.

Vera George, long a favorite with Columbia audiences, is given greater opportunities in this performance than in any of her previous appearances. Miss George displays skill as a comedienne not hitherto revealed in her work. She plays a breezy, slangy girl whose familiarity with the gaieties of life finds expression in unconventional speech and conduct and Miss George enacts it with almost startling fidelity. She has a "drunk" scene that is humorously realistic, and leads several numbers very effectively, making her greatest hit in "Dancing the Blues Away." Miss George has provided herself with a wardrobe that is as remarkable for its prodigality as for its tasteful splendor of color and originality of design.

Anita, in addition to the introduction of a lively and pleasing violin-dancing specialty, gives an excellent performance of the soubret role and Myrtle Kastrup gets much well-merited applause for her ragtime singing act. The Alvine Quartet is wholly satisfactory in their vocal efforts, but the attempts by one of its members to be funny fail signally and really mar an otherwise enjoyable turn.

Mr. Lewis introduces his original chorus girl number and succeeds in securing enough encores to bring forward nearly every one of the 20 girls.

Mr. Marion has staged the show with his customary unsparing proclivities and good taste.

SHUTT'S SHOW AT DAUPHINE.

New Orleans, March 3.
Hugh Shutt's "The Follies of Youth" supersedes the present stock burlesque company at the Dauphine Sunday. The present company has been at the Dauphine 18 weeks.

Marty Ward Succeeds Leo Stevens.
Marty Ward has succeeded Leo Stevens in the principal comedy part in "The Girls from Happyland."

ADVERTISING DID IT.

Word comes from Boston that the great newspaper advertising campaign projected by Manager Charles H. Waldron and Hurtig & Seamon in the interests of the Stone-Pillard "Social Maids" engagement at the Casino there had the result of drawing so many people to that theatre Monday afternoon and night the house was completely sold out for both performances and many hundreds were turned away. It was by far the largest opening day in the history of burlesque in Boston. The same conditions prevailed Tuesday, and the immense advance sales indicated a record week.

Half-page display advertisements were inserted in Sunday's Globe, American, Post and Journal (Boston), and they were supplemented by literally many columns of illustrated stories concerning George Stone and Etta Pillard and the remarkable work that is done by them in the show.

This method of advertising pursued for Stone and Pillard during the past few weeks has succeeded in giving these young stars the distinction of breaking the present season's records of the Columbia, New York; Casino, Brooklyn, and Hurtig & Seamon's Harlem, and it amply demonstrates the efficacy of appealing for business through the newspapers.

The Boston "flash," said to have cost \$1,200, was handled by Maurice Cain, representing Hurtig & Seamon, and the press department of Waldron's Casino.

GIRL TRIES POISON.

Cincinnati, March 2.

Louise Burkhart, 22, is recovering at the city hospital from the effects of a dose of poison taken with suicidal intent. Miss Burkhart was with a burlesque troupe that recently disbanded. She and Margaret Montell, her roommate, had been stopping at 10 East Ninth street. Miss Montell went away and shortly afterward Miss Burkhart took the poison, saying she was alone and had no desire to live. Her father, in Chicago, was notified.

SLIDING WATSON'S SHOW.

Late last week it was decided to adhere to the original plan of placing Bennie Small at the head of the re-organized "Girls of the Gay White Way" and to send Billy Watson out in the show written for him two years ago by Aaron Hoffman under the title "Sliding Billy Watson and His Burlesque Carnival."

This is the book used this season by "The Taxi Girls" on the Extended, and the members of that company were in the original Watson cast.

The new arrangement withdraws "The Taxi Girls" from the Extended, and its route will be played by "The Gay White Way." That shows' time on the Main Circuit will be taken up by the Watson organization, starting Monday of this week at Hoboken.

BACK IN FORT WAYNE.

The Extended Wheel will return to Ft. Wayne, Ind., at the Empress, beginning March 14 (between Detroit and Chicago).

BILLS NEXT WEEK (March 8)

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. O.," Broadway Booking Office—"Pr.," Proctor Circuit.

New York
HAMMERSTEIN'S (ubo)
Eddie Foy's Foy's
"Fall of Antwerp"
Willis Holt Wakefield
Bert Leslie Co
Mr. Hyrnack
Nonette
Kurtis' Roosters
Hazel Kirk 3
Bissett & Bestiny
Cooper & Smith
Lew Fitzgibbon
PALACE (orph)
Calve
Lulu Glaser Co
C Gillingwater Co
Belle Baker
Henry Lewis
Tighe & Babette
Enece & Richards
Bradley & Norris
(One to fill)
ALHAMBRA (ubo)
Catherine Calvert Co
Keane & Window
Long Tack Sam Co
Riggs & Witche
Eddie Barron
H & E Puck
Derkin's Novelty
Mignon
Beaumont & Arnold
El Ray Sisters
Allman & Stone
Wilfred Dubois
ROYAL (ubo)
Henrietta Crosman Co
Sennett's Entertainers
Muller & Stanley
Pauline Hall
Van Hoven
"Water Lillies"
"Telephone Tangle"
Eddie Carr Co
Valentine & Bell
COLONIAL (ubo)
Helen Ware Co
Lillian Shaw
Ernest R Ball
Wm Frucht Co
Ben Welch
"Step Lively"
Kajiyama
Roxey La Rocca
Gordon & Rica
Redford & Winchester
PROCTOR'S (125th)
Julia Gonzaga
Rooney & Russell
"What Always Happens"
Irwin & Herzog
The Lamplins
Two Rubes
"Songs & Dance Revue"
Harry Cutler
Jean Frazier Co
Keefe Langdon & W
Cavalos Circus
2d half
Dave Vanfield
Marion Saunders
Lyons & Cullion
Maurice Freeman Co
Clara Cubitt 3
Parisian Trio
Brown & Barrows
"Black & White
Revue"
Gilmore & Castle
Three Yocarys
PROCTOR'S (68th)
Queer & Quail
Seymour & Howard
S Black Dots
Kelly & Fern
Schroed & Hulvey
Willard Hutchinson Co
Parisian 3
Belle & Eva
2d half
Rooney & Russell
Fred Thomas Co
Joe Heather Co
Jean Frazier Co
Irwin & Herzog
Camille Personi Co
Harry Cutler
Garconetti Bros
AMERICAN (loew)
Moe's Grand Troupe
Girard & Lynch Co
Surke & Harris
Nichols Nelson Tr
(Four to fill)
2d half
Sprague & McNeese
Wilton Sisters
Stewart Sis & Escorts
Sallie Stembler
Homer Miles Co
Ryan & Tierney
Corradini's Animals
Burr & Hope
M J Harrison
Morrison & Hackett
Lupita Perca
COLUMBIA (loew)
Layell & Layell
Roberts & Wilson
Robert & Roberts
Catalano & Schwartz
Kennedy & Melrose
1st half
Mae McRae

Burton Hahn & O
Edwards Bros
(One to fill)
NATIONAL (loew)
Jeanette Adair
Carl Lemarest
Ashley & Canfield
3
(Three to fill)
2d half
Dorothy Herman
Rose & Moon
Baron Lichter
Walsh Lynch Co
Herbert & Dennis
Rose Trio
(One to fill)
BOULEVARD (loew)
Ed & Jack Smith
Morris & Beasley
"Birthday Party"
Chris Richards
Keiso Bros
(One to fill)
2d half
Blanche Leslie
"Stage Struck Kids"
Wilson & Wilson
McTross & Sardell
(Two to fill)
DELANCEY (loew)
Yvonne
Cait's Bros
Roth Webb & Kerney
"Tricked"
Frank Morrell
Karlson Trio
(Two to fill)
Girard & West
Musical Avollos
Mysterious Russell
Ashley & Canfield
Polin Bros
(Two to fill)
GREENEY (loew)
Blanche Leslie
Emmy's Pets
Wilson & Wilson
"Stage Struck Kids"
Burton Hahn & O
Rice & Morgan
(Two to fill)
2d half
Carl Demarest
Vinton & Buster
Wm O'Clare Girls
Burke & Harris
Talsu Bros
(Three to fill)
ORPHEUM (loew)
John De'more C.
Rose & Moon
Phyllis Lovey
Gallagher & Carlin
McClure & Dolly
(Two to fill)
2d half
Carnaris & Cleo
Odone
"Everybody"
Eva Froat
Bert & Caron
(Two to fill)
LINCOLN (loew)
Bessie's Cockatoos
Wm O'Clare Girls
"Girl from Macy's"
Bell & Jones
Edwards Bros
(One to fill)
2d half
Morris & Beasley
Mab & Weiss
Cabaret Trio
Kanasawa Trio
(One to fill)
Brooklyn
PROSPECT (ubo)
Leon Co
"The Beauties"
Hermine Shone Co
Joe Heather Co
Ed Morton
Lal Mon Kim
O'Brien Havel Co
Bissett & Scott
"Aurora of Light"
ORPHEUM (ubo)
Nazimova
Cecil Lean Co
Misses Campbell
Hans Kronold
Raymond & Caverly
"Pipes of Pan"
Hayward Stafford Co
J & L Cooper
Robbie Gordone
BUSHWICK (ubo)
4 Marx Bros
Frank Fogarty
Homer Miles Co
Ryan & Tierney
Corradini's Animals
Burr & Hope
M J Harrison
Morrison & Hackett
Lupita Perca
COLUMBIA (loew)
Layell & Layell
Roberts & Wilson
Robert & Roberts
Catalano & Schwartz
Kennedy & Melrose
1st half
Paynton & Green

Elizabeth Cutty
"Do You Get Me?"
Savoy & Brennan
Keiso Bros
(Two to fill)
FULTON (loew)
Carnaris & Cleo
Kathleen
3 Loretta's
"Man in the Dark"
Savoy & Brennan
Stewart Sis & Escorts
2d half
LaFleur Tr
Jenkins & Covert
Chas Gillen
Subers & Keefe
Leonard & Louie
(One to fill)
FLATBUSH (loew)
Elmer & Alton
Rose Trio
Winch & Poor
Vinton & Buster
Baron Lichter
Howard & Fleid
(Two to fill)
Baltimore
MARYLAND (ubo)
Bohnard & Holts
Mack & Orth
Lillian Lorraine
Marie Dorr
Florence Tempest Co
D'Amore & Douglass
Morris Cronin Co
Australian Whoppers
Fr. Tr Co
HIPPODROME
(loew)
Freddy James
Mr & Mrs H Emmett
El Cota
Haydn Burton & H
Laypo & Benjamin
(Two to fill)
Bangor, Me.
BIJOU (ubo)
(Splits with Lewiston)
1st half
Hap Handy
Redy & Currier
Wm Wilson Co
Peaslon & Goldie
King & King
Battle Creek, Mich.
BIJOU (wva)
Togan & Geneva
Wallace & Rose
Princess Ka
Wood & Wyde
Creole Band
2d half
Booth & Leander
Katherine Haynes & M
Raymond & Bain
Naldy & Naldy
Four Milos
Bay City, Mich.
BIJOU (wva)
Apollo Trio
Zeno & Mandel
Geo Richards Co
Nibo & Reilly
Hendrick's Bell Isle
2d half
Woods Musical 3
Billy Clark
Master Gabriel Co
Jolly & Wild
Bouncer's Circus
Beloit, Wis.
WILSON (wva)
2d half
Oneta
Hedford Lockhart Sis
"Tip Tok Man of Or"
Chase & La Tour
Campbell & Brady
Billings, Mont.
BABCOCK (loew)
2d half
Arno & Stickney
Ray Snow
"Honey Girls"
Marie Russell
Fray Twins
Birmingham, Ala.
MAJESTIC (ubo)
Rice Sully & Scott
Courtney Sisters
Bertha Creighton Co
Kimberly & Mohr
6 Kirkamith Sisters
Boston
KEITH'S (ubo)
Orville Harold
Walter C Kelly
Belle Fitzgibbon
Mathew Shyne Co
Mrs Gene Hughes Co
Myrtle Kel & Lucy
Lorraine & Burks
The LeGrohs
Tuscano Bros
ST JAMES (loew)
Taber Gordon Co
LaTall & Vokes
"Her Name Was Den"
Alice Hanson
Inas Family
(One to fill)
2d half
Holmes & Riley
Ben Smith

Newhoff & Phelps
Olivette
Cowboy Minstrels
Ann Arber, Mich.
MAJESTIC (wva)
Mason Wilbur & J
Max & Mabel Ford
"Nightwalkers"
Grant Gardner
Kluting's Animals
2d half
Valente Bros
Du for Boys
Bradley Martin Co
Remington & Picks
Lads & Lassies
Atlanta, Ga.
FORSYTH (ubo)
Dunedin Duo
Raymond & Heider
Silvers
Willie Weston
Leighton & Jordan
Dr Herman
(One to fill)
Baltimore
MARYLAND (ubo)
Bohnard & Holts
Mack & Orth
Lillian Lorraine
Marie Dorr
Florence Tempest Co
D'Amore & Douglass
Morris Cronin Co
Australian Whoppers
Fr. Tr Co
HIPPODROME
(loew)
Freddy James
Mr & Mrs H Emmett
El Cota
Haydn Burton & H
Laypo & Benjamin
(Two to fill)
Bangor, Me.
BIJOU (ubo)
(Splits with Lewiston)
1st half
Hap Handy
Redy & Currier
Wm Wilson Co
Peaslon & Goldie
King & King
Battle Creek, Mich.
BIJOU (wva)
Togan & Geneva
Wallace & Rose
Princess Ka
Wood & Wyde
Creole Band
2d half
Booth & Leander
Katherine Haynes & M
Raymond & Bain
Naldy & Naldy
Four Milos
Bay City, Mich.
BIJOU (wva)
Apollo Trio
Zeno & Mandel
Geo Richards Co
Nibo & Reilly
Hendrick's Bell Isle
2d half
Woods Musical 3
Billy Clark
Master Gabriel Co
Jolly & Wild
Bouncer's Circus
Beloit, Wis.
WILSON (wva)
2d half
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Hedford Lockhart Sis
"Tip Tok Man of Or"
Chase & La Tour
Campbell & Brady
Billings, Mont.
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2d half
Arno & Stickney
Ray Snow
"Honey Girls"
Marie Russell
Fray Twins
Birmingham, Ala.
MAJESTIC (ubo)
Rice Sully & Scott
Courtney Sisters
Bertha Creighton Co
Kimberly & Mohr
6 Kirkamith Sisters
Boston
KEITH'S (ubo)
Orville Harold
Walter C Kelly
Belle Fitzgibbon
Mathew Shyne Co
Mrs Gene Hughes Co
Myrtle Kel & Lucy
Lorraine & Burks
The LeGrohs
Tuscano Bros
ST JAMES (loew)
Taber Gordon Co
LaTall & Vokes
"Her Name Was Den"
Alice Hanson
Inas Family
(One to fill)
2d half
Holmes & Riley
Ben Smith

Cevene Troupe
(Three to fill)
GLOBE (loew)
Dean's Phantoms
Dugan & Raymond
Cloaks & Suits
Bill McKinley
Cevene Troupe
(Two to fill)
2d half
Dixon & Dixon
Bogart & Neison
LaTall & Vokes
"Her Name Was Den"
Alice Hanson
Gragara & Elmina
(One to fill)
ORPHEUM (loew)
Gregora & Elmina
Holmes & Riley
Kitty Francis Co
Ben Smith
Dixon & Dixon
(Three to fill)
2d half
Weber & Elliott
Wormwood's Animals
Shriner & Richards
Lida McMillan Co
3 Lads & Lassies
(The to fill)
Bridgeport, Conn.
POLARIS (ubo)
American Trumpeters
Eastman & Moore
Julia Curtis
Julia Nash Co
Ward & Myak
Jarro Mlyak
2d half
Baldwin & Carter
Midgley & Eldon
Coogan & Cox
Paul Panzer
Kirk & Fogerty
4 Lukens
PLAZA (ubo)
Manly & Roberts
Weber Amaras 3
(Three to fill)
2d half
Salambos
Homer Zarnes & D
6 Military Dancers
(Two to fill)
Buffalo
SHEENA'S (ubo)
Franklin & Green
Miller & Lyle
Farber Girls
Regina Cornell Co
Harry B Lester
Tusca Sisters
Diaz's Monks
Butte, Mont.
EMPRESS (loew)
Lew Hoffman
O'Neill Sisters
"Betweens 3 & 9"
Sandy Shav
Stewart & Dakin
Calgary
PANTAGES (m)
"Land Make Believe"
Dolan & Leuharr
Tom Kelly
Gertrude Van Dyck
Beeman & Anderson
Cedar Rapids, Ia.
MAJESTIC (wva)
The Randall
Lou Chlha
Pia Trio
Barnes & Robinson
Aerial Lloyds
(Two to fill)
2d half
Australian Creightons
George Rosener
Arthur Sullivan Co
Weber Dolan & F
Great Jansen
(Two to fill)
Champaign, Ill.
ORPHEUM (wva)
Swain's Cockatoos
Jarvis & Harrison
Thomas & Hall
Lemaire & Dawson
"At Devil's Ball"
2d half
Van & Belle
Earle & Edwards
Claire Vincent Co
Richards & Kyle
Joe Pisano Co
Charleston, S. C.
VICTORIA (ubo)
(Splits with Savan-
nah)
1st half
Diery & Bennett
Al H Wild
"Red Cross Mary"
Baby Helen
W & Harvey Co
Chicago
MAJESTIC (orph)
Charlotie Walker Co.
"Scenes Grand Opera"
Belle Fitzgibbon
Ball & West
Dunbars Bell Ringers
Sphet Quintet
Moore & Haager
Frank Mullane
7 ROMAS
PAACOS (orph)
Kitty Gordon Co
Jack Wilson Co
Laddie Cliff
Imhoff C & C
Travillias Seals
Collins & Hart
Minnie Allen
Jarrow
3 Blondys

WILSON (wva)
Australian Creightons
Holden & Herron
"100,000 Reward"
Green Mc & Dean
(One to fill)
2d half
Nadj
Santos & Hayes
Colonial Maids
Laudie Ordway
Those French Girls
TEMPEL (ubo)
McMahon D & C
Edwin George
Van Alstyne & Loos Br
Frank Gilmore Co
Bert Errol
"Society Buds"
Clark & Verd
5 Satudads
Dubuque, Ia.
MAJESTIC (wva)
Frank Wilson
George Rosener
De Leon & Davis
Weber Dolan & F
De Koe Troupe
(One to fill)
2d half
Neusoco & Hurley
Lou Chlha
Dodson & Gordon
Howard & White
(Two to fill)
Duluth, Minn.
ORPHEUM
B W & Crocker
A Monkey Circus
Kolb & Harland
(Others to fill)
East St. Louis, Ill.
AVENUE (wva)
Monty & Dot
Richard Milloy Co
Gordon & Kangaroo
(One to fill)
2d half
Les Deodattis
Nowlin & Sinclair
Elizabeth Otto
Welch Meeley & M
Easton, Pa.
ABEL O H (ubo)
(Splits with Allen-
town)
1st half
Tate & Tate
Jennings & Evers
F & A Astaire
8 Royal Dragons
(One to fill)
Edmonton, Can.
PANTAGES (m)
A Burt Wesner Co
Ed F Reynard
Robbie Hartly
Rose Garden
Delton Mareene & D
Elizabeth, N. J.
PROCTOR'S
Usher Trio
"Behind Footlights"
Leo Beers
Lona Hegy
Gladys Vance
Eva Fay
2d half
C & A Wilson
Gaston & Dupelle
Billy Barlow
Frank B Howard Co
Eva Fay
Eddie Rowley
Elkhart, Ind.
ORPHEUM (wva)
The Mosarts
Ritch Cooper
Herbert Dyer Co
2d half
Bob Finley
Bernard & Myers
3 Jordan Girls
erie, Pa.
COLONIA (ubo)
O'Rourke & Atkinson
Lizzie Wilson
John P Wade Co
I & B Smith
McMahon & Chapelle
Flying Henrys
Evansville, Ind.
GRAND (ubo)
Cecile Eldrid & C
Dolly & Mack
Lorraine & Dudley
Bertie Heron
Hong Kong Mysterys
2d half
Flynn's Maids
Henry Tooner Co
Great Howard
Dean Dorr & Dean
Heuman Trio
Fall River, Mass.
ACADEMY (loew)
Hanon & Clifton
Bogart & Nelson
Lida McMillan Co
Weber & Elliott
4 Musical Avollos
2d half
Leighton & Robinson
Cloaks & Suits
Inas Family
(Two to fill)
Flint, Mich.
BIJOU (wva)
Benny & Wood
Gilmore Corbin
Martha Russel Co
Broughton & Turner
Ching Ling Hee
2d half
3 Falcons
Hoyt Stein & Daly
3 Stendel Bros

Coates Keane & J
Kariton & Kilford
Taylor & Brown
Irene's Circus
2d half
Dierick Bros
O'Brien & Brodie
Geo W Day Co
Kelly & Galvin
The Randall
Detroit
TEMPEL (ubo)
McMahon D & C
Edwin George
Van Alstyne & Loos Br
Frank Gilmore Co
Bert Errol
"Society Buds"
Clark & Verd
5 Satudads
Dubuque, Ia.
MAJESTIC (wva)
Frank Wilson
George Rosener
De Leon & Davis
Weber Dolan & F
De Koe Troupe
(One to fill)
2d half
Neusoco & Hurley
Lou Chlha
Dodson & Gordon
Howard & White
(Two to fill)
Duluth, Minn.
ORPHEUM
B W & Crocker
A Monkey Circus
Kolb & Harland
(Others to fill)
East St. Louis, Ill.
AVENUE (wva)
Monty & Dot
Richard Milloy Co
Gordon & Kangaroo
(One to fill)
2d half
Les Deodattis
Nowlin & Sinclair
Elizabeth Otto
Welch Meeley & M
Easton, Pa.
ABEL O H (ubo)
(Splits with Allen-
town)
1st half
Tate & Tate
Jennings & Evers
F & A Astaire
8 Royal Dragons
(One to fill)
Edmonton, Can.
PANTAGES (m)
A Burt Wesner Co
Ed F Reynard
Robbie Hartly
Rose Garden
Delton Mareene & D
Elizabeth, N. J.
PROCTOR'S
Usher Trio
"Behind Footlights"
Leo Beers
Lona Hegy
Gladys Vance
Eva Fay
2d half
C & A Wilson
Gaston & Dupelle
Billy Barlow
Frank B Howard Co
Eva Fay
Eddie Rowley
Elkhart, Ind.
ORPHEUM (wva)
The Mosarts
Ritch Cooper
Herbert Dyer Co
2d half
Bob Finley
Bernard & Myers
3 Jordan Girls
erie, Pa.
COLONIA (ubo)
O'Rourke & Atkinson
Lizzie Wilson
John P Wade Co
I & B Smith
McMahon & Chapelle
Flying Henrys
Evansville, Ind.
GRAND (ubo)
Cecile Eldrid & C
Dolly & Mack
Lorraine & Dudley
Bertie Heron
Hong Kong Mysterys
2d half
Flynn's Maids
Henry Tooner Co
Great Howard
Dean Dorr & Dean
Heuman Trio
Fall River, Mass.
ACADEMY (loew)
Hanon & Clifton
Bogart & Nelson
Lida McMillan Co
Weber & Elliott
4 Musical Avollos
2d half
Leighton & Robinson
Cloaks & Suits
Inas Family
(Two to fill)
Flint, Mich.
BIJOU (wva)
Benny & Wood
Gilmore Corbin
Martha Russel Co
Broughton & Turner
Ching Ling Hee
2d half
3 Falcons
Hoyt Stein & Daly
3 Stendel Bros

Kennedy No & Platt
Neffsky Troupe
Ft. Dodge, Ia.
PRINCESS (wva)
Fronr Baggott & F
Marion Harris Co
Dotson & Gordon
Leonard Anderson Co
2d half
Heras & Preston
Pia Opera Trio
Morris & Meeker
6 Huszar Girls
Ft. Wayne
PALACE (ubo)
Sylvia Loyal
Hallien & Hunter
Mr & Mrs Kelso
Harriet Burt
Johnny Johnston Co
Kaufman Bros
The Castellians
Fort Worth
MAJESTIC (inter)
(Open Sun Mat)
"Red Heads"
Fremont Benton
Stan Stanley 3
Paul R & Francis
Met & Bonconi
Earl Vance
Gary, Ind.
ORPHEUM (wva)
Pope & Uno
Geo Dixon
Hal Johnson Co.
Santos & Hayes
Ward Bell & Ward
Grand Rapids, Mich.
EMPRESS (ubo)
The Jacksons
Kram & Morton
Whipple Huston Co
Linton & Lawrence
Bessie Clayton Co
Nellie Nichols
Piflix & Panlo
Green Bay, Wis.
ORPHEUM (wva)
King & Brown
Jones & Sylvester
Dan Russell Co
Geo Wilson
Maxim's Models
Hammond, Ind.
ORPHEUM (wva)
Russell & Church
Lillian Watson
3 Jordan Girls
2d half
"The Christian"
Harrisburg, Pa.
ORPHEUM (ubo)
Weston & Clare
Robbie Hartly
Helen Grayce Co
Trixie Friganza
Comfort & King
Watson's Farmyard
(One to fill)
Hartford, Conn.
FALACE (ubo)
Stuart & Keeley
Marion Weeks
Seymour Family
Cole Russell & D
Musical Cuttys
Hardeen
2d half
Arthur Barrett Co
Norton & Nole
Milani Troupe
Carson & Willard
Hardeen
(One to fill)
Hyoken, N. J.
LUBIK (loew)
"Do You Get Me?"
Brady & Mahoney
Castling Neilos
(Two to fill)
2d half
"Last Issue"
Armstrong & Ford
3 Gillis
(Two to fill)
Hot Springs, Ark.
PRINCESS (inter)
Clifford Trio
Muriel Andrews
Sebastian Merril
Mile Toona
Bertie Ford
2d half
Kaimar & Brown
Juggling Mowatts
Graham & Pinard
Elda Morris
Houston
MAJESTIC (inter)
(Open Sun Mat)
Mr & Mrs Voelker
Bixley & Fink
Grace Cameron
La Corpe & Dinus
Ralph Bayhl Co
Francis Mack & Wallace
Johnson's Travelogues
Indianapolis
KEITH'S (ubo)
Bounding Patersons
Eile Fsy 3
McCormick & Irving
Francis Nordstrom Co
Chick Seals
Adelaide & Hughes
Hawthorne & Ingils
The Gladiators
Jackson, Mich.
BIJOU (ubo)
Valente Bros
Du for Boys
Bradley Martin Co
Remington & Picks
Lads & Lassies

Des Moines.
ORPHEUM
(Open Sun Mat)
Dorothy Tora
Alfred Bergen
Hopkins Sisters
Asah Quintet
Lee & Cranston
(Two to fill)
EMPRESS (wva)
Stevens Troupe

NEW ACTS NEXT WEEK

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

"Fall of Antwerp," Hammerstein's. Lulu Glaser and Co., Palace.
Harry Tighe and Babette, Palace.
Bradley and Norris, Palace.
Ernest R. Ball, Colonial.
William Pruette and Co., Colonial.
Roxy La Rocca, Colonial.
Lai Mon Kim, Prospect.
M. and B. Harrison, Bushwick

Mme. Emma Calve.

Songs.

17 Mins.; Full Stage.

Palace.

One thing Mme. Calve should be given credit for and that is that she did not follow in the footsteps of her operatic predecessors who have come to vaudeville with their own pianist and a parlor set. Mme. Calve employs the orchestra while singing at the Palace this week and works in a wood set somewhat similar to the roadside scene in "Carmen." Monday night the theatre was jammed to the doors. Friends of the singer, some music lovers and curious vaudeville patrons who wanted a peek at the famous Calve. Calve will attract unusual business to the house this week. She is offering three selections according to the program but Monday night these were entirely changed about. She opened with "Habanera" from "Carmen," followed by an aria from the opera "Perle du Brasil," and for her final number, "Swanee River." The latter gave those in the audience who did not know much about music a chance to judge just how great the present Calve was and it worked out to the singer's disadvantage, for on two occasions during the song she was decidedly off key on top notes. It was her "second show" that day, however. It would seem advisable that Calve cling entirely to operatic selections, for with the general public not exceedingly familiar with all of the latter compositions she can occasionally hit a blue one and get away with it. Monday night the audience went wild at the conclusion of her act. From the back of the house where there were a number of standees there was continual applause which continued after the audience on the lower floor had quite finished applauding and this forced the singer to deliver an encore. This was by far the best she did. It was short and beautifully suited to her voice. In vaudeville Calve will pull money to the box office but she will have to have a show surrounding her, for it is curiosity more than anything else that will fill the houses that she plays. One woman at the Palace Monday night while walking out after the Calve act voiced an opinion which may be taken at its face value. It was: "Well, now that I have seen her I wouldn't give two cents to see her again."

Prod.

Charles Braum, of the H. B. Marinelli offices, who was operated upon for abscess of ear Tuesday, is improving.

John C. Rice and Sally Cohen.

"An Early Breakfast" (Dramatic).

22 Mins.; Full Stage (Special).

Colonial.

Rice and Cohen in a new sketch by Herbert Hall Winslow. In the acceptance of the Winslow skit they have stepped somewhat out of the beaten path which they have been treading of late years as a vaudeville combination. Miss Cohen is Mrs. Spencer Beane, who has been up all night waiting for hubby. It's now six in the morning. She goes off stage when Rice, as Spencer Beane, enters, having returned from his all-night expedition with a respectable souse. He talks to someone over the phone. Wife enters and discovers a litter of photos of show folks. Hubby makes a harum-scarem reply. Meanwhile he had turned the hands of the clock back to two but the tapper sounded six bells. This got a big laugh. The Beanes argue to and fro with wifey using the catch-line, "Why did you stay out all night?" When Beane is shunted off to an apparent snooze, she locks door and then orders a stranger (Gus Baci) from out of an adjoining room. She bids him skidoo, explaining in the talk between them that she has shown him kindness out of goodness of heart. The stranger is a rough-looking individual who is at that moment dodging the relentless sleuth, Sand Crab. Stranger tarries and insists on having breakfast with Mrs. Spencer. Hubby makes noise off-stage. Stranger is hustled out of sight and Spencer then tries to make wifey feel that he is onto her "unfaithfulness, etc." Spencer disappears and is seen across the street answering his wife's call for a detective. On the window are the words "Lone Star Detective Agency." Wifey wants a deteck to follow her husband and report accordingly. Spencer, disguised expertly as a German sleuth, appears. All this time the stranger has hung on. The characters flit in and out with wifey mistaking the stranger in Spencer's coat and hat, standing up-stage, for Spencer. Then Spencer confronts the stranger and in removing his disguise the stranger recognizes him as the famous detective, Sand Crab. The stranger is a bold, bad thief who has even taken valuables from Mrs. Spencer which the S. C. makes him fork over. The curtain falls as the stranger lifts a necklace from Mrs. Beane's pocket only to have Spencer do a "dip" and return it as the men say good-bye, Spencer calling off the arrest at his wife's request to do the man's family a good turn. Sketch ordinary. The detective agency drop and transparent window was jammed up too close to the Beane apartments. Effect there just the same. Some of the dialog was thin and choppy and at times appeared to be running down grade. Somé salient shafts of humor but few and far between. Candidly the sketch would have fared badly in less competent comedy hands than Rice and Cohen's. With the vehicle best adapted to their style of stage play Rice and Cohen could get bigger and better returns.

Mark.

Edith Taliaferro and Co. (4).

"A Breath of Old Virginia."

22 Mins.; Full Stage.

Palace.

Joseph Hart presents for the first time in vaudeville Edith Taliaferro in a playlet by Tom Barry entitled "A Breath of Old Virginia." Miss Taliaferro is assisted in the presentation by Otto Kruger, Charles Knowlden, Charles Bartling and A. E. Weed. The playlet tells a story of the Old Dominion after the Civil War and in it the little star gives a most lovable impersonation of a loyal daughter of the South. The playlet is practically in two scenes, the dramatic device of visualizing the facts of the action of a scene that has taken place in the past and which is supposed to be related as part of a story during the enactment of the playlet proper being employed. The first scene shows the parlor of an old plantation mansion. Mary Davis (Miss Taliaferro) is the daughter of a southerner who has been forced to the wall by the war. She enters, followed by Mr. Rathbun (Otto Kruger) a northerner who is in love with her. He has just received a message calling him home and before leaving wishes the promise that the little southern maid will become his wife. The girl seems willing to accept him but asks that he wait until a few minutes past the hour of six. When pressed for an explanation she states that she gave her promise two years before to another man that she would wait exactly two years for his return. It is just a few moments before six when there is a rap on the door and Lieutenant Gary (Charles Knowlden) enters. A glance at the room and its occupants convinces him that he is superfluous. The girl asks him to stroll for a moment in the garden. Then she starts to relate her story. The lights go out and when they go up again the rear set of the room has disappeared and looking through one sees a garden wall of red brick beside which Lieut. Gary is strolling, a prisoner in the hands of the Union troops. He is approached by Mary Davis wearing a soldier boy's costume. She thanks him for having aided her father to escape. The Colonel in charge of the prisoners appears on the scene and upbraids the lieutenant for having violated the special privileges granted him in aiding a prisoner to escape, declaring that it was not the act of a gentleman. Suddenly the Colonel notices the youngster and immediately recognizes her as a girl, and knowing that he will be overheard by the lieutenant makes her a proposal. The lieutenant interrupts and states that he is willing to give his right arm for the safe conduct of the girl to her home. The girl is permitted to go and the lieutenant lined up against the wall before a firing squad. The scene suddenly changes again to the interior of the room. Mr. Rathburn goes to the door, calls the lieutenant and gives him over to the girl. The opening and closing scenes are very well done but the visualized story is entirely too melodramatic. The sentimental touch at the finish sent the act over very strongly.

Prod.

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate Attractions in New York.

"Fads and Fancies," Knickerbocker (March 8).

Kenneth Casey.

"The Vitagraph Boy."

15 Min.; Three.

Proctor's 23rd St.

Kenneth Casey is juvenile versatility personified. He is a moving picture boy, for a long time with the Vita. Kenneth has framed a vaudeville turn now that will go anywhere. Like other picture actors he employs film to show his worth on the screen and in this instance, displaying his dramatic ability, for in his act nothing in the way of dramatic work is done. The boy is possessed of marked musical ability, playing the piano, cornet and violin, all well. Good Scotch jokes are used and also an English coster song. The full reel picture is the only thing that will keep the boy on the small time. Casey has personality enough to get over without bringing the picture connection. No big time manager will allow a full reel picture to be shoved into the middle of his bill and in this instance the picture is not good entertainment. When compared with several other picture players who have tried vaudeville, Kenneth Casey is the only one who can get over on his merits.

Rellow.

Mentaphone Novelty.

7 Mins.; One.

Hammerstein's.

Rellow is billed as the man who discovered the Mentaphone Novelty. When he slaps his hands together in front of his mouth and jabs himself in the head and mouth, sounds are heard that are reminiscent of the old minstrel bones. Why not be billed as "The Bone Head" and have an American title fitting to his act? Rellow is a Frenchman who has been appearing in England for some time. The handicap he worked under there is still with him. After one-half minute of his turn has been gone through, the secret is out. He can do nothing else. In the first half minute he does every trick he knows and makes every sound possible in his so-called mentaphone way. And so for the first few seconds of the act while Rellow was making melodies with the front of the mouth hand-claps he was popular, but when the audience saw he did nothing else they sat back and waited for the next act. Rellow could be a hit if his act ran 30 seconds. He opened the second part of the show.

The Five McKays.

Bagpipers and Singers.

15 Mins.; Full Stage.

Academy of Music.

The Five McKays, consisting of three men and two young women, have framed a Scotch turn that should prove successful. Three play bagpipes and the other two drums for the opening. Specialties by the different members follow. One of the men does the usual Scotch comedian. The turn should please.

Mlle. Renee Florigny.
Concert Pianist.
 17 Mins.; One.
 Palace.

Mlle. Renee Florigny may have been given a place on this week's bill at the Palace because the management felt it had to go in for concert music to please the public that would be attracted to the house by the appearance there of Calve. For her part of the entertainment Mlle. Florigny offered three classical selections on a grand piano. There was a line on the program stating the make of this piano but it is doubtful that the instrument the company furnished to the artiste at the Palace this week will ever prove a great aid to the Steinway sales department. The piano had the "tinniest" sounding bass of any that has been heard in some time. This marred all of the bass passages Mlle. Florigny played and naturally grated on the music lovers present. The opening selection, paraphrasing of "Rigoletto," was passed with little applause. The same may be said of the playing of the left hand arrangement of "Lucia di Lammermoor." "The Beautiful Blue Danube" waltz, closing, was heartily applauded and the player forced to give an encore. Mlle. Florigny will do on vaudeville programs where operatic prima donnas of the Calve calibre are appearing, but as for straight vaudeville alone it is doubtful that she would prove an attraction. *Prod.*

The Millmars (2).
 10 Mins.; Full Stage.

The Millmars consist of a Herculean man and a comely young woman. The man opens with a muscle display. His arms and shoulders are exceedingly well developed. The young woman acts as a "weight," to be lifted around by her partner. The two do a bit of ground tumbling but the man's strong work is the act. The routine at present needs a striking finish to place it on the bigger time.

Morin Sisters.
Dancing.
 15 Mins.; Three.

Grand Opera House (Feb. 28.)
 The Morin Sisters should be heard from some day if they will place themselves in charge of some one who understands stage direction and dance routines. The girls have enough talent to do a somewhat different sister act. One girl does an eccentric dance not being done by any woman in vaudeville just now. Both girls also show fine acrobatic dancing. They could improve the dressing but a director could take care of such details.

Arthur Aylesworth and Co. (4)
Comedy Sketch.
 18 Mins.; Full Stage (Parlor).
Grand Opera House (Feb. 28.)

A man losing his trousers has been the cause of many a comedy sketch being written but this one has merit through its comedy situations. The story is rather well played by Aylesworth and his four assistants. The young girl role could be strengthened and when this is done the act may be featured on small time.

"The Japanese Prince" (9).
Musical Comedy.
 Full Stage (Special Set).
American Roof.

A neat and clean production for small time, carrying considerable more class in its general aspect than has been given to turns of this description built for the popular houses. It is a Japanese story, taken from comic opera origin, with an American naval officer disguising himself as a Jap prince to disgust the father of the girl he loves, and who wants his daughter to marry the prince. The principals are Louise Kay, William Norton and Ben Moche. Each does very well. Miss Kay is a pretty blonde as well. There is a light smattering of comedy in the piece. Moche appears to be the stage director of it. He might reserve his instructions for rehearsals. The audience is not interested in hearing them. Six chorus girls are the background, with three changes of costume, the final one being naval uniform, the girls wearing blue jackets above pink tights. It is attractive. Were eight chorus girls in the act it would profit immeasurably. Six looks like cheating. Perhaps ten girls would make the act big enough to headline. It's too light for that position as now constituted, but composes a nice turn, through its personnel and a couple of likable melodies. *Simé.*

Carolyne McLean and Co. (3).
"The Birthday Present" (Drama).
 Five (Parlor).
American.

Wife, mistress, husband and lover, the old and, it seems, ever-new triangle of playwrighting, differed in this sketch by the absence of the wife and the introduction of the child, through whose plaintiveness the mistress gives the absent wife a birthday present in the form of the husband's release, whether he wanted it or no. The introduction of the child saves a very poor sketch, poorly played. Even with the child, it is not a fit subject for small time family audiences, and not much better for big time. Catherine Countiss is said to have played the same piece on the Orpheum Circuit. The dialog is full of stage platitudes. *Simé.*

Seymore and Howard.
Sister Act.
 11 Min.; One.
Proctor's 23rd St.

Plenty of "nut" comedy in this sister act that should be able to keep going on the small time and would have possibilities for higher laurels if the comedienne had more of a voice. One of the girls, at the piano, gets over nicely with a recitative song "Not Now." Her partner works hard jumping around the stage. She sings a couple of numbers in a yelling sort of way that will score in a few houses. "Pauline" is used for a closer, at this late date. The bigger girl has more personality in her quiet way than her partner who appears to be laboring under the impression she is chockful of it. The two dress neatly, each making a couple of changes.

C. H. O'Donnell and Co. (3),
Comedy Sketch.
 17 Mins.; Full Stage.
Columbia (Feb. 28.)

Heretofore C. H. O'Donnell has confined his efforts to sketches of the melodramatic sort. This offering as far as the records go seems to be his first attempt at comedy. Sunday at the Columbia the edge was taken off the opening because it was preceded by Evans and Wilson, a two-act in "one" that has for its theme the "mind my child for a moment, kind sir" and as the opening of Mr. O'Donnell's comedy has the same theme it was quite a few minutes before he could interest the audience, but once catching their attention he held it to the finish. In the playing O'Donnell is assisted by another man and two women. The scene is in the bachelor quarters of the two men. They have an appointment to take the girls to whom they are engaged to the theatre. O'Donnell, who has had to dash out at the last minute to get a clean dress tie, comes staggering into the apartment with an infant in his arms, to the accompaniment of yells and jeers of a pursuing mob. He explains to his chum the baby was handed to him in front of a picture show by a darkey nursemaid who knew his name and that the girl then disappeared. He has tried to give the baby to the man in the box office and to a policeman. The former refused to take it and the latter advised him to go home and square things with his wife. Then the mob thinking he was trying to desert the child took a hand and wanted to beat him up. But now that he has the child what are they to do with it. The suggestion inferred in the word "they," that the responsibility for the youngster be divided does not meet with hearty approval on the part of the chum. There are a few lines and some business here that got laughs. The baby is finally disposed of on a couch with a raincoat to lie on and a screen placed around the couch, when the first of the girls arrive. She is seated in front of the screen when the baby starts squalling and the secret is out. The chum dashes from the room at the first cry and O'Donnell has to "fix matters." This he does to his own satisfaction by telling the girl the chum is the child's father; that he has been married before and that the mother is dead. The explanation seems satisfactory and the girl realizing that the baby needs attention takes it into another room. Then the second girl, who is the sweetheart of the chum, arrives. She is informed by her fiance the child belongs to O'Donnell. This is all very well until the two girls get together and then the girls become hysterical. They are about to leave when the telephone rings and O'Donnell discovers the child is his niece and that it was his sister' nursemaid who recognized him on the street and asked him to hold the child while she recovered a go-cart which she had checked before going into the theatre. The tag of the act is rather weak, but the sketch is one that will do nicely in the smaller big time houses. *Prod.*

Galetti's Baboons.
"A Day at the Races."
 12 Mins.; Full Stage.
 Palace.

Galetti's Baboons and Dogs should be the billing for this act which opened the bill at the Palace this week. There are three or four baboons and as many Scotch collies, as well as several smaller monkeys. The set is supposed to show a race track, with a judge's stand in front of which are three dogs lined up with jockies mounted on their backs. Adjoining the stand is a saloon. Much comedy is gotten from the fact that the dogs and their riders seemed at all times ready to bolt through the swinging doors of the liquor establishment. The race at the opening is followed by two of the baboons playing the "Swanee River" on the bells, which in turn was followed by some more riding. The closing had a barber shop bit by two of the monks. All of the baboons are worked at the end of a chain. The act did rather nicely in the opening spot. *Prod.*

"The Subway in Ireland."
Comedy Singing Sketch.
 24 Mins.; Full Stage.
Jefferson.

"The Subway in Ireland" is played with three men and a girl. Two of the men are Italian laborers, and the girl is an Irish colleen, the fourth man, her father. The act opens with the father singing an Irish song. When the girl arrives there is some talk, followed by her singing an Irish ballad. Two Italians begin digging operations for a subway. The Irish cannot bear the nearness of the Italians and a row occurs. Finally one of the Italians wins the girl and all is happy. The two Italians try to put over some of the usual type of comedy but do it very badly. The turn is destined for the smallest small time. *Prod.*

Virginia Warren.
Songs.
 10 Mins.; One.
Academy of Music.

This single tries to get away from the usual run of small time singers by doing a bit of a pianologue with her songs. Virginia appears first in a Colonial costume which she takes off on the stage, while singing a number, "In 1915," which reveals a modish gown. She then sings a couple of numbers while seated at the piano. These have not been well selected and get the girl very little. The Irish song, closing, goes over nicely. Miss Warren is an attractive auburn-haired miss with personality.

Homer and DuBarry.
Songs and Talk (Special Drop).
 12 Mins.; One.
Academy of Music.

Homer and DuBarry have a two-act that will pass on the singing and personality of the young woman. The man does little. The two have evidently bought their material, together with a couple of songs. The opening is the usual meeting of a fellow and girl on a country road.

DALY'S STOCK BURLESQUE.

About six years ago there arose in England a discussion as to where "raw" gags were indulged in the most, England or America. At that time in the English halls a few single comedians were thought to be going the limit and even were warned by the authorities. In America at the same time the burlesque show was still considered unclean, and at the time of eliminating the off-color comedy from these the English comedians also made a change for the better.

But you have got to hand it to New York City now for having in its midst Daly's theatre. And then you have to hand it to Daly's for housing Violet Mascotte's "Merry Maids" for this show settles all arguments. It is the rawest (in dialog) performance that could possibly have been in New York in years.

It is filthy, without being cleverly so in any way whatsoever. What the comedians do not say on the stage the "inmates" of the gallery say for them. The audience, or that part of it on the upper shelf, was far more of a surprise than anything on the stage.

The redeeming feature of the stock burlesque production was the costuming of a really good looking bunch of girls, about 16 of them, in about eight changes. Each number brought out a prettier set of costumes. Not one of the principal women displayed enough talent to lead a number, and it was left to the chorus to get any applause given.

Two of the chorus girls were responsible for encores with the numbers. One is a lively little girl who would be useful in real musical comedy. She is named Babe Sadelle and should be doing better things. The other girl is not listed in the cast but made the gallery applaud by doing a regulation "cooch" in almost every number. This is old in burlesque, but the girl went further than any of her predecessors of later years.

Sam Collins is the chief comedian. He resorts to anything at all to get laughs. They did laugh at some of the liberties he took with the chorus girls, but the comedy frame-ups as a rule were not funny. Eddie Gibbs plays "straight" to Collins, and if he is trying to do his worst he is succeeding nicely. There is nothing about him that warrants his talk. Joe Mack as a "nance" was passable. Elsie Wells, Louise Earl, Lottie Freemont, Anna Meek, Carrie Hahn, Jenn Watt, Gladys Vernon, Lenore Butler and Jenn Lenord make up the roster of women. Not one who led a number was thought of after the rows of costumes tripped on the stage. Carrie Hahn a former Winter Garden show girl, who has the looks of a whole chorus, is in this troupe. Among the programmed chorus girls the following well-known names are found: Blanche Sweet, Hazel Dawn, Grace Darling, Mary Garden, Artie Hall and Eva Mull.

The show was run in the regular burlesque style. Although the plot of the opening and closing parts was missing both times. Marie Landis followed the first part in a male impersonation. Marie promises to be good some day.

It is not known to whom she made the promise. Following Miss Landis, Collins and Lenore Butler did what the program called a travesty on "Twin Beds," called "The Twin Bedstead." Not a laugh in it. The gallery made merry while Collins undressed and made merrier when Miss Butler did the same in a big chair with her back to the audience. Then the merry second part! An amateur section followed this, again calling upon the gallery comedians to comed. They were a riot with themselves.

Monday night, with the prices ranging from 15 cents to \$1, the higher priced parts of the house were packed. The men (very few women present) seemed to enjoy the antics of the girls.

HAMMERSTEIN'S.

Loney Haaskell could take a friendly tip in regard to the audience at "the Corner." He should take the audience out in the country somewhere and then rent a theatre. After this he should seat his audience and run a smoothly constructed bill and get them used to it.

This week at Hammerstein's the show started to be a good one early in the evening, but the audience evidently couldn't stand the shock, for they tired before Trixie Friganza, who was on next to closing, appeared.

Getting away from the idea that the early positions of the bill should be filled with also rans, Loney started a corking show at about 8:15 and it kept right up, the only act not doing justice before a friendly house being Louise and Grete Brunelle and Harry Stevens.

The show was over at 11:06, which is speeding for Hammerstein's. Julia Curtis was out of the bill and Loney wisely left the spot unfilled.

The Three Norrie Sisters opened. An expert in dancing could pick many faults, but the girls do a likable act. The dance with the jumping ropes is a pretty old idea for big time vaudeville. Ford and Hewitt, No. 2, did more with that spot than any act has done in weeks. The big bear dancer and the girl have a pleasing specialty that should place them lower down on any program. The "Bear" dances better in the skins than some of the so-called society dancers do in their full dress togs.

What a "No. 3" act the Bison City Four proved to be. The comedy hit the audience right off the reel and the four big voices just brim over with that good old barber shop harmony. The four boys know every vocal trick and they surely are great in getting over singing numbers.

The Misses Brunelle and Mr. Stevens should have been better. The present vehicle has many flaws in it and is much too quiet for them. One of the girls has a splendid voice, along with all the good looks that are necessary. "No. 4," the act did but fairly, but this was not the fault of the people in it so much as the vehicle itself.

Eddie Leonard and Mabel Russell were next to closing the first part of the show. Eddie is a big favorite at Hammerstein's and the audience would not let him go until he had sung one of his old songs. They asked for another but Eddie wouldn't sing anymore. The

two did a lot of good kidding that resulted in big laughs for them. Miss Russell's recitative travesty came in for applause.

Morton and Moore closed the first part and to say they were a hit would only be putting it mildly. Their fooling was liked throughout. Morton's falls brought a lot of noise from the audience. The boys are doing a vaudeville act that will please any house.

Jim Thornton and his wife, Bonnie, were welcome, second after intermission. Bonnie admitted she was 63 years old before doing one of her numbers and the announcement brought forth big applause. If Bonnie is 63, all of the soubrettes playing Hammerstein's in the future better announce their age for the audience might start anytime to figure if Bonnie Thornton looks as well as she does, how old must they be when they do not look so well. Jim delivered his monolog and of course made them laugh all the way.

Trixie Friganza, even with the best act she has ever done, didn't have a chance. The audience didn't understand what the trouble was, but it was with them for they had enjoyed themselves too much for one evening and could not laugh anymore.

George Brown, programed as "The Champion Walker of the World," walked on a tread against Peter Golden, his trainer, also a famous walker. The men made the race look interesting and those who remained to see the closing act enjoyed it and were mildly excited through the men's good racing efforts.

PALACE.

Monday night at the Palace had every appearance of a second Bernhardt opening at that theatre. All seats were filled and there was an unusual number of standees at the back of the house. Emma Calve drew the tremendous audience, but it was a vaudeville show that entertained them. The name of Calve will undoubtedly have a tremendous box office value over the vaudeville circuits, but the booking managers will have to place a show with her that will entertain. Music followers who will come to the theatre will do so to see how far the famed Calve has slipped back and if there is a real show around how vaudeville may make a few highbrowed converts.

Surrounding Calve at the Palace this week are eight acts, three new to vaudeville in New York. But the program did not show any great class until the final act of the first part of the program.

Galetti's Baboons, presenting "A Day at the Races" (New Acts), opened the bill with a comedy result. Mlle. Renee Florigny (New Acts), a pianist, held down the second part. This act was evidently made a part of the program because the Palace management figured a Calve audience would want classical music and after playing three selections she was forced to play an encore.

Morris Cronin and His Merry Men held the third position and the mystery opening with all of the lighting effects held the interest. The juggling which followed brought laughs as also did

the boxing bout between the dwarfs. Clara Morton, assisted by Frank Sheen down next to closing the first part of the bill, had rather a hard time of it with the Palace audience. Her act has an idea behind it, but there is something lacking to send it over with the necessary punch. The picture finish showing her mother, father, and brother Paul was by far the biggest applause hit of the turn. Edith Taliaferro and Co. (New Acts) closed the first part.

The Arnaut Brothers opened the second part and from the point of applause were the biggest hit of the bill excepting the Calve turn. From a vaudeville standpoint they were easily the hit of the bill. Their closing in "one" was a laugh from start to finish. Following this was Calve (New Acts).

Raymond and Caverly followed the operatic star. The team has discarded its German violinist make-up and has adopted the uniforms of a conductor and motorman. The talk with the exception of the opening remains pretty much the same. "The 'Hoosit,'" "Try and Guess" and "Underwear" were worked to death at the finish of the act, but got a number of laughs.

Burns and Fulton closed the bill, but were not strong enough to hold the audience and finished to a mere handful out in front. Fred.

JEFFERSON.

The show at the Jefferson this first half had a noticeable lack of dancing in it. There were nine acts, two single reels of comedy and a two-reel comedy serial. The show ran from a few minutes after eight until eleven. The house was fairly well filled, and the show, which was principally composed of comedy acts, seemed to please.

The two single reels opened the show. They were "That's Why I'm Here" (Vita) and "Redskins and Greenbacks" (Lubin). James Edge (New Acts), a contortionist, opened the bill proper and his bending got considerable applause. He was followed by Beattie Ohls (New Acts), passing on the strength of her closing number.

"The Subway in Ireland" (New Acts) is the title of a comedy singing offering that contains much hokum. Jack Symonds (New Acts), a tramp comedian, followed and scored with a comedy song which is used to close. "Cheyenne Days," with the bronchos and roping, was the hit of the bill.

Val Trainor and Helene had the next spot and did fairly well. It seems as though the girl could go in for comedy with great effect. Barrett and Opp followed, got some laughs with a western talking comedy sketch patterned after the "Battle of Too Soon."

Leonard and Dempsey (New Acts) were in the position next to closing and did fairly well. The Levan Trio with a routine of feats of strength were the closers. Weber and Fields in the first of the two-reel series of "Mike and Meyer" closed the bill. The picture held the audience in and gave them no end of laughs with its comedy. Fred.

COLONIAL.

Something was wrong Monday night. Just what the trouble was nobody could explain. The Colonial had a long show, abounding in quantity and quality, a big name in headline billing, was chockful of variety and even had the real, genuine country chicken to the newer specie of the Broadway incubator, and the box-office was open ahead of time yet the business was not what it should have been. The afternoon returns were immense, but strange to say there was not the expected run on the boxoffice: it night.

The folks surely got their money's worth. The bill was so diversified that one was bound to get a sample of some vaudeville concoction. There was novelty and it came from a source wholly unexpected. The novelty was that of a former musical comedy celebrity going through the sensual movements so palpably suggestive of the unadulterated and undeniably stamped form of "cootch" that the Monday night audience didn't know just what to applaud, cry or boo.

Mrs. Leslie Carter was the headliner. She received a nice little welcome, but it wasn't a marker to the ovation tendered the artistic Titian-haired actress from the legitimate at the close of her "Zaza" condensation. In Brooklyn recently the audience laughed more at the Carter sketch and applauded mildly at the close, but at the Colonial they laughed less and applauded more. Perhaps all this was to show the difference between a few express stops on the subway. Lillian Lorraine's name was under Mrs. Carter's in the outside lights. While Mrs. Carter filled the stage with assumed emotion the fair Lillian went after the audience in a fashion decidedly reverse. Not satisfied with working in some wriggly, jiggle movements to a raggedy, swaying tune of the fox trot construction that so closely resembled the old Midway hoochy contortions, there was no mistaking the import, the young woman offered a boudoir number in "two," with bed, downy trimmings and a retiring outfit of silky, shimmering pajama design to match. Miss Lorraine's daring for vaudeville outshone any previous "two a day" cavorting. Her wardrobe was sufficient to start something among the feminine contingent. Kurtis Roosters opened the show and started the program off nicely. It's a chicken act distinctly away from the human poultry exhibits and that's some comfort. Jack Allman and George Stone were "No. 2" and held it nicely. Stone can finger ivories with the rest of the masters and Allman is there with the top notes on popular songs, so the answer is easy.

Maude Muller and Ed. Stanley went along quietly until Miss Muller sang and they got away with credit. They need some new material. Just before intermission and following the Lorraine turn, came Long Tack Sam and Co. A solid hit, and highly diverting.

Robins pleased with his musical imitations. The Carter sketch ran 35 minutes with 5 minutes of applause and bows and flowers tacked on. Mrs. Carter ended the suspense with a "I Thank You." It looked like suicide for almost

any act to follow such a long, drawn out affair as the "Zaza" skit, yet the Misses Campbell appeared at 11:06 and registered solidly, in their second week and in the bill's hardest spot. The women sure got across the footlights with their modest, unassuming personalities and they harmonize so sweetly upon the old, coon plaintive tunes with banjo and piano accompaniment, that the score is big and certain. The bill closed with the former Texas Tommy pair, Cole and Denahy, in a dancing routine that still embodies the Tommy for the finish. Miss Denahy is looking after her wardrobe and shows improvement. It was close to 11:30 when the show ended. Rice and Cohen (New Act). *Mark.*

AMERICAN ROOF.

The Monarch Comedy Four spoiled the American Roof show the first half of the week. It was not the act's fault. Position did it. Neither is the management nor booking men likely at blame, as the Roof program can't be always drawn for the best result, but must be framed for the convenience of the downstairs' performance.

However, in a house that loves slap-stick as the American does, a rough comedy turn, "No. 4," ruins the remainder of the performance, at least in its comedy end. The Monarch assembly is rough and slap-sticky. It drew loud laughs, especially the bass singing comedian, who does much the better legitimate fun-making of the four. The singing doesn't count; it is merely an excuse.

The slap-stick stuff ahead hurt Bogert and Nelson, opening after intermission, but this blackface team nicely pulled through under the weight. They call their skit in "one" "After the Barbers' Ball." The man revived the "500 for a stone" joke to much laughter, and his general remarks, also pantomime, got him a lot. A couple of songs are used, to fit the occasion each time. The finish is funny enough, if one stops to consider. They sing "There's a bean in the bottom of the soup," repeating that line only about 15 times, while the man whales a bass drum—and they get away with it.

The Monarchs were also felt as far down as next to closing, when Ashley and Canfield appeared. The opening didn't do much for the big time team, but they closed strongly with parodies. Ashley is wearing crepe once again. Canfield makes a good straight for the songs, but tries for a laugh here and there himself during the talk. There was no occasion for him to address Ashley as Charley Chaplin. He would be a better straight by remaining strictly straight.

A very nice little attractive cycling act closed the show. It was Montrose and Sardell, who open with a song and dance, then bicycle riding, mixing acrobatics with the whole. The girl looks well and is a good trick rider. The turn would do better opening or "No. 3." They could shape up a bit for speed but the turn becomes a novelty through opening with song in "one," which could fit them into any program position.

The first turn did very well also. It had the Kelso Brothers in hoop-rolling, dancing, club juggling and comedy. The comedian is not bad at all. It's another act, however, that needs some shaping up. The young man who dances takes it too seriously. A very few steps would suffice for the object of it. Less hoop rolling and more club work will help.

"No. 2" had Queen Mab and Caspar Weis, little people who do a variety of things variety, their best for popular approval being the dancing. The finish with drums is made to look good through Queen Mab's appearance in a soubret uniform. It would seem that if this couple went in for kid impersonations, with their sizes and voices for first recommendation, they might work out an altogether new line of a vaudeville act. The audience liked them just as they were.

The Cevene Troupe of six on the double tight wires found the Roof's stage space pretty cramped, but went through at top speed, and to good results. Carolyn McLean and Co., and "A Japanese Prince," New Acts. *Stms.*

FIFTH AVENUE.

A good laughing show sent them away from the Fifth Avenue Tuesday night in an amiable frame of mind. This "amiability" was sure to result in testimonials in the neighborhood that meant a continuation of the good business manifest at the Fifth Avenue. However, while the returns appear to be excellent the attendance has slipped a few cogs of late, due though to no fault of the show.

There were no "licensed pictures." One of the Universal's, "The Laugh That Died," was about the worst would-be meller the screen has had in years. It was atrocious.

Swan's Rats and Cats opened the show. With the proper showmanship and a classy setting this act would mount higher. The feline performers and the rodents give a good account of themselves. Emma Stevens was "No. 2." She looked better with her hat off, has a sweet voice and varies her program. Miss Stevens made a nice impression.

Arthur Aylsworth and Co. are offering an absurdity that pertains to a pair of trousers. It's old stuff with the usual farcical situations resultant when a young man must meet his sweetheart. The sight of a man running around in pajamas or divers designs of under-ribbed undergarment is surefire in the pop houses. No class to the act. Stella Tracey and Vic Stone pleased with their hodgepodge of songs and dances. An instantaneous hit was made by the young woman at the piano, who is unprogramed. She should be as she deserves it on merit. This woman can play a piano and has a voice of pleasing range, sweet in tone and free from announcing. Vavollo's Circus, the second animal act of the bill, closed satisfactorily. The usual pony circus work is done in this turn. More monkeys were employed during this act but they did not prove near as amusing as Huston's,

mannerisms that jar. This girl could frame a single and get away with it. Miss Tracy works hard and has a nice appearing partner in Stone.

Just ahead of the Tracey-Stone turn was a Burton Holmes travelette. At first this combined act of lecture, silent pictures and m. p. camera views started out in a tiresome vein, but it wasn't long before everyone was interested. A turn of this description is worth while on any bill that doesn't mind to halt proceedings a bit. Holmes isn't with the pictures himself, but the accompanying lecturer was just as satisfying.

"Motoring" furnished enough comedy for the evening, the old skit rounding up reams of laughter. In fact, the act, embellished in spots, never was better. Ed Morton and his songs proved most acceptable. It was very easy for him to score without tearing up any section of the stage.

What Tate's act didn't pry loose in the laughter line the Fred J. Ardath offering did. The rural atmosphere, the rube talk and the antics of those pigs and muttish-looking dog had them laughing long and hard. The show ended around 11:15. *Mark.*

PROCTOR'S 23D ST.

The bill the first half was heavy and contained surprises. Monday night the house held close to capacity, the attendance being made up of a cosmopolitan audience that made know its likes and dislikes very plainly. During a German war picture many outbursts of enthusiasm by old Waterlandners were drawn by hisses from Allies' rooters and vice versa.

Zinka Panna opened with her musical work on a Hungarian cymbal. These baby grand harp instruments prove novelties for the small time and the audience Monday night showed its approval. The use of the two small dogs at the finish furnished a good laugh. "Behind the Footlights" had a rather poor spot when pushed into the second position. In all probability there was no one present who expected the surprise finish which put the sketch over easily. The work of the diminutive chap who plays "props" is fine. He shows up the remainder of the cast.

Ward and Andrews kidded a lot in the third spot and also sang a few songs. This couple had a kill-care-way about them that got over easily with the house. Neither one has anything of a voice but manage to pass with the songs. Seymour and Howard (New Acts) followed.

The feature turn was Kenneth Casey (New Acts), who easily put over the hit of the bill. Arthur Huston and his animals following the boy wonder were another hit. This animal act is so different it can not help but prove amusing and the Twenty-thirders liked it a lot of the time. The laughing monk brought forth screams. The set used is one of the most artistically arranged ever seen and for the small time is bound to be a big feature.

Chas. Drew and Co. added more laughs to the show. The man playing the Tad got away with his comedy without the least trouble and the other fellow helped out with some funny train

GREAT DEMAND FOR SERIALS BRINGING DELUGE OF FILMS

Nearly Every Manufacturing Concern Now to Produce Photoplay Series. Weekly Installments. New Boom Shows That the Serials Are Not on the Wane.

When it was thought the film serials had shot their bolt the market takes a turn, the people manifest renewed interest in certain serial installments and the exhibitors put in incessant demands with the result that other companies, heretofore eschewing the serial altogether, will get in the field within the near future.

Several of the serials missed fire. A few started out in great fashion only to veer off and become so hopelessly disjointed, disconnected and unsatisfactory that they had to undergo changes.

Kalem is going to offer a Girl Detective series. "Elaine" planned only 15 installments. Now Pathe has decided to issue another batch following the final chapter of the present series.

The U will have "The Black Box" by E. Phillips Oppenheim, as its next, with Herbert Rawlinson and Anna Little featured. Each week a two-part installment is issued.

The Mutual is continuing its "Runaway June" series, and will send it into new territories. The M already is getting ready to turn another serial into the market which the Thanouser (which turned out "The Million Dollar Mystery" and extended it into the "Zudora" series), will very likely make. It's not generally known by the patrons but the exhibitors must pay "an extra amount" to book certain melodramatic serials.

The Kalem has been quite successful with its "Hazards of Helen" series, particularly through the athletic work of Helen Holmes.

The Lubin is making a play on its "Patsy Bolivar" series, 14 reels, by Clay M. Greene and directed by Percy Winter.

The Vitagraph is the latest to shy its serial castor into the camera ring, with "The Goddess." The featured players are Earle Williams and Anita Stewart.

B'WAY'S BUSINESS OFF.

The business at the Broadway theatre where the Paramount is showing its feature films did not pick up last week, after the holiday, when it reached its highest mark from the previous Saturday opening under the new policy.

Almost with the change in policy to straight pictures, Jules Aronson who had managed the theatre since the Mastbaum-Earle Syndicate of Philadelphia assumed charge, retired. Jay Mastbaum temporarily is in charge of the theatre.

The Paramount and Broadway are working on a percentage arrangement that practically relieves the Paramount of monied loss. It supplies the film show only. The Broadway opening did

not disturb business at the Strand, which also employs the Paramount service. A report Monday that the Paramount had given 30 days' notice to the Strand of cancellation of its contract (which carries a 30-day clause) was denied at the Strand theatre. The Strand is paying the Paramount \$850 weekly for the first run rights to Paramount pictures in New York City. It holds a feature a week. The Broadway has been using the Paramount releases not programmed for the Strand.

The last half of last week the Broadway had "Mistress Nell" with Mary Pickford. It was a Paramount release of Feb. 1. The feature did not draw and its effect seemed to be apparent in the Monday afternoon attendance.

Ben Schulberg, speaking officially for the Famous Players, Tuesday afternoon, said that the F. P. was still "harmoniously in the ranks" of the Paramount although the Select Picture Co. was going ahead in making arrangements to show "The Eternal City" in a New York theatre yet to be selected.

Monday night this big film was opened at the Chestnut Street Theatre, Philadelphia, where it will run indefinitely. This is its first eastern public showing. Among those who went over to get things started were Schulberg and George M. Welty, booking manager for the Select Service.

"RUNAWAY JUNE" THROWN OUT.

The Savoy on 34th street, has discontinued the use of "Runaway June," the Reliance (Mutual) serial which succeeded "The Mutual Girl." The picture had been shown here weekly since first released, but failed to catch on with the audiences who have shown their disapproval on a number of occasions.

The management decided that it would be advisable to eliminate the serial.

USING "COUNTRY STORE."

The lucky number idea or country store has gradually worked down to the small picture houses. The managers of these places have been hit pretty hard for some time and it was not till lately some thought of this to boost business. It has been found that on certain nights it is easier to get a crowd by giving away a few boxes of candy than paying for an expensive picture.

Candy manufacturers have taken quite readily to the plan and are offering the managers their products at a low price, owing to the advertising derived from it. As candy is not always a draw for the male population, many managers offer sox as the special inducement to secure the men.

CENSORING UP IN ALBANY.

Albany, March 3.

A New York phalanx of picture exhibitors, makers, theatrical managers and representatives from the labor bodies will hit Albany to-morrow to help down the proposed censorship bill which Assemblyman Mitchell has introduced and which has been referred to the Judiciary Committee. The hearing to-morrow will probably decide whether the bill has a chance of going through, with the last hearing bringing a storm of protest against the measure.

With the State Federation of Labor interested and it working against the bill will very likely result in the matter being tabled for the present session of the State Legislature.

Among those going to Albany for the censorship bill hearing March 4 were Charles C. Shay, president of the International Alliance Theatrical Stage Employees; Lignon Johnson, attorney for the United Managers' Protective Association, and legal representatives for the Universal, Mutual and General Film corporations. They are all against the proposed bill.

SAYS FEATURE IS NEUTRAL.

George K. Rolands, director of the Rolands Feature Film Co wishes to refute the general impression the Rolands feature of the Leo Frank Case has the finish of the film showing Frank to have been found not guilty and acquitted. Rolands claims his picture does not allude to that point and which he says he did omit because he did not wish to offend the censors.

While the film may not have Frank as "not guilty," etc., it does charge a negro with the murder. Rolands avers that the picture might be based upon any other case where mob violence was the dominating feature of the trial.

If any legal contention arises over the Frank picture, Rolands is prepared to fight such a condition. He says that his film neither argues for nor against the Frank case, but is merely a resume of the entire affair.

The Frank feature did not open at the Majestic, Brooklyn, this week, as billed, owing to opposition of the National Censoring Board against it. The house remains dark in consequence.



HAZEL DAWN IN "NIOBE"

"Niobe," the comedy by Harry and Edward A. Paulton, that the Famous Players has commenced building into a feature film, will star Hazel Dawn, who lately closed her legitimate season in "The Debutante." Maude Odell, also from "The Debutante," will support Miss Dawn in the picture making.

COAST PICTURE NEWS.

BY GUY PRICE.

Lanier Bartlett and wife have returned from Panama.

Fritzi Scheff will remain in the west to do another picture for Morosco.

Mrs. Pearl Caldwell is suing her husband, Jessie Lee Caldwell, for divorce. Caldwell is a Los Angeles picture employee.

Gladys Nicholson is the Los Angeles picture companies' candidate for 1915 queen.

Ella Hall, Harry Carter, Lillian Peacock and a Mrs. McChiley had a narrow escape from death or serious injury in an auto accident.

Ralph Lewis was called to Chicago by the death of his mother.

Albert W. Hale has assumed his new duties as director for the Premier at Santa Paula.

J. D. Jennings is back with the N. Y. M. P. Co. after an illness.

Waiter E. Stradling is now with the Vitagraph.

Frank D. Williams is back again with the L-KO.

Forrest Stanley is out of pictures and dramatic stock temporarily—only temporarily. In other words, he is taking a rest.

Marie Walcamp has a brand new gasoline ko-about.

Craig Hutchinson has become a member of the L-KO staff.

Agnes Vernon, leading woman with Charlie Giblyn's company, is to wed A. Deuce, a staff writer for the Newspaper Enterprise Ass'n.

Edwin Carewe is with Rolfe.

Henry Lotto is in San Francisco in the interests of the Williamson submarine pictures.

An effort was made to stop "Three Weeks" in Los Angeles, but the city prosecutor refused to "fall" for the play.

J. Barney Sherry appeared as Neptune at a benefit vaudeville given by the society and clubwomen of Santa Monica, Cal.

Violet McMillan is said to be making good with a vengeance at the N. Y. M. P.

Carlyle Blackwell is expected back from New York early next week.

Jimmy Dayton will squander his vacation "doing" the San Francisco fair.

Mildred Harris, 13, is now with the Reliance.

Ain't Alfred Paget, Bill Hincley and Wälie Reid the fussy things? They have installed lurid-looking draperies in their dressing rooms.

They're calling Jack Adolphi the "rain wizard." He is a fend, it seems, for directing in the rain.

Irene Hunt is visiting in New York. She will resume her film duties on the coast in four weeks.

NEW INCORPORATIONS.

Albany, March 3.

A. B. C. Film Co. Capital \$5,000. Max Steinberg, Harry Grossman, Brooklyn.

The Trans-Lux Co. Capital \$100,000. J. F. R., F. S. and E. A. Troeger, New York City.

The Whitney Seaside Co. Capital \$10,000. G. E. and A. Sterck, Brooklyn.

Sea Wolf Producing Co. Capital \$9,000. W. M. Card, T. F. Garrity, B. Stern, New York City.

Modern Eve Co. Capital \$5,000. H. Askin, W. Norris, J. Cort, New York City.

New York Metro Film Service. Capital \$25,000. Edward M. Saunders, Harry J. Cohan, L. Lawrence Weber, New York City.

Springfield, Ill., March 3.

Jayann Film Co., Chicago. \$50,000. Daniel L. Miller, James R. Mills, Joseph Jacobowsky.

Chicago Criterion Film Co., Chicago. \$50,000. Charles R. Francis, Harvey E. Grace, Robert H. Farrell.

Eldorado Amusement Co., Eldorado. \$1,200. Theatrical. C. Phil Burnett, R. F. Burnett, J. E. Elder, Robert H. Davis.

ALICE BRADY WOULDN'T.

Alice Brady firmly declined to co-star in a film feature, when the final question of her appearance in "When It Strikes Home" was reached. Muriel Ostriche will be jointly featured in the picture with Grace Washburn. It is a Charles K. Harris Co. production.

G. F.'S. GENERAL MANAGER HEADING NEW K. & E. CONCERN

Percy Waters Leaving "Trust" to Direct Organization Formed to Circulate Feature Films, Handling Those Made By General Film's Manufacturers.

The report is that Percy Waters, general manager of the General Film Company has resigned, to accept a similar position with the Klaw & Erlanger Exchange, which will be shortly organized. Mr. Waters is to leave the G. F. some time this month.

The purpose of the new company is to handle feature films, including those made by the several companies connected with the G. F. that also manufacture the daily releases. Most of these companies have several features, completed, upon their shelves, but have not found a suitable channel of distribution.

The K. & E. Exchange is to place also the K. & E.-Bio features that were lately withdrawn from the G. F. service.

The first news of the formation came through S. Lubin, who gave it out while in the northwest, stating his features would be handled by the Waters concern.

In the K. & E. Exchange will be associated Pat Casey, who is largely interested in the Equitable Film Corporation. The latter, it is said, will act in conjunction with the larger corporation.

BIG FEATURE SHOWING.

The biggest American made feature film to reach the screen commenced exhibiting at the Liberty Wednesday night. It is "The Birth of a Nation" produced by D. W. Griffith from the Thomas Dixon story of "The Clansman."

Another record that goes with the showing is the picture scale of prices, up to \$2, the highest yet charged over here for what would be termed a "regular feature," though of extraordinary length and production.

The Liberty has had itself prepared for the film season. Ushers are in khaki uniform, to harmonize with the war scenes of the film. In the outer vestibule a couple of girls in Colonial dress salaam to each visitor or group.

A private view of the Griffith feature was given Monday afternoon in the theatre attended by a capacity crowd, on invitation.

The various standard feature makers in New York are curiously watching the outcome of the attempt to play a feature film in New York at the \$2 scale.

"The Birth of a Nation" ("The Clansman") was made with D. W. Griffith in full charge of the production. Griffith started the big picture on the Coast last May. Exactly 120,000 feet of celluloid was reeled. At the

Liberty 12,000 of this is shown, the cutting down being done slowly by Griffith himself.

Griffith, himself a Kentuckian, took unusual pride in the film, using the Thomas H. Dixon story only as a groundwork. From picture viewpoint the picture is: Griffith, 90 per cent.; Dixon, 10 per cent.

J. J. McCarthy, formerly of the George H. Brennan attractions (Brennan having made the road production of "The Clansman"), has been engaged to handle the bookings, with Theodore Mitchell devoting his attention to the publicity.

"The Clansman," about a year or so ago, was sold to the Kinemacolor Company, but several hitches resulted in Dixon taking back his title and story and later disposing of it to Griffith.

HOBART BOSWORTH LEAVING.

Los Angeles, March 3.

Hobart Bosworth is to leave Bosworth, Inc., of which he is president, is the report here. Bosworth refused to commit himself upon the proposed withdrawal but declared he had received several big offers, including one from the Universal, to associate himself with its picture connections.

An interview with Mrs. Bosworth (Adele Farrington) had the latter saying that her husband would change if proper inducements were made.

At the New York offices of the Bosworth firm, Julien M. Solomon, Jr., announced Hobart Bosworth was ordered by his doctors to take a complete rest and that he would likely dispose of his financial interests in Bosworth, Inc. Also it was said Oscar Apfel, for the past year director with the Lasky Co., was joining the Bosworth forces March 4.

Bosworth, Inc., is also to double its ground studio space on the Coast, and many new additions to the present plant were ordered last week.

Oliver Morosco is reported returning to Los Angeles with new contracts for plays to be produced for picture distribution per the recent agreement reached between Morosco and Bosworth, Inc.

Interesting School Children.

Some of the business agents of legitimate experience, now working in behalf of picture interests, are pulling a money getting scheme for the film exhibitors.

It's nothing more than getting the schools of the country lined up on the percentage basis, with so many tickets assured by an advance sale among the school kids who take in the picture exhibitions properly chaperoned.

EDUCATIONAL FILMS.

Educational, sight and instructional picture features are reaching New York in bunches. At the Princess for the next two weeks anyway will be shown James Barnes' "Through Central Africa."

At Weber's this week was started a showing of Sir Douglas Mawson's Antarctic Exploration pictures, showing Mawson's adventures in the unknown wilds south of Australia.

A series of travelettes, with moving scenes taken en route by Burton Holmes and party, are on for the full week at the Fifth Avenue. Holmes himself is appearing at Carnegie Hall with colored views and moving pictures of the Allied army forces.

The Newman travel talks are being shown Thursday mats. at the New Amsterdam, and Sunday nights at Carnegie Hall.

New Wharton pictures of wild animal hunts will be shown in New York shortly.

ABANDONING "OWN SCENARIOS."

The recent disbanding of its "own writing scenario department" by a big photoplay concern and the proposed "following suit" by another may eventually result in the "own scenario" corps being done away with by all the established organizations making weekly releases.

In one concern the personal desire of one man to handle all of the scenarios and write them after his own fashion or wishing to give his own ideas first call in spite of merit any of the submitted scenario script showed resulted in an edict going forth that the scenario chief and writing cohorts would have to find new jobs as the "outside scenario" must always be considered.

It now looks as though there will be little of the "written scenarios by our own editors" in the future. The job of the scenario chief hereafter with about three concerns will be to inspect the scenarios submitted and sift them out accordingly. When this is done and the "chief" thinks they are fit for his company's production that will settle it.

FOX'S NEW YORK STUDIO.

The Fox Film Corporation, of which William Fox is the president and Winfield R. Sheehan general manager, has in contemplation a site for a studio that will cover a plot 350x150.

The plans as drawn will give the Fox Co. space to produce four pictures simultaneously in the studio. Its location has not been divulged.

The Fox Film Corporation is now the title of the William Fox's picture industry. It succeeds the former Fox concern, Box Office Attractions Co.

Marshall Farnum has been engaged by the Fox people to direct. He will commence active work in a few days.

Features at the Spooner.

The picture policy at Loew's Cecil Spooner theatre in the Bronx was changed Monday, from a daily release service to features.

THANHOUSER BACK.

Edward Thanhouser is again at the head of the New Rochelle film producing and manufacturing plant that bears his name. He stepped into the position of general manager there a little over a week ago, deposing the executive regime which took over the reins of management after the death of C. J. Hite. Dr. A. E. Jones has been placed into the position of treasurer for the company for the time being.

Naturally with the return of Thanhouser to the active management of the company's affairs, Lloyd Lonergan, who was responsible for the Thanhouser company's greatest money-maker, "The Million Dollar Mystery," stepped into his former berth in the executive end of the scenario and direction end of the company's products.

It is quite authoritatively stated that had Mr. Thanhouser not resumed with the company bearing his name he would have projected a new company of his own.

AFRAID OF "SUNDAYS."

New York state exhibitors are worried over the prospect of the state legislature enacting a law whereby the photoplays places must close their doors Sundays. A concerted movement is now afoot to fight any proposed measure that would cut off the biggest profit day for the picture men.

In some sections the Sabbath closing is being enforced by the municipalities with bitter protests on the part of the exhibitors and the laboring classes who are the best patrons of the photoplay places on Sunday. The exhibitors will get a fund to fight such an enactment and oppose other laws that are to be introduced during the present session which will materially affect them.

Oswego, N. Y., March 3.

For the third successive Sunday deputy sheriffs stood guard around Oswego theatres to prevent them opening in accordance with the ordinance allowing them to do so, passed by the common council. After the council passed and the mayor signed the law the Ministerial Association appealed to the sheriff and he has stationed his deputies each Sunday in front of all the houses with orders to arrest any manager who attempts to open his house.

Fulton, N. Y., March 3.

Despite strenuous objections on the part of the Ministerial Association all the Fulton theatres again ran full blast Sunday. The ministers are to hold a meeting this week and plan drastic steps to prevent their opening next Sunday.

FRAMING BILLS.

Pittsburgh, March 3.

A bill will be introduced into the legislature this week at the request of the Pennsylvania Motion Picture Exhibitors' League to repeal the censorship law passed in 1911. On the other hand, Louis Breiting, chief of the State Board of Censors, is framing a bill to increase his force of censors.

MOVING PICTURES

FILM FLASHES

Two features, one a comedy entitled "Who's Who in Society?" (four parts) and a comedy-drama, "The Commuters" (five parts), have been finished by Kieine in New York. The latter will be released sometime in April. Kieine has taken a lease on the old Biograph studio and will work there all summer. The Bio, upon its return, will continue its camera work at its uptown studio (101st street).

"The Curious Conduct of Judge LeGarde" is a five-reel feature which the Life Photoplay Corporation releases March 15, with Lionel Barrymore featured. Barrymore also directed the film.

Dorothy Wilson, after a month's rest, has resumed studio work.

Four "special features" which Kieine made for the market and which heretofore have been booked by the Special department of the General Film, have been transferred to the New York office of the Kieine Co., where William Raynor will book them direct.

Billy Elmer, the fighter, is doing some prominent work in features on the Coast.

Mrs. F. E. Woods, wife of the scenario-manager of the Reliance-Mutual companies, wrote the scenario for the two-reeler, "What Might Have Been."

Carl Edwards is the director of the Strand Concert Orchestra, New York Strand.

R. A. Walsh, for many years a "heavy actor," is now a director with the Griffith forces on the coast. His first production is "The Double Deception." Walsh acted the role of Wilkes Booth in "The Clansman" feature.

Sam. H. Trigger, former president of the Motion Picture Exhibitors' Association, at the mass meeting of exhibitors in the Candler theatre last week, paid Ed. Valensi a wonderful tribute. Trigger made a bully nominating speech, naming Valensi for the presidency of the new League affiliation. Valensi was forced to decline owing to ill health, he said.

Emile Chataud, the foreign director, who has just joined the Peerless forces, is directing the new Vivian Martin picture, "The Arrival of Perpetua." Chataud's son is also engaged in m. p. work.

Rev Beach expressed himself as willing to become a picture lecturer if he could be assigned the Salisbury Natural History feature.

Wellington Plater is en route to the Coast to join the 101 Bison (Director McRae) to play heavy leads.

Marie Falls-Bartley is in charge of the Scenario Authors' League which claims to stand ready to protect the script of the film writers from the "copyists."

The Publicity Department of the Fox Film Corporation has removed from the fifth to the sixth floor of the Leavitt Building.

William Farnum has been engaged by the Fox Film Corporation for two years for a total salary of \$100,000. The Fox company has insured the actor's face for \$100,000 for the two years that he will appear in their features.

James Durkin and the Betty Nansen company are at present in Montreal awaiting a fall of snow in order to proceed with the taking of the picture "Anna Karenina." The weather has been rainy since the company reached there.

A company of 12 people with Mary Miles Minter as the star left last week for Bermuda to produce pictures for the World Film.

Harry Sterling Goldman, a theatrical manager of 307 West 45th street, filed a petition in bankruptcy last week. His liabilities are \$29,662 and his assets nothing.

The Stellar Photoplay Co., Inc., had a petition in bankruptcy filed against it last week. The liabilities are \$10,000 and the assets \$1,000. The office of the company is situated at 1476 Broadway.

William J. Delamater filed a petition in bankruptcy last week. His liabilities are \$1,540, with no assets.

Bert Angeles is back in New York, having severed his connections with the Kriterion directing forces.

Frank Woods is now with the Peerless forces, playing the leading juvenile role in "Woman and Song."

Bill Bailey, who has been assisting Frank Powell in directing a feature in St. Augustine, Fla., is back in New York.

Out in Minneapolis a film exchange battle is being waged by James Bryson, exchange manager there for the Universal, and his former assistant, Fred S. Meyer, who is handling the Kriterion service out of Minneapolis. Bryson and Meyer are booming things for C. Laemmle there when a "break" occurred with Meyer having no trouble in making new exchange connections with the Kriterion. Meyer was in New York last week lining up for the big clash when he starts his new job in earnest.

"Under the Crescent" is a six-reel picture in which the Universal will feature the Prin-

cess Ibrahim Hassan (Oia Humphreys), who is the wife of the heir-apparent to the throne of Egypt. Neil Shipman wrote the scenario and plans to write a book of the same title and embodying the princess' real experiences, which Grosset & Dunlap (New York) will publish.

John W. Noble has been entrusted with the direction of Rolfe's "High Road," with Valli Valli as the star.

The Williamson Brothers are planning a trip to California to make another under the sea feature.

G. P. Hamilton, of the Albuquerque, has arrived in New York to attend to some picture business here.

Neal Burns, the musical comedy comedian, has joined the ranks of the Nestor company at Universal City, Cal.

Arthur Leeds, heretofore editor of the Photoplay Author, has accepted the post of scenario editor for the Edison Co. This is a new position, which is being created for this plant with the advent of Mr. Leeds.

The Acme Film Co., Minneapolis, has been purchased by Sam Thompson of the Feature Film Co., St. Paul. The Acme has 26 features and 200 single reels on its list.

The Hopp Amusement Co. will spend \$15,000 on the transformation of an old building, 1192 Main street, Dubuque, Ia., into a picture house.

Al Rosenberg is doing special booming for features in the Northwest.

W. H. Engiert, manager of the Engiert O. H. at Iowa City, may change his present policy, vaudeville and combinations, into pictures.

The Majestic, Austin, Minn., may be purchased by Mr. Stewart, former owner of the Decorah, Ia., photoplay house, and a Paramount program installed.

J. M. Kuhn is attached to the Western staff selling features of the Fox Film Corporation.

Harry Woodruff is going to offer pictures in the Lansford O. H., Lansford, N. D.

Henry Walthall has not left the Balboa picture forces. H. H. Horkelmer, now in New York, and Walthall, by wire from the Coast, deny it.

The Ince company is about to produce an underworld drama called "Tricked," in which Edward Brennan will be featured.

The All-Celtic Film Corporation will release its first film shortly.

The Grand theatre in Perth Amboy, N. J., attempted to show "Three Weeks" some time ago; not the Dittmas theatre in that town.

J. Bryan Craver, formerly manager of the Universal, Lynchburg, Va., is now with a film company in Charlotte, N. C. "Red" Goodrich of Durham, N. C., is looking after the Universal.

The Strand Theatre Co. of New York has presented a picture machine to Sing Sing prison.

Bosworth releases three features this month, "Sunshine Molly," "The Caprices of Kitty" and "Pretty Mrs. Smith."

The Oakdale Amusement Co., with a capital stock of \$10,000, has filed articles of incorporation at Louisville, incorporating, E. N. Menar, P. D. Crawford, J. M. Bywater.

J. B. Adams has leased the Auditorium at Danville, Ky., and will open it this week with a picture program.

Herman Rifkin, of the Eastern Feature Film Co., Boston, was in New York this week.

The Alliance has a special department that will deal with the releasing of feature pictures. H. G. Kosch is in charge of this department.

"The Pageant of San Francisco" will be released shortly through the Alliance.

The Kriterion has obtained Rube Miller, who has been directing comedies for the Keystone.

Fred S. Meyers is now in charge of a new branch of the Kriterion in Minneapolis.

A. Dresner has been appointed manager of the Indianapolis branch of the Kriterion.

James Cooley, formerly with the Famous Players, is now with the Thanhouser stock.

D. W. Griffith, the Mutual's chief director, who has been east getting "The Birth of a Nation" in readiness for its New York opening, will likely make a quick return to the Coast the first of the week. Before attempting another picture of the size and length of the "Nation" he will stage some of the four and five-part features the Mutual has lined up for future production.

April 15 will be the first annual ball of the Michigan Motion Pictures Exhibitors' League, to be held at the Arcadia, Detroit.

The first of the "Edison night" special programs at the Claromont (Broadway and 135th street) was inaugurated March 4 with a picture program composed entirely of Edison films with the Edison players who appeared in them present in person.

May Davenport was severely injured in an automobile accident in Brooklyn last week. Her condition is not regarded as serious, although it will be some time before she will be able to resume camera work.

The Fisher, Danville, Ill., has gone into pictures for the remainder of the season.

Klaw & Erlanger may have a picture production of "Ben Hur" made this summer. The show closed a road tour in Boston Saturday night.

Harry P. Gribbon has jumped again. After three months or so of comedy photoplaying for the Keystone, Gribbon has leaped back into the legitimate, joining "Jumping Jupiter" at the Gaiety, San Francisco.

Carroll Fleming, the Thanhouser director, has engaged James Cooley, the legit, to play the lead in the multiple reel feature, the scenes of which are laid in Paris. The first scenes were started on Thursday. Mr. Cooley is playing the role of a young American in Paris. Fred Probat has been cast for the role of the principal Apache gang leader.

Clem Easton of the Victor "U" has been assigned to the Imp studios at a substantial increase in salary. It is Mr. Easton's aim to produce the "quality brand" of the "U," and judging from his past performances he will be able to deliver the goods.

The Vitagraph Company plans to show "The Juggernaut" (five parts) at the Vitagraph Theatre for two weeks and shortly after, in April sometime, will offer the big picture the Vita is now making, entitled "The Dust of Egypt," which will have Edith Storey and Francis Morey as the principals.

MUTUALS-TWO-A-WEEK.

Arrangements have been made for the inaugural of the new four and five features twice weekly by the Mutual March 22 when it offers "The Quest," a five part picture, to be followed March 25 by "The Lost House," a Richard Harding Davis' story in four parts. After these will come in turn "The Outcast" and "The Devil." "The Quest" is the work of the American and has the following principals: Margarita Fischer, Harry Pollard, Joseph E. Singleton, Nan Chirley, Lucille Ward, William Carroll. "The Lost House" will be made by the Reliance and will have Lillian Gish, Wallace Reed, F. A. Turner and A. D. Sears as principals.

RELEASED NEXT WEEK (Mar. 8 to Mar. 13, inc.)

GENERAL	UNIVERSAL	MUTUAL	UNITED	UNITED
Vitagraph V	Imp I	American A	Gaumont Gau	Magnat Mag
Biograph B	Bison B101	Keystone Key	Tams Tams	Miller Bros 101
Kalem K	Nestor Nest	Reliance Rel	Gauntier Gas	M B
Lubin L	Powers P	Majestic Maj	Superba Sup	Premier Prem
Pathe Pthe	Eclair Eclair	Thanhouser Th	Empress Emp	Beacon Bea
Selig S	Rex Rex	Ray-Bee R B	St. Louis St L	Jupiter Jup
Edison E	Frontier Frnt	Domino Dom	Nelson Nel	Burstein Bur
Kessany K-A	Victor Vic	Mutual M	Mintze M N	
Kieine Kl	Gold Seal G S	Princess Pr	United States U S	
Melies Mel	Joker J	Komic Ko	Lariat Lar	KRITERION
Ambrosio Amb	Universal Inc U I	Beauty Be	Humatology H	Paragon Par
Columbus Col	Sterling Ster	Apollo Apo	Luna Luna	Santa Barbara S B
Mina Mi	Big U B U	Royal R	Grandia Grand	Alhambra Al
	L-K-O L K O	Keystone Key	Bamo Bam	Thistle The
		Hepworth H	Features Idea F I	Monty Mt
			Starlight Star	Punchello Pch
			Regent Reg	Trump Trp
			Juno Juno	Pyramid Pyr
			Mars Mars	Nolege Nol
				Navajo Nav
				C K C K

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

MARCH 8-MONDAY.

MUTUAL—The Truth of Fiction, 2-reel dr. A; Keystone title not announced; The Hen Duckling, dr. Rel.
 GENERAL—The Beautiful Lady, dr. B; The White Goddess, 3-reel dr. K; Patsy in Town (11th of the "Patsy Bolivar" series), com. L; The Lady of the Cyclamen, 2-reel dr. and Hearst-Selig News Pictorial No. 19, 8; The Jarr Family Discovers Harlem, com. V; The Mission of Mr. Foo, dr. E; Father's New Maid, com. S-A.
 UNIVERSAL—The Destroyer, dr. I; Back to School Days, com. J; The Unhidden Treasure, 2-reel com-dr. Eclair.
 KRITERION—The Skein of Life, 2-reel dr. Par; Billy's Scoop, com. S B.
 UNITED—The Convict's Conspiracy, 3-reel dr. F. I.

MARCH 9-TUESDAY.

MUTUAL—The Doctor's Strategy, com-dr. B; A Temperance Lesson, com. Maj; The Final Reckoning, 2-reel dr. T.
 GENERAL—Aurora Floyd, 2-reel dr. B; Wooded by a Wild Man, com. K; Winning Winsome Winnie, com. L; The Stage-Coach Driver and the Girl, dr. S; Snatched from a Burning Death, 2-reel dr. V; Rooney the Bride, com. E; The Man in Motley, dr. S-A.
 UNIVERSAL—Her Adopted Mother, dr. B U; A Coat's a Coat, com. N; The Phantom of the Violin, 3-reel dr. G S.
 KRITERION—The Broken Glass, 2-reel dr. S B; Cousin Fluffy, com. Thltie.
 UNITED—Hickville's Diamond Mystery, com. Luna.

MARCH 10-WEDNESDAY.

MUTUAL—The Echo, dr. A; The Wells of Paradise, 2-reel dr. Br; The Lucky Transfer, dr. Rel.
 GENERAL—Following a Clue, 2-reel dr. (An Episode of the "Girl Detective" series), K; A Siren of Corsica, 3-reel dr. L; The Eagle and the Sparrow, dr. S; A Study in Tramps, com. and A Very Rare Companionship, educ. split-reel V; A Pipe Dream, com. E; A Fable of "The Divine Spark that Had a Short Circuit," com. S-A.
 UNIVERSAL—Valor's Reward, 2-reel dr. Eclair; L-K-O title not announced; Universal Animated Weekly, No. 157, U.
 KRITERION—Kidnaped, 2-reel dr. Trp; Hotel de Hobo, com. C K.
 UNITED—The Strength of the Weak, dr. Prem.

MARCH 11-THURSDAY.

MUTUAL—Satan McAllister's Hair, 2-reel dr. Dom; Keystone title not announced; Mutual Weekly, No. 10, M.
 GENERAL—His Own Hero, and Mud and Matrimony, split-reel, com. B; In the Dragon's Claw, 2-reel dr. L; Hearst-Selig News Pictorial, No. 20, 8; The Black Waiter, dr. V; Mustang Pete's Pressing Engagement, com. S-A; Where's My Husband? com. Mi.
 UNIVERSAL—The Truth About Dan Deering, 2-reel dr. B U; Six or Nine, dr. Rx; The Knockout Wallop, com. Ster.
 KRITERION—The Bond of Friendship, 2-reel dr. Al; A Terrible Tragedy, com. Pch.
 UNITED—Novelty in Servants, and Haunted, split-reel com, Sup.

MARCH 12-FRIDAY.

MUTUAL—His Mysterious Neighbor, dr. A; Joe Harkin's Ward, dr. Pr; The Girl Who Might Have Been, 2-reel dr. K B.
 GENERAL—Where Ennity Dies, dr. B; Desperate Dud, The Plumber, com. K; The Withrop Diamond, dr. L; And Then It Happened, com. S; Cupid's Column, com. V; On the Stroke of Twelve, 3-reel dr. S; Mr. Butties, 3-reel dr. S-A.
 UNIVERSAL—The Five Pound Note, 2-reel dr. I; His Wife's Husband, com. N; A Romance of the Backwoods, dr. Vic.
 KRITERION—Love's Vendetta, 2-reel dr. Mt; All On Account of a Sneeze, com. Pyr, and Printing U. S. Stamps, educ. Nol, split-reel.
 UNITED—The Greater Barrier, 2-reel dr. Lar.

MARCH 13-SATURDAY.

MUTUAL—Ex-Convict 4287, 2-reel dr. Rel; In Wrong, com. R; Keystone title not announced.
 GENERAL—The Bandit and the Baby, dr. B; The Night Operator at Buxton, dr. (An Episode of the "Hazards of Helen" series), K; Mazie Puts One Over, com. L; Come Round and See that Elephant Away, com. S; The Radium Thieves, 3-reel dr. V; The Family Bible, dr. E; Broncho Billy's Teachings, dr. S-A.
 UNIVERSAL—Diana of Eagle Mountain, 2-reel dr. B101; Schultz's Lady Friend, com. J; The Fate of Persistent Pete, com. P.
 KRITERION—The Sorority Sister, 2-reel dr. Kriterion; Syd's Busy Day, com. Al.
 UNITED—Her Lesson, dr. Reg.

THE VITAGRAPH.

Yes, the Vitagraph theatre at Broadway and 44th street is still open, though many people don't appear to care of that, judging from the kind of audience taking out the paper that goes in that evening, there may have been \$6.35 in cash represented by the "audience."

The trouble with the Vitagraph is the Vitagraph. It's all Vitagraph. After seeing a Strand show at 50 cents and a Broadway theatre or other picture performance for 75 cents, each with an orchestra, not forgetting the New York theatre next door at 15 cents, the Vitagraph at 75 cents is all wrong.

All Vitagraph pictures, excepting an intermission, with an organ overture, and then "A Look at the World" in colors, with the lighting well handled for this, but they did it when the Vita first opened, they have been doing it since; the organ was there at the first show, it has been there since, with the result the Vitagraph theatre has been standing still, going back in comparison with the other picture houses opening within the year. The worst of it is that the Vitagraph has not even improved its picture making, judging from the program Monday, it consisted of five Vita subjects, two comedies and three dramatics, although one of the latter, a melodrama, was evidently intended for a comic. It was "Snatched From a Burning Death," written and directed by Charles L. Gaskill. An opening caption mentioned a dime novel story which portended melodramatic burlesque. The program called it "Melodrama Extraordinary," the nearest to the two-reeler reached. Expecting travesty continually, to see a Western picture decidedly straight hurt the feature both ways. It would be better to leave off the suggestive prospective fun billing, letting the feature go as it is, for a fair wild west. One of the men did some very heavy acting, overacted in fact, but if he did so with the travesty idea in mind, it was well done, although the rest playing the best they could didn't give any evidence of having burlesque inclinations. Quite often the director is blamed for what is not his fault.

"Snatched From a Burning Death" provided a poor opening picture under the circumstances. "Cupid's Column," next, a comic written by Frank Dasey and directed by Sidney Drew, with Mr. Drew the principal player, was amusing in a way. The woman in charge of the woman's page leaving the paper, Drew, a reporter, was assigned to the task of answering the lovelorn. At home he was careless, reached there late, often bemuddled, and gave but little attention to his wife, receiving less from her in return. She wrote to the paper's department, while he had the desk. He recognized the handwriting. Through his instructions she commenced a course of heart-ease treatment at home for him, which he greatly enjoyed until the wife discovered she was receiving advice how to treat her husband from her husband. Then she conceived a jealousy-motivated plan, a drama, admirably worked out.

"A Child of the North," dramatic, in two parts, followed. Doris Schroder wrote it. Rollin S. Sturgeon was the producer. The program always announces the director first. It's a matter of opinion possibly. But one must admit scenarios are somewhat important. This Northwest story of the ruin of an Indian maid, who had a drunk father, and finally was taken to death in her canoe, after having killed her lover, is not pleasant; it's morbid. A chase through rapids in canoes, and the scenic effects were the best. The Vitagraph appeared to have gone to some lengths to make this two-reeler. Margaret Gibson played the title role. The contrast in personages who led the tale was too decided to bring out the expected sympathy.

After was "The Jarr Family Discovers Harlem," the first of the Jarr Family series Roy McCardell is writing for the Vita. Harry Davenport staged it, also took the lead. This reel had the Jarr family moving from Brooklyn to Harlem, with a house waiting at the latter place. A disappearance through the maid placing the refreshments upon the fire-escape. Two boys in an opposite apartment lassoed the bottles of beer and a chicken, breaking up the party at meal time. Considerable of the picture making in this, all of a comedy slap-stick nature, was done on a bureau table, and a curious crowd which could not be kept out of the camera's range. The first reel promises very well for the series, however. There is good fun in it, and its possibilities are without limit. Mr. McCardell proves he is an expert scenario writer by drawing his points quickly.

Closing the bill was a three-reeler, "The Radium Thieves," a grandly acted detail. The subject has but one interesting item, the power of this recent discovery, that will create questions by those of the Vitagraph's general clientele this feature seems to have been built for. The studio cheated dreadfully, trying to convey the impression of Europe, through bolding down the scope of scenes, but when a director has the permission to announce a boat's landing at Havre, and without change of scene, call the next place Paris, it is overtaxing credulity. Nor has picture making fallen back so far it allows six persons to walk onto a boat and the same six to leave it in the same order, with those six the only passengers in sight. The program promised that that weren't there. The finish brought a laugh instead, with its reminder of a Keystone, through the police station and funny patrol wagon. Charles Kent and Leah Baird had the principal roles. Miss Baird looked very pretty and played nicely as the heroine. Mr. Kent did well, but there's too much improbability to this cheaply made feature for the Vitagraph to permit. The finish instead it will be given only discredit, for none of the straight feature makers would have committed one-twentieth of the faults contained in "The Radium Thieves." *Stmc.*

THE HEART OF LINCOLN.

The Gold Seal when producing this three-reeler probably figured that it would be seasonable around the great man's birthday. Otherwise the picture has no distinctive merit, in acting or production. The man playing Lincoln had his own idea about the ex-President, but he is safe, for anyone who sees the picture never saw the original. The story also is weak and not original. A southern colonel and his daughter, Betty, are staying with a northern colonel in Washington just as the war breaks out. The President is fondly all with all at a party and is especially attracted to Betty. After the party the two colonels have a row and the southern man goes home with his daughter, afterward joining the Confederates. The two colonels meet on the battlefield and have a scrap before recognizing each other. The story is brought to a climax by Betty's mother becoming ill and sending her to her father. At the same time the Union forces are using her house for headquarters, the southern colonel must pass the soldiers. He wears a Union coat and arrives just in time but is arrested by a Union captain, who is sort of a villain in the piece. He is sentenced to be shot as a spy, but the President, after a plea by Betty, arranges for him to escape. Betty, in the meantime, has a slight love affair with a Union lieutenant, who is arrested for allowing the old southern colonel to remain with his wife when she died. The President also clears the lieutenant. Lincoln's little son figures in the picture but the author had no room for him in the story.

BROTHER OFFICERS.

London, Feb. 26. The merits or demerits of the play "Brother Officers" is not the subject matter of this review—merely the film adaptation of the Leo Trevor drama, produced in England by Arthur Boucher and by Charles Frohman in America some years ago. Being an English piece, it is "quite all right" for the villain to be compelled to give back the "papers" and be turned out of the house, by an American public would be better pleased—in fact, would almost insist—that the son of the woman who was led astray, when in later years confronting the man who ruined his family, should take the villain by the throat and "break him in two." It might not be a bad scheme to retake the brief scene between the hero and the confiding villain, have some sort of a conflict in which the detestable wrongdoer should accidentally tumble backwards out of a window and thus be "broken in two," so that the hero's hands should not be stained by blood. The present ending will do nicely for England, but American audiences prefer that the villain pay the full penalty for his iniquities. "Brother Officers," in film form, is a three-reeler, the "Beststar" brand, with Henry Ainley in the stellar part, Charles Rock as the "heavy," and an excellent all-around supporting company. It is a toss-up between the hero and the heavy as to which acquitted himself more creditably. Exceptional care and attention to detail has been given to the staging of the piece under the direction of Harold Shaw, and there is nothing to be found with the photography. It would be difficult for a film director in America to gather a bunch of women and men for minor roles who were evening dress and looked and acted like lords and ladies. It has helped to make of "Brother Officers" an excellent feature photoplay. *Jolo.*

THE HARD ROAD.

The Victor has made a rather interesting picture in this three-reeler. The story has been worked out from many different angles but this feature holds the interest. A young stenographer is the victim of her boss. He secures an apartment for her. Her mother and sister are in very humble circumstances. She feels her new life is a good deal more pleasant than her former. The man, as usual, fails to find the woman attractive after some time. He turns her out. Her sister has married happily. The woman goes from bad to worse. Six years lapse and she is a street walker without decent-looking clothes. She meets her sister and is taken to her home. The husband tells his wife they can not keep her for the good of the children. The outcast hears this and leaves of her own accord. Wandering around aimlessly, she finally reaches a mission, and finds a male derelict on the steps. It is the man who wronged her. They enter the place arm in arm and so ends the picture, entirely devoid of studio work. The cast has been probably the best. Rosemary Theobald and Harry Meyers play the lead roles. Louis Leon Hall, the stock actor, does nicely with a rather light part. The production is not always the best and the picture contains a great number of captions such as "the next night" and "a few days later."

STARS, THEIR COURSES CHANGE.

A three-reeler made by Essanay with Francis Bushman starred. It has new ideas that hold interest. Bushman, as a young writer, lives the life of a hermit in the woods. He has conquered everything but heart desires but has never been in love. He returns to civilization. A girl, hearing that he thinks that he has conquered everything, decides to make him love her without returning it. He falls for her very quickly and is then told that she did it all on a bet. He grasps her in his arms, pressing a kiss on her lips. He insists that she will love him sometime or come to his apartment and her heart is him. Another man enters into her life. She is about to marry him. He proves to be a scoundrel and the engagement is broken off. She de-

clides to go to the man who swore that he loved her, but whom she threw over. He is living the hermit's life once again. She leaves a note telling her family she has gone to a good man whom she loves. She reaches his cabin after suffering many hardships. They are happily married. The story has some novel twists and the cast does very well. The young woman playing the girl has an expressive face and does some good acting. A good production, though nearly entirely of the studio.

THE SECRET SEVEN.

In "The Secret Seven," a four part Apex, the makers missed an opportunity to make a big climax out of the fight between the two men in the basket of the balloon, following a chase in an aeroplane and a drop from the air flyer to the balloon basket. It was palpable it was a "captive balloon" and the aeroplane shooting around it made it look like a hot air balloon. No excuse why the director didn't make a thrilling fight out of that scene. The picture zigzags from its original theme from time to time but appears to have been strung together for the purpose of playing the cheaper parts. A secret gang, seven in number, first steal a diamond necklace which a Paul Sleuth returns to its rightful owner, following a running fight on the lawn with one of the band. When Lady Evelyn is abducted and a ransom asked, Sleuth is called in again and by special use of a motor driven picture camera in the auto lamp learns the way to their lair and rounds them up in the last reel. When that print of the lamp was shown the scenery went by so fast there was nothing but a blur that would have fooled even a foxter detective than Sleuth. The same effect was the drop from the flying aeroplane to the balloon side wasn't so bad, but the subsequent scenes were spoiled either by the camera or director. A retake with a better story and some special attention to the big scene could make a nice three-reeler out of this picture. Otherwise it deserves a nickel fate. *Mark.*

A GENTLEMAN OF LEISURE.

Robert E. W. Pitt.....Wallace Eddinger
Sir Thomas Blunt.....Sydney Deane
Lady Julia Blunt.....Gertrude Kellar
Sir Spencer Brewster.....Tom Ferton
Molly Creedon.....Cecil Holloway
"Big Pbil" Creedon.....Frederick Montague
Spike Mullins.....Billy Elmer
MacKlin.....Frederick Vroom
Williet.....Frances Tyler
Sutton.....Monroe Salisbury
Fuller.....Mr. Machin
Kate Spencer.....Florence Dagmar
Ole Larsen.....Larry Fernon
Jeweler.....Robert Dunbar
Clerk.....Lucien Littlefield
"A Gentleman of Leisure," as fitted to the screen by Lasky, is a melodramatic romance with comedy. There is no strong bit to the picture play, in either of the three departments. The feature could be best described as cute. This will probably pass it for no great attention, but merely as a mild diversion among the releases of the Paramount Service, on which list this Lasky came out for this week at the Strand. The story runs from the time an aimless youth of wealth meets the daughter of New York's Deputy Police Commissioner on a boat. She is traveling first, he second class, though he has been unable to secure other accommodations. They flirt, but land without either knowing the other's identity. The youth, in the midst of his boon companions one evening at dinner wagers he can burglarise a house and will do it within a week. Shortly after his own apartment is visited by a marauder, and the youth goes into partnership with the robber. They break into the residence of the Deputy Police Commissioner, are captured by the girl, and meet her again at a house party, where a pearl necklace is stolen. The youth and his crook associate are arrested, but are cleared through the assistance of the girl, with the inevitable ending. The settings in the picture making and details have been as well attended to as the subject called for. It did not need a great deal of Wallace Eddinger is featured ahead of the title. He is responsible for the laughs, if one allows for the story telling to be credited for creating situations that make laughter. Mr. Eddinger gave a fair performance, as good as the picture deserved. Miss Holloway looked pretty and did her little nicely. Mr. Montague as the Police Commissioner seemed a pretty wise and busy boy for the position. It would have been better to have called him chief of police, placed him in a less pretentious palace as a home or else to have cut the petty graft that did not go with that. Anyway it doesn't make much difference about the ifs and ends. "A Gentleman of Leisure" will never start anything. Its time could have been devoted to much better advantage by using it for something that had a kick. *Stmc.*

THE LAST VOLUNTEER.

Here's one will interest the smaller exhibitors because of the war scenery and of the supposedly Austrian-German sentiment that pervades throughout. The picture is in five parts, with the last devoted exclusively to the "volunteer bit." The volunteer in the feature is the young woman, who claiming the responsibility through accidentally killing the German ambassador, is trying to assist her brother, who is attacked by a German officer. A prince falls in love with the young woman called Katrina. She's the daughter of an innkeeper. Katrina sees her brother taken to prison and a squad of soldiers march him off to be shot, and, strange enough, get within close view of the girl's window. She rushes to the Prince and makes the astounding assertion that she killed the German ambassador.

in self-defense. Katrina's brother is released, and then comes the war. Just when everything appears to be all off with the Prince's field marshal and his camp, Katrina volunteers to hoist the signal flags that bring the Prince's army to the relief, and which she wins a notable victory for the Prince's army. Both the heroine and her brother were shot down trying to place the flags in position. The Prince pays them a nice little tribute at the close. There are many slips in the picture, but they won't count in the cosmopolitan neighborhood that revel in the blood and thunder type. The music playing the Prince looked as though he wore a wig, but none of the war friction caused a single hair to do a tango. Closer connections with the captions would help, as any of these so-called foreign war thrillers are invariably hard to fathom out. Photography best in the fifth part, which appears to have been recently done. *Mark.*

THE WHEELS OF JUSTICE.

"The Wheels of Justice" is movie melodrama, pure and simple, more simple than anything else through its gross incoherency and inclination to skid from side to side without leaving the big impression desired. "The Wheels of Justice" is in four parts and was made by the Vitagraph. The picture is a delightful affair at the start, and it takes a long hop, step and jump to the anti-climax and then to the big situation, wherein an auto load of escaped convicts ride to their death when a drawbridge is swung around in time to send the car hurtling into the water. The Vita in putting on this meiler appears to be suffering with scenario-fog, as it revealed a story that might be attributed to a schoolboy. Ralph Brooks has a sweet-mannered sweetheart, Julia, but she has a secret lover, the ever elusive Rita Reynolds, an adventuress, yet who appears to move in the best of society. Rita is married, but doesn't love her husband. The Reynolds have money on the side and the old man keeps it in a little safe in a wall panel. The old, old stuff. Wife learns combination. Husband is outwitted. Rita gets safe door after changing the house servant's key. More old stuff. As Rita is gloating over the bill she sends word for Ralph to come over. He's with his sweetheart. He leaves abruptly. Old stuff. Meanwhile, Red Hall is doing a sneak burglary stunt in Rita's home just as she is rifling hubby's safe deposit. Hubby also has forgotten some important letters and returns unexpectedly. Old stuff. He upbraids Rita while Red looks on from behind a couch. Rita kills husband. Red then enters and demands the cash. Rita gets the drop on Red. She telephones the police. Old stuff. Enters Ralph at this juncture. He takes her to task and enables Red to sneak away. Rita double-crosses Ralph and he is accused of the murder. Ralph is sent up as a lifer. Old stuff. There he reads the Bible to the toughest-looking guy in the prison. Tug Riley then sees the Light. He promises to be good when he gets out. Old stuff. There's a wholesale prison delivery following a mutiny in the workshop. Most of the escaping party is killed, but Tug and Ralph make a get-away. Meanwhile, Red has been blackmailing Rita. He then declares himself in as a "brother" when Rita is serving tea to some swell-looking skirts. Then Rita can't pay Red any more money. She has even pawned her jewels. Then Red suggests that Rita give a big shindig, when he will pull off a great deal. Tug and Red show up at the rendezvous of the gang to which Red belongs. Red persuades Tug to join him. Old stuff. Tug is about to decline when Brooks tells him that Red's the boy that was there the night of the murder. Tug then has Ralph enter the home and, in the disguise of the murdered man, lie outstretched on the floor on the very spot the old boy fell. Meanwhile, Rita is pulled another d. c. on Red, being "phoned for" the detectives. They pinch Red and Tug, and then Rita is taken into custody. Of course, Rita is taken into the room where she thinks she sees her dead husband. Of course, Brooks is exonerated, but Tug goes back to prison. Oh, yes; Brooks swears and Brooks' mother takes in Rita's party on the very night that Ralph returns from the prison escape. Rather funny that the Brookses bore Rita no ill feeling after she had perjured herself to send Ralph to prison for life. The Vita director times everything so that the prison men should get together in the Reynolds home and the same had such a drag with the upper crust as to have them come to the party in clothes and costumes that gave the rich folks a great excuse to leave their jewels and valuables at home. It appeared as though the Vita had some sort of scenario idea that was made up as the camera clicked along. The best acting was done by George Cooper and Anders Hanson. 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assets of a big melodrama. In killing people during the story the author was battling way up, for he managed to bring the number of the cast down from seven to three in six reels. It is all story in this film play. Production and scenery, while pretty at all times, do not figure much. According to this production, which is the story that has been about sixty years ago, the cabaret business must have been great, for every little white a tavern was shown where Spanish girls tripped incessantly. The acting was excellent. The weakest of the cast is Wilfred Lucas, who in playing the English squire ultimately becomes the hero. Lloyd Ingraham as Louie, the man who had to display the meekness disposition in the world. The story starts from about four different angles, the author bringing them together. It makes things rather confusing, as one doesn't know who the story was really written about. The water carrier of a Spanish village and father of Manuella is seen with a woman, causing his family. He carries water all day, but doesn't drink any. He is a perfect brute and ends up by seeing his daughter, Manuella, a wandering musician. About this time Don Luis, with a long ancestry and little money, is trying to make a priest out of his son, Bartolomeo, who must wear a heavy suit and after his father has pawned his old watch, the son slips into the old man's room and gets away with the coin that came home instead of the watch. Bartolomeo immediately becomes a vagabond. He meets Manuella and her musician companion at a tavern, falling in love with her. That boy fell with an actual love, but he did make some fuss about it. He follows the wanderer as they are leaving the tavern and had already made much progress with his love affair with Manuella when the musician who bought her discovered the pair. The musician was stupefied as the outcome. The son and Manuella "double up" and go on the road, stealing a music which is to serve as their mode of travel. A year passes. Squire Manuella of England is just receiving a letter from his fiancee telling the engagement off. He decides to travel, and picks on Spain. He meets Manuella and is carried away by her appearance. By this time Bartolomeo has tired of Manuella and he comes to see her on the story. While Bartolomeo is having a row Manuella is set upon by Spanish toughs and is rescued by the Englishman. He takes her away on his horse and the two are making love immediately. Manuella says he is kind to her, so it is all right. Bartolomeo finds out about the pair leaving and follows, vowing to kill Manuella with his two hands. He takes the couple on the road and the Englishman leaves them there to go in for a swim. While he is gone Bartolomeo tells Manuella of his vow to kill her. She puts one over on him by stealing his dagger, and kills him instead. Then she leaves the scene of the murder, and when Manuella comes back again he runs a crucifix she puts on the priest, whom Manuella has told of her crime. The father of Bartolomeo is informed of his son's death and Manuella starts to look for Manuella. He engages Gil Perez as valet and guide. The father of Bartolomeo (Don Luis) is informed the Englishman was the cause of his son's death. He challenges Manuella to a duel, after a chase, but the challenge is ignored. Then Tortillito, the faithful servant of Don Luis, attempts to kill Manuella, but only succeeds in wounding him. Manuella is arrested for the murder, but escapes. Manuella aids by hiding him in the house where she is staying. Gil Perez, who for some unknown reason has also fallen for Manuella, tells her that in order to save the Englishman she is to give her life up to Don Luis, to which she consents. Don Luis agrees to kill her, but when he sees she is willing to give up the scheme. Then Gil Perez, who does not trust Sebastian, the servant of Don Luis, tricks poison out of a liquor bottle, and offers the bottle to a waiter, and they both die. Manuella and Manuella are next together in the woods, and for them the story ends happily after more trouble. Don Luis, the other surviving one, is seen alone looking into a lake. The story is exciting and will hold audiences.

JUDGE NOT.

This four-part George Kieino feature lacks the punch. It's a foreign picture acted by foreign players. Not once does the story or action justify the waste of so much celluloid. The picture creeps along like a slow freight in the Arkansas hills and its title is rather a sense dramatic point makes it a bad feature. The players showed no inclination to put any pep into the picture and its a sombre march on their part from scene to scene, mostly interiors. There is too much detail and much that could have been left out. A police judge is found dead on the sidewalk. The prosecuting attorney points to a Morrell whose wife was wont to show some interest in the judge. Her photograph is found in the judge's rooms and it complicates matters. Morrell did not kill the judge, although he did upbraid his wife for devoting too much attention to him. The murder was committed by the prosecuting attorney in a lapse of memory. He killed the judge with a heavy cane. There was no cause. The picture shows the attorney having mental fits and getting over them. Mark.

PIECES OF SILVER.

Helen Gardner and her picture-players are the makers of this four-reeler and the Sherman F. F. Co., the sponsors. The whole plot is around the fortune of a dead man. In his will he bequeathed his money to his niece when she marries, and if she fails to marry his sister, the girl's aunt, is to receive the money. The aunt reads the will first and decides to have the money for herself. She uses her influence in getting the girl to go to a convent in the hope that she will become a

nun. The girl goes and her sweetheart at the same time becomes a priest. A short time after the aunt is stricken and on her dying bed tells of her plotting. With the death of the aunt several men make bids for the girl's hand, but are refused. Her only lover, being a priest cannot marry. The picture ends with the girl entering the sisterhood, meaning she never will wed. Miss Gardner in the leading role please. Outside of the star there is little to the cast, mostly men. The picture has mostly interiors, the action being taken in a few sets. The story is decidedly melancholy and lacks human interest. "Pieces of Silver" is not a feature that will prove a draw.

THE VICTORIA CROSS.

A four reeler by the London Film Co. and released by the Cosmofotomilm Co. The picture has a war story. A father awarded a Victoria Cross, does not tell his family he did not desert. He is heroically wounded, the heroic deed died and he had been awarded the medal. The present European war takes place many years after the death of the old man. His son is undecided whether to go to the front. While ransacking an old desk he finds a note from his dead father. It tells of the hero's deed. The son decides to go and is killed in battle while doing a notable deed, and is awarded the Cross, the family thus holding it rightfully without any one being the wiser. The story is rather long drawn out. The action lags in the first three reels. The fourth consists of war scenes which look as if they had slipped into the film at a late hour. The English company of actors do well enough. The production is ordinary. A reel off and it would be a better feature.

THE LITTLE MINISTER.

London, Feb. 15. Some time in March the Neptune will release a 3,500-foot screen adaptation of J. M. Barrie's book and play, "The Little Minister." The film version is quite all right, but is not as effective as one would surmise. Its presentation pictorially has not the allurements of either the novel or the play, and probably the selection of Joan Ritz for the role of Annie has much to do with this condition. She is an excellent film artist, pretty, has magnetism, but does not fit this particular role physically. In the gypsy costume she floats about with a simulation of abandon which cannot be technically criticized, but her figure is altogether too voluptuous for the spirit like heroine of Barrie's novel, so daintily acted in America by Maude Adams. While the Neptune production, while considered by itself, is good, it is not as good as it might have been, despite the excellent photography and fine casting. The film follows the novel more closely than did the play, but the play offers more opportunity for more diversified scenes. For instance, a great deal is made of the rescue of Lord Rintoul by the Rev. Gavin Wishart and the drowning of Rob Dow. The film version of "The Little Minister" barely escapes being one of the best.

THE MIDDLEMAN.

London, Feb. 15. Those familiar with E. S. Willard's dramatic appearance in the Henry Arthur Jones drama and who know Albert Chevalier's capacity for assuming the titular role can readily believe the London Film Company's claim for its picture. It is doubtful if Chevalier, in his lengthy stage career, has ever done a finer piece of work than that which he presented before the camera in the role of Cyrus Blenkarn. Those of the newer generation are unfamiliar with this Henry Arthur Jones play, so that the story will be new to them and hold an added interest. Tucker's film version unfolds the tale vividly and is materially assisted by the excellent photography and first-rate acting company. The role of Mary Blenkarn is magnificently held by Jane Gail, who is featured equally in heavy type with Chevalier. The scenes of the pottery works were not in fact make-shifts, but genuine work taken inside and outside of an actual establishment of that sort in full blast. All the scenes were dissolved and artistically joined and the heart interest finely visualized in such a manner as to guarantee leakage of the lachrymose ducts of the most stony-hearted. The Tucker production of "The Middleman" will be certain of success anywhere in the world.

THE STRANGLERS OF PARIS.

The flaming lithos that adorned the outside of a nickelodeon and the first plate of this foreign six-reeler thriller, the name of Belasco had something to do with the making of it. Mr. Belasco is far too wise to have ever cast through a showing of this one that bears his name. Foreign features have been talked against for some time in the film world, and it is just pictures of this kind that crimps the European film over here. "The Strangers of Paris" is melodramatic, with a little action once in a while, and then falls to impress, owing to the cheapness of the cast and production. The story has been thrashed out in any number of pictures from the other side. A happy farmer is left a widower, with his young daughter. They leave the country and go to Paris. There the girl grows into a young womanhood, and she wants nice things the father cannot buy. He falls in with Apaches, and becomes the leader, taking part in many murders. All for his daughter! Killing men and trying to marry his daughter into a rich family compose the remainder. A typically French cast fills the part. The men are heavily bearded and the women show no rare beauty. The leading woman is decidedly large. The picture is nearly entirely made up of studio sets, all the cheapest of the cheap. The low life resorts of Paris are shown and the usual Apache dance given. One hour and a half wasted.

OBITUARY

(Notice of death of friends, relatives or of persons not directly connected with theatricals will be charged for at 50 cents a line (seven words). Memorials based on, minimum, \$1.75 (½ inch, not over 3 lines). One inch, \$3.50. Larger space proportionately.)

Omaha, March 3.

Edgar Keltner (Edgar H. and Pansy Keltner) died at the home of his wife's parents in Omaha Feb. 22. He had been ill for about two weeks.

Chicago, March 3.

William Parquet, a lyric writer who had several numbers in local music publishers' catalogs, died last week in a North Side rooming house. Parquet was from Rochester, N. Y. His relatives were notified.

James Sullivan, formerly a theater owner in North Adams, Mass., and who owned the Majestic, Pittsfield, died in the latter town last week. He was one of the pioneer theatrical men of New England.

James Cooper, the actor, died in Bellevue Hospital, Feb. 26.

Philadelphia, March 3.

Joseph Wagner died Monday morning at the Bush Hills Sanitarium here. He had been company manager for a number of years with Maude Adams.

S. Henry Pincus of New York died in Houston, Tex., Feb. 25. He was 56 years old and the inventor of the folding opera chair with the hat-holder beneath.

Philadelphia, March 3.

S. Henry Pincus, a native of this city, who died last Thursday at Houston, will be buried in this city. The funeral will be held from the home of his brothers, Walter and Florian Pincus, 1334 North 15th street. Mr. Pincus was for a time associated with the elder Sothern. He built the old Winter Circus, at Broad and Cherry streets, and with the late William J. Thompson, as financial backer, created Washington Park and Brandywine Park in Wilmington, Del. He was for several seasons lessee of Madison Square Garden, New York. It was while he was producing "Madame Champagne" there that Harry Thaw killed Stanford White.

In affectionate memory of my dearly beloved husband
MAURICE HAGEMAN
Died March 1, 1913
ALICE

Trenton, March 3.

Mrs. Kate B. Stahl, mother of Rose Stahl, died at her home here Feb. 25. She was 67 years of age.

Lewis Governor, an assistant with Lamb's Manikins, was drowned Feb. 20 by falling off a Hoboken ferry boat. The body has not yet been found.

ADDRESS DEPARTMENT

Where Players May Be Located
Next Week (March 8)

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

Abeles Edward Variety N Y
Adams Rex & Co Variety N Y
Adler & Arline Grand Pittsburgh
Alfreda Two Majestic Milwaukee
Amaranth 4 Orpheum Minneapolis
Arnaut Bros Keith's Philadelphia
Asahi 5 Orpheum Des Moines
Attell Abe Orpheum St Paul
Avon Comedy 4 Columbia St Louis

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
Brady & Mahoney Variety N Y
Briscoe Olive Princeton Hotel N Y C
Brooks Wallis Variety N Y

6 BROWN BROS.

"Chin Chin," Globe, New York
TOM BROWN, Owner and Mgr.

Buch Bros Variety N Y
Byron & Langdon 174 E 71st St N Y C

Cantor Eddie & Lee Al Temple Rochester
Cameron Sisters Keith's Columbus
Cantwell & Walker Orpheum Lincoln
Cardo & Noll Keith's Cleveland
Carr Nat 10 Wellington Sq London Eng
Chandler Anna Orpheum Salt Lake
Collins & Hart Palace Chicago
Collins Milt Orpheum Los Angeles
Conchas Paul Keith's Washington
Connolly & Wenrich Keith's Louisville
Colvin Walter Burbank Los Angeles
Conlin Ray Variety N Y
Conroy & Lemire Variety N Y
Cook Joe Variety N Y
Corradini F care Tausig 104 E 14th St N Y C
Crane Mr & Mrs Douglas Orpheum Circuit

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

BILLS NEXT WEEK.

(Continued from page 13.)

Mason Wilbur & J Max & Mabel Ford "Night Hawks" Grant Gardner Klutwig's Animals Jacksonville, Fla. ORPHEUM (ubo) (Open Sun Mat) Mack & Williams Friedland & Clarke Martin Van Bergen Marlin & Billy Hart Will Ward Girls Johnstown, Pa. MAJESTIC (ubo) (Splits with Altoona) 1st half Dave Ferguson Omar Opera Co (Two to fill) Kalamazoo, Mich. MAJESTIC (wva) Booth & Leander Kliner Haynes & M Raymond & Bain Naldy & Naldy Four Milos 2d half Tojan & Geneva Wallace & Rose Princess Ka Cretio Band Kansas City, Mo. ORPHEUM Alice Lloyd Billy B Van Co Ideal Rebia Genevieve Warner Co Little Nap Jas Thompson Co EMPRESS (loew) Joyce & West Valentine Vox Bush & Shapiro "When it Strikes Home" Andrew & Mack Six Ollivers (Two to fill) Kekame, Ind. LIFE (wva) Eul & Lavigne Sis Flying Kays 2d half Rossini Stone & Hayes Chung Hwa Four Gordon & Day Lacrosse, Wis. MAJESTIC (wva) Kimball & Kenneth The Skatells Tip Top Four Dr Cook Heras & Preston 2d half The Belmonts Montgomery & McLean De Leon & Davies Paul Levan & Dobbs (One to fill) Lansing, Mich. BIJOU (wva) 3 Falcons Hoyt Steln & Daly 3 Steindel Bros Kennedy No & Platt Neffsky Troupe 2d half Benny & Wood Gadore Corbin Martha Russell Co Broughton & Turner Ching Ling Hee Lewiston, Me. MUSIC HALL (ubo) (Splits with Bangor) 1st half Van Cooks Paul Saxton Fisher & Green 2 Nightingales Kowana Lincoln, Neb. ORPHEUM Mr & Mrs J Barry Bell Family Cost Troupe Cantwell & Walker (Others to fill) MAJESTIC (wva) D & M Carvel Bob Finley Nelson & Ranous H & A Turpin Melnothe Lela Tr 2d half Cramer & Wright "Love in Suburbs" Hager & Goodwin Chas McGoed Co Little Rock, Ark. MAJESTIC (inter) Kalmar & Brown Juggling Moratts Goldsmith & Pinard Eilda Morris 2d half Clipper Trio Murtel Andrews Sebastian Merrill Mile Toona Bertie Ford Los Angeles ORPHEUM Rae E Ball Horelik Family Chas Grapewin Co Mr & Mrs D Crane Louis London Milt Collins Milt Marjona Vadie Ernie & Ernie

Polsin Bros (One to fill) 2d half The Halkings Marie Donabus "Birthday Party" O'Brien & Buckley Bill Robinson Newman Nelson Tr (One to fill) New Haven, Conn. POLI'S (ubo) 4 South Americans Klrk & Fogarty Coogan & Cox "Bachelor Dinner" (Two to fill) 2d half Lerner & Ward Julia Nash Co Cole Russell & D Military Dancers (Two to fill) BIJOU (ubo) Homer Zanes & Dunn Salamboe (Two to fill) 2d half Manny & Roberts (Two to fill) New Orleans ORPHEUM Mme Akdrich Will Oakland Co H De Seris Co Tracato Swor & Mack Frank North Co Stone & Hughes New Rochelle, N. Y. LOEW Bell & Caron Coombs & Aldwell (One to fill) 2d half Jones & Johnson (Two to fill) Norfolk, Va. ACADEMY (ubo) (Splits with Richmond) 1st half Eckert & Berg Bert Melbourne Jean Chalton (Two to fill) Oakland ORPHEUM (Open Sun Mat) Mijares Chas Weber Harry Watkins "Edge of World" Hussey & Boyle Whiting & Burr Mabelle & Ballet "The Wall Between" PANTAGES (m) (Opens Sun Mat) "The Wrong Bird" "Justice of Peace" Nevin & Erwood Argo Cummin & Seaham Ogdun, Utah ORPHEUM (loew) Roy & Arthur Ogdun Quartet Smith & Farmer J K Emmett Co Clark & Rose 3 Donals Omaha ORPHEUM Emma Carus Brown & Rochelle Hal & Francis John R Gordon Co Bankoff & Gilrle Dainty English 3 Nine White Hussars EMPRESS (wva) Colton & Miles Marie & Howard Morris & Mecker 6 Husnar Girls 2d half Newkirk & Evans Sis Leonard Anderson Co Wm Morrow Co Dashingtons Dogs Ottawa (ubo) Bolger Bros D McNaughton Co Royle Lloyd "Dream Pirates" Van & Schenok (Two to fill) Philadelphia KEITH'S (ubo) Arnaud Cores Hearn & Ely Pekin Mysteries Nan Halperin Nesbitt & Clifford Billy McDermott Leonard & Russell Levering Troupe Edward Marshall GRAND (ubo) Will Morris Oakland Sisters Madden & Fitzpatrick Harry Breen 5 Annapolis Boys Lew & Molly Hunting GLOBE (ubo) The Lowes Walton & Ruckland Stoddard & Hynes Borden & Shannon "Lawn Party" Senator F Murphy Bry & Early Richards & Brandt

WM PENN (ubo) Krenka Bros Barto & Clark J & L Cooper "Haberdashery" Clark & McCullough (One to fill) ALHAMBRA (loew) Kaufman Sisters Kingsbury & Munson Jacky Marks Herbert Brooks Co 2d half Jeanette Childs Hallen & Hayes Whitney's Dolls Newsboys Sextet 3 Kelos PALACE (loew) Jeanette Childs Hallen & Hayes Whitney's Dolls Newsboys Sextet 3 Kelos 2d half Kaufman Sisters Jacky Marks Herbert Brooks Co Elms & Alton Wartenberg Bros Pittsburgh GRAND (ubo) Charlotta Ravenscroft Flanagan & Edwards Adler & Arline Brunelle Sis Harry Houdini The Volunteers Rocher's Monkeys SHERIDAN SQ (ubo) Paula Corbett Shepard & D "After the Wedding" Doc O'Neil Lancton Lucier Co Novelty Clintons Plainsfield, N. J. PROCTOR'S Riva Larsen Tr Lea & Field Ray Fern Clark & Gloria Lyons & Cullion 2d half Usher Trio Chas B Ward Co Dotky King Swan & Swan Leo Beers Portchester, N. Y. PROCTOR'S Devers & Lewis Bennett & Cooper Gaston & Dupielle Frank Howard Co Lear & Fields Fondellar Canfield & Carltoh Gladys Vance Portland, Ore. ORPHEUM Lambert Burdella Patterson Blanche Ring Co Baraban & Grohs Moore & Jenkins Benita The Gouldings EMPRESS (loew) Chas Ledegar Mario & Trevette Cook & Stevens Inez McCauley Co James J Morton 3 Keltons PANTAGES (m) Leo Cooper Co Musical Nosses Marco Twins Howard & Mason Three Arlies Providence, R. I. KEITH'S (ubo) Will Bros Al Herman Hope Vernon Tony & Norman Eddie Howard Geo McFarlane Cummings & Gladings Hazel Cook Mrs Leslie Carter EMERY (loew) Shriner & Richards 3 Dolce Sisters Wormwood's Animals (Two to fill) 2d half Hanlon & Clifton Dancy & Raymond Neil McKinley Dean's Phantoms (One to fill) Richmond, Va. LYRIC (ubo) (Splits with Norfolk) 1st half Zenda Troupe Cecilia Wright "Dream Pirates" McCloud & Carp Carmen's Minstral Rochester, N. Y. TEMPLE (ubo) Vandinoff & Louie Moore & Young Bruce Duffet Co Helen Trix Cantor & Lee Joan Sawyer Co Lyons & Yosco A Armlnta 3 SHUBERT (loew) Tod Nods Van & Ward Girls Anderson & Goines

LaBelle Titcomb Co Gertrude Coghlan Co Moore & Yates Resnair & Gores Keller & Weir The Brads Lewis & Russell Harry De Cos San Diego PANTAGES (m) Vivian Marshall Harry Girard Co Quinn Bros Hamilton & Barnes Hilliar San Francisco ORPHEUM (Open Sun Mat) Ray Samuels Cressy & Dayns Bertish Dumont Creighton & Belmont Melville & Higgins Valerie Bergere Co Wood & Wyde Mario Lo EMPRESS (loew) (Open Sun Mat) Wolgas & Gilie Schroddes & Chappelle Phillippl 4 Anderson & Burt "Grey of Dawn" Mayor Lew Shank Reckless 3 Savannah, Ga. BIJOU (ubo) (Splits with Charleston) 1st half Les Montifords Josephine Dunfee Hal Stephens Co Alexander & Scott The Langtons St. Louis GOLUMB (orph) Toby Claude Co Harry Cooper Avon Comedy 4 Wms & Wolfus Meehan's Dogs 2 Alfreds (Feature to fill) HIPPODROME (loew) Nip & Tuck "Bower of Melody" Princeton & Yale Melnothe Twins Aerial LaVails (Three to fill) Grand (wva) Kelley & Drake Paddock & Paddock Aleo Trio Zelaya Hawley & Hawley Dunlay & Morrill California Frank Jungman EMPRESS (wva) Les Doodattis Nowlin & St Clair Planter's Playfellows Welch Mealey & M (One to fill) 2d half Ramona O'Brien Herschel Hender Master Lewis Co Thurber & Madison (One to fill) St. Paul ORPHEUM (Open Sun Mat) Lew Hawkins Harrison Brockbank Co Abe Attoll Rives & Harrison Ridea & Fleming Geo Damerel Co (One to fill) EMPRESS (loew) (Open Sun Mat) Damon Troupe Both Challis Macart & Bradford Clarence Wilbur Geo B Reno Co Saginaw, Mich. JEFFERS (wva) Woods Musical 3 Billy Clark Master Gabriel Co Jolly & Wild Bouncer's Circus 2d half Apollo Trio Zeno & Mandel George Richards Co Niblo & Reilly Hendrick's Belle Isle Salt Lake ORPHEUM (Open Sun Mat) Els & French Mome Jemell Santly & Norton Eadie & Ramsden Anna Chandler Brent Hayes Brown Fletcher 3 EMPRESS (loew) (Open Sun Mat) Parise Trovillo Moore & Elliott Bell Boy Trio Gash Sisters PANTAGES (m) (Open Sun Mat) Guy Woodward Co Fred Dupres Tailpen Troupe Paine & Nesbitt Guadaloupe San Antonio MAJESTIC (inter) (Open Sun Mat)

Herbert Lloyd Co Willy Zimmerman Amelio Wiley & TenEyck Moore & Stacia Great Emroses Springfield, Ill. MAJESTIC (wva) Harvey Trio Ertle M Edwards Charlie Vincent Co Chang Hwa Four (One to fill) 2d half Appale's Animals Bendise & Baird Kinia Jans Claude Goben Chauncey Monroe Co Springfield, Mass. PALACE (ubo) Arthur Barrett Co Lerner & Ward Minstrel Four "Fixing the Furnace" Norton & Note Milan Troupe 2d half Stuart & Keeley Marlon Weeks Frank Brown Co Japanese Prince Ward & Fay Seymour Family Springfield, Mo. JEFFERSON (wva) Dow & Dow Ernie Potts Co (One to fill) 2d half Antrim & Vale How & Howe Willie Hale Stockton, Cal. YOSEMITE (orph) (10-11) (Same bill as at Sacramento this issue) Schenectady, N. Y. PROCTOR'S Bernar & Scarth Scotch Players DeLaur Trio Minola Hurst Co Port & DeLacy Ballou Bros 2d half Robert Dumont 3 Mack & Pingree Edith Clifford Jack Polk Doris Hardy Co Mardo & Hunter Scranton, Pa. POLI'S (ubo) Wernts Duo Quaine Comedy 4 Mrs & Mrs Emmond Moran & Wise "Safety First" (Two to fill) Seattle ORPHEUM (Open Sun Mat) Parillo & Frabito The Sharrocks Hyams & McIntyre Kremolina & Davis Jack Kennedy Co The Cromwells Ronita & Hearn EMPRESS (loew) (Open Sun Mat) Blanche Sloan Breiler & King Oscar Lorrains "When We Grow Up" Maude Tiffany "Vaude in M'keyland" PANTAGES (m) Bothwell Browne Co Rosa Marsten & Co Archie Nicholson Co Jimmy Green Grace Ladell Co Sioux City, Ia. ORPHEUM (Open Sun Mat) Brenner & Wheeler McConnell & Shipson LaFrance & Bruce Chicago Kaufman Mercedes Mr & Mrs G Wilde Sioux Falls, S. D. ORPHEUM (wva) "Candy Store Girls" Harris Bros Gardner & Revere Bollinger & Reynolds 2d half Marlon Harris Co Calloway & Elliott De Michel Bros Neuss & Eldrid South Bend, Ind. ORPHEUM (wva) Fenner & Tallman Creamer & Wright Clare Rawson Co Warren & Conley Wm Morrow Co 2d half Swain's Cockatoos Margaret Braun Thomas & Hall Frosini Borsini Troupe Spokane ORPHEUM (Open Sun Mat) E Whitehead Picks Ben & Hazel Mann Gypsy Countess Owen McClveny Rockwell & Wood Bob Tip Co PANTAGES (m) (Open Sun Mat)

Coakley M & D Roberta & Vera (One to fill) Vancouver, B. C. LOEW'S Ed Zoeller 3 Faye & Myra Casar Rivoli Chas D Pickett Clarice Vance Bennett Sisters PANTAGES (m) Ronald Bradbury Co Hennings Lewis Co Carl McCullough Gibson & Dyso Renello & Sis Morton Jewell Tr Victoria, B. C. PANTAGES (m) Great Lester Chas L Gill Co Vandiemans Greene & Parker Juggling Barretta Bernivici Bros Washington KEITH'S (ubo) Harry Bersted Co Paul Conchas Gertrude Hoffmann Lucille & Morkie The La Vars Waterbury, Conn. POLI'S (ubo) Baldwin B & Carter Paul Panzer 6 Military Dancers Milo 4 Lukens (One to fill) 2d half Mildred & Ruth Lockett & Waldron 9 Jolly Juveniles Minnie Lusk "Fixing the Furnace" Waterloo, Ia. MAJESTIC (wva) Spencer & Williams 4 Juvenile Kings 3 American Girls Marriott Troupe 2d half "Safety First" Watertown, S. D. METROPOLITAN (wva) De Michel Bros Neuss & Eldrid 2d half Harry Ellisworth Co Seymour & Dupree Winnepeg ORPHEUM John Higgins Boudini Bros "Bride Shop" F Van Wertlover Lucille & Lucas Husley Troupe (One to fill) PANTAGES (m) Musical Revue Florence Modena Co Alken & Duffy Barber & Jackson 3 Shiltons Wilkes-Barre, Pa. POLI'S (ubo) DeVera & Zemata Marie King Scott Keytone Trio 6 Song Birds Maurice Golden U S A Jaokles 2d half Cavanna Duo Grace Twins Bert Hanson Morans Bros (Two to fill) Williamsport, Pa. FAMILY (ubo) Cavanna Duo Grax Twins Saxa Sextet Billy K Wells Mirano Bros 2d half Hazel Moran Weber & Pearl Keystone Trio Morris Golden 6 Song Birds Windsor, Conn. ORPHEUM (wva) Jettie & Rogers Stone & Hayes Carlisle & Romer Sid Lewis Great Jansen 2d half Lennot & Wilson Lillian Watson William Key Co Willing Bentley & W Richard The Great "Pool Room" Winnepeg STRAND (wva) Clyde & Marion Holer & Boggs Hurst Watts & H Wrenster & Mass. POLI'S (ubo) Lockett & Waldron Mildred & Ruth David Ross Co Carson & Willard Harry Brown Co Japanese Prince 2d half Spanish Goldenes Julia Curtis Musical Cutys Milo "Bachelor Dinner" (One to fill)

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 Direction, FRANK EVANS

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 De Dio Harry Circus care Tausig 104 E 14th St N Y C
 De Felice Carlotta Variety N Y
 De Long Maide Variety N Y
 Devine & Williams Variety N Y
 DeVoy Emmett Co Orpheum Montreal

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 "Nifty nonsense"
 Next Week (Mar. 8), Keith's, Cleveland.

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 Dunedin Duo Forsyth Atlanta
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 Eary Trio Variety San Francisco
 Eis & French Orpheum Salt Lake
 Ellmore & Williams Orpheum Salt Lake
 Elizabeth Mary Variety N Y
 Emmett Mr & Mrs Hugh 227 W 46th St N Y C
 Erle & Ernie Orpheum Los Angeles
 Erroll Bert Temple Detroit

F
 Fagan & Byron care Cooper 1416 Bway N Y C
 Fie Elsie Co Keith's Indianapolis
 Fitzgibbons Bert Majestic Chicago

FONDELIER
 Young master accordionist
 Direction, CHAS. WILSHIN

Flanagan & Edwards Grand Pittsburgh
 Fridkowsky Troupe Keith's Cleveland

G
JACK E. GARDNER
 in "CURSE YOU, JACK DALTON"
 Direction, HARRY WEBER

Gillette Lucy Keith's Cincinnati
 Glenn Carrie Variety N Y
 Gordon John R Co Orpheum Omaha
 Gordon Kitty Co Palace Chicago
 Gordon & Elgin Variety N Y
 Goudings The Orpheum Portland Ore

JOHN R. GORDON
 IN "KNIGHT AND DAY"
 Next Week (Mar. 8), Orpheum, New Orleans

Gray Trio Variety N Y
 Green Ethel Keith's Columbus
 Grapewin Chas Co Orpheum Los Angeles
 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 Forsyth Atlanta
 Hayward Stafford & Co Variety N Y
 Heather Josie Variety N Y
 Hermann Adelslads Hotel Pierpont N Y
 Holman Harry Variety N Y
 Howard & Syman Variety N Y
 Howland & Leach Variety N Y

I
 Ideal Orpheum Kansas City

FLO IRWIN
 Next Week (Mar. 8), Maryland, Baltimore.
 Direction, MAX HART.

J
 Jarrow Palace Chicago
 Jefferson Joseph Variety N Y
 Jewell's Manikins Variety N Y
 Johnston's Musical Palace Hull Eng
 Jomeili Mme Orpheum Salt Lake
 Jordan & Doherty Variety N Y
 Josefson Joh Iceland Gilma Co Pantages Los Angeles

K
 Kaufman Minnie Orpheum Sioux City
 Keane & Window Alhambra N Y C
 Kelso & Leighton 167 W 145th St N Y C
 Kelly Walter C Keith's Boston
 Keno & Green Keith's Toledo
 Kennedy Jack Co Orpheum Seattle
 Kolb & Harland Orpheum Memphis
 Kronold Hans Variety N Y

L
 Langdens The Savannah & Charleston
 Lauri Roma Variety N Y
 La France & Bruce Orpheum Sioux City

FRANK LE DENT
 MAR. 15, HIPPODROME, FAISLEY, ENG.
 Le Grohs The Keith's Boston

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

Lewis Tom Co Forsyth Atlanta
 Littlejohns The Variety N Y
 Lloyd Herbert Pantages Circuit
 Lowes Two Variety N Y
 Lyons & Yoscó Temple Rochester

JIMMIE FRANCES
LUCAS and LUCILLE
 En Route, Orpheum Circuit
 Next Week (Mar. 8), Orpheum, Winnipeg

M
 Mardo & Hunter 25 N Newstead Ave St Louis
 Vaye & Addie Variety N Y
 Mayo Louise Variety N Y

MRS. EVELYN BLANCHARD
 PRESENTS
Marie Nordstrom

North Frank Co Orpheum New Orleans
 Nosses Musical Pantages Portland Ore
 Nugent J C Co Columbia St Louis

O
 Oakland Will Co Orpheum New Orleans

P
 Parillo & Frabito Orpheum Seattle
 Pelletier Pierre Variety N Y
 Perea Lupita Bushwick Brooklyn

Harry Weber Presents
MILTON POLLOCK
 In Geo. Ade's Comedy
 "SPEAKING TO FATHER"

R
 Reeves Billy Variety N Y
 Reilly Charlie Variety San Francisco
 Renards 3 Variety N Y

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TOM WISE
 enjoyed in "A Gentleman from Mississippi," and now in "The Song of Songs," at the Eltinge Theatre, New York.

JEFF DE ANGELIS
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 Gardens Malden Eng

S
 Schaffer Sylvester care Tausig 104 E 14th N Y C
 Shentons 3 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
 Stein & Hume care Symon Agency Chicago
 St Elmo Carlotta Variety N Y
 Stephens Leona 1213 Elder Ave N Y

SULLY FAMILY
 Direction, ALF T. WILTON

Sutton McIntyre & Sutton Orpheum Birmingham

SVENGALI
 Booked Solid
 Loew CIRCUIT

T
 Tasker Anna Co Orpheum Memphis
 Taylor Eva Co Forsyth Atlanta

James (Fat) Thompson
 and Co. in
 "THE BURGLAR'S UNION"
 Direction, HARRY WEBER

Tighe Harry and Babetta Variety N Y
 Toye Dorothy Orpheum Des Moines
 Trix Helen Temple Rochester
 Tuscano Bros Keith's Boston

V
 Valli Muriel & Arthur Variety N Y

HOPE VERNON
 U. S. O. and Orpheum Time
 Direction, FRANK EVANS

Violinsky Orpheum Lincoln
 Von Hoff George Variety N Y

ALBERT DOROTHY
VON TILZER and NORD
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 Williams & Wolfus Columbia St Louis
 Willie Bros Keith's Providence
 Wilson Jack Co Palace Chicago
 Wood & Wyde Orpheum San Francisco
 Wright Cecelia United Booking Office N Y

Z
 Zelle H M Co 4018 Michigan Ave Chicago
 Zoller Edward care Cooper 1416 Bway N Y C

BURLESQUE ROUTES

(Week Mar. 8 and Mar. 15.)

Al Reeves Beauty Show 8 Star & Garter Chicago 15 Englewood Chicago
 American Beauties 8 L O 15 Gayety Minneapolis
 Auto Girls 8 Buckingham Louisville
 Beauty Parade 8 Gayety Detroit 15 Gayety Toronto
 Beauty Youth & Folly 8 Star Brooklyn
 Behman Show 8 Gayety Pittsburgh 15 Star Cleveland
 Ben Welch Show 8 L O 15 Empire Hoboken
 Big Jubilee 8 Casino Brooklyn 15 Music Hall New York
 Big Revue 8 Standard Cincinnati
 Big Sensation 8-10 Park Manchester
 Bohemians 8 Grand Boston
 Bon Tons 8 Star Cleveland 15 Olympic Cincinnati
 Bowery Burlesquers 8 Music Hall 15 L O 22 Empire Hoboken
 Charming Widows 8 Trocadero Philadelphia
 Cherry Blossoms 8 Gayety Chicago
 City Belles 8 Star Toronto
 City Sports 8 Empress Columbus
 College Girls 8 Empire Toledo 15 Star & Garter Chicago
 Columbia Burlesquers 8 Imperial St Louis 15 Gayety Kansas City
 Crackerjacks 8 Empire Cleveland
 Dreamlands 8 L O 15 Casino Brooklyn
 Fay Foster Co 8 Penn Circuit
 Follies of the Day 8 Empire Hoboken 15 Empire Brooklyn
 Follies of 1920 8 Cadillac Detroit
 Follies of Pleasure 8-10 Grand New Haven 11-13 Park Bridgeport
 French Models 8 Gayety Brooklyn
 Frolies of 1915 8 Haymarket Chicago

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- KIDNAPPED—Trump
- LOVE'S VENDETTA—Monty
- THE SORORITY SISTER—Kriterion



Rena Rogers as "Fluffy"

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- Gaiety Girls 8 Empire Newark 15 Palace Baltimore
- Garden of Girls 8 Columbia Indianapolis
- Gay New Yorkers 8 Star St Paul 15 Gayety Milwaukee
- Ginger Girls 8 Palace Baltimore 15 Gayety Washington
- Girls from Happyland 8 Gayety Boston 15-17 Grand Hartford 18-20 Empire Albany
- Girls from Joyland 8 Corinthian Rochester
- Girls from the Follies 8 Century Kansas City
- Girls of Moulin Rouge 8 Empire Brooklyn 15 Orpheum Paterson
- Globe Trotters 8 Gayety Milwaukee 15 Columbia Chicago
- Golden Crook 8 Englewood Chicago 15 Gayety Detroit
- Gypsy Maids 8-10 Bastable Syracuse 11-18 Lumberg Utica 15 Gayety Montreal
- Happy Widows 8-10 Empire Albany 11-18 Grand Hartford 15 Gayety Boston
- Hasting's Big Show 8 Westminster Providence 15 Casino Boston
- Heart Charmers 8-10 Majestic Perth Amboy 11 So Bethlehem 12 Easton
- Hello Paris 8 Victoria Pittsburgh
- High Life Girls 8 L O 15 Howard Boston
- High Rollers 8 Academy Jersey City
- Honeymoon Girls 8 Orpheum Paterson 15 Westminster Providence
- Liberty Girls 8 Gayety Montreal 15-17 Empire Albany 18-20 Grand Hartford
- Lovemakers 8 Gayety Washington 15 Gayety Pittsburgh
- Million Dollar Dolls 8 Miner's Bronx New York 15 L O 22 Empire Newark
- Mischief Makers 8 Standard St Louis

- Monte Carlo Girls 8 Savoy Hamilton Ont
- Oriental 8 Olympic New York
- Prize Winners 8 Columbia Columbia 16 Imperial St Louis
- Robinson's Carnation Beauties 8 L O 15 Empire Newark
- Roseland Girls 8 Columbia New York 15 L O 22 Casino Brooklyn
- Rosey Poney Girls 8 Casino Boston 15 Columbia New York
- September Morning Glories 8 Gayety Baltimore
- Social Maids 8-10 Grand Hartford 11-18 Empire Albany 15 Miner's Bronx New York
- Star & Garter 8 Gayety Minneapolis 15 Star St Paul
- Sydel's London Belles 8 Olympic Cincinnati 15 Empire Toledo
- Tango Girls 8 Howard Boston
- Tango Queens 11-13 Grand Trenton
- Taxi Girls 8 Gayety Philadelphia
- Tempters 8 L O 15 Gayety Chicago
- Transatlantiques 11-13 Gilmore Springfield
- Trocadero 8 Gayety Kansas City 15 Gayety Omaha
- Twentieth Century Maids 8 Murray Hill New York
- Watson (Bliding) Billy Show 8 Casino Philadelphia 15 Palace Baltimore
- Watson Sisters' Show 8 Gayety Toronto 15 Gayety Buffalo
- Watson's Big Show 8 Gayety Omaha 15 L O 22 Gayety Minneapolis
- Winning Widows 8 Gayety Buffalo 15-17 Bastable Syracuse 18-20 Lumberg Utica
- Zallah's Own Show 8-10 Majestic Wilkes-Barre 11-18 Majestic Scranton

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Avery Randolph</p> <p>B</p> <p>Bailey Bill
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Banker Ness Brown
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Bartlette Lucille
Barrette Misses
Bates Mrs Louis N
Bernard Miss V
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Boone Mr
Bradley Geo
Brady Chas H
Brennan & Carr
Brooks Emersou
Bugeron Olive
Burk Frank
Burke Jas
Burnham Mr W
Carron Richard
Busbick Fred
Butler Marjorie</p> <p>C</p> <p>Callahan Jas
Callahan Marie
Carr Mrs Eddie
Carr Jessie
Carroll Joe H
Cates Band
Chartres & Holliday S
Chase Hal
Chelover Oathryn
Clark & Gloria
Clark Marion H</p> | <p>Clark Peter S
Clayton Marie R
Clifford Ellen
Clifton Willie
Cody Fred
Cole Chas
Collier Ruby
Collins Mrs W H
Collins Frank
Collins Mrs W H
Cooper J W
Cooper Mr I M
Cooper Max
Craig Mrs H L
Crossman Chas
Cullen Paul
Cummings & Gliddings
Curran Thos A
Custy Henry Gets
Cutty John</p> <p>D</p> <p>Dalbeania Geo
D'Amore & Douglase
Darts Daring
Davis Albert C
Dayton Harry
Dealy Jas
Dean Mauda
DeCosta Harry
DeLong Lottia & Bro
Delmont Mrs Nan
Denny Jack
Derkin Mr E C
DesJardin E & F
Dobson Frank
Dodge Billy J
Dooley Mr J
Dorr A Monroe
Dunham Fred
Duphill Ernest</p> <p>E</p> <p>East Lige
Eddington Gertrude
Edmonds Frank
Edwards Julia
Ewer Marie C
Emmet Adrian
Errol Ellen</p> <p>F</p> <p>Fagan Barney
Faustina Mile
Fussey & Knoll
Fuston Marie</p> | <p>Fern Harry
Fields Max
Florence Nancy
Flynn Earl
Forester Mr B B
Fountain Lester
Francis May
Francher F H
French Bert
Fuller Eva Francis
Fulton Jas G</p> <p>G</p> <p>Gardner Louise
Gerrard Alfred
Gilmour Denis
Gird Mrs H A
Gleason Bertha
Glenn Fred
Goodwin Dwight H
Goodwin Harry
Goodwin Grace
Goodwin Loretta
Graeve Emil
Grainger Ted
Grant Jack
Grey Clarice
Griff Muriel V
Griffin Jack D P
Griggs Valeria
Grube F A
Guertin Henry</p> <p>H</p> <p>Hackler Herbert
Hall Anna
Hahn Fred
Hallist Mr A H
Harcourt Mr C L
Harland Jas
Harr & Lowe
Harvey Miriam
Hayes Mr L
Heckman Joseph
Henslein Lillian
Henry Freda
Higgins Mark
Hill Mrs Lena
Hindley Harry L
Holmes & Wells
Hood Sam
Huber Jack
Hunter Dorothy
Irwin & Herzog
J</p> <p>Jasen Isabelle
Jordan Edwin
Jordan Alice
K</p> <p>Kahne Agnes
Karnau Fred
Kay Maudie Smoke
Kearne Jack
Kent Annie
Kent Marjorie
King Ethel
King Harry
King Jack
Kingsbury & Munson
Kilrwan Kathryn
Kitchie Mr Si
Komers Avey</p> | <p>Kramer Emma G
Krouse Lew
Kudara Mr Y A
L</p> <p>LaFrance Bros
Laird Laura
Lamant Carrie
Lambert Geo
Larrettas Thos
LaToy Bros
Layne Mrs Ed (P)
LeClair John (P)
Leide Marie
Leonard & Willard
Leonard Miss S
LeRoy Paul
LeRoy & Lester
LeBoir Mrs Jane S
Levine Arthur
Lewis Harry
Lewis Jimmie
Lexey Pauline
Leyden Margaret
Long Gertrude & Co
Lovell & Lovell
Lynch Edw M
Lytell Wm M</p> <p>M</p> <p>Mack Lillian (P)
Mackey Frank
Madden Lewis B
Maden Mr B
Marks Abraham
McCaughy Walter
Meyer Herman
Miley Katherine
Miller Elsie F
Miller Will S
Moore Bob
Moore Ralph
Morton Jerome K</p> <p>N</p> <p>Nelson Henry P
Nelson Mrs Wm
Newport Hal
Nolan Louisa
Norris Mrs C I</p> <p>O</p> <p>Oliver Belle
Omene Princess
Onri Jack
Oveling Choppie
Owen Herman
P</p> <p>Palmer Mrs W W
Pantall Ernest
Park Annabelle
Pateman Lulu
Perry Polly Co
Pistel Lew
Poloff Sisters
Prior Ernest</p> <p>R</p> <p>Randall Geo & Co
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| Robertson Fay Co | Singer Jack | Texico | Westphal Frank |
| Rooney Miss | Smally Ed | Thornton & Corlew | White Ethel |
| Rooney Miss A | Smith Billy | Those Girls 5 | White Jack & Buddie |
| Ross Chas | Spencer & Brown | Townsend Beatrice | Wilhat Hattie |
| Roth Dave | Spencer Gretchen | Tracey Claude | Willard Frank G |
| Rothschild Mrs L H | Spink Geo | Tuttle Mlle. | Willards Temple Mus |
| Rover Helen | Sterling Kathryn | Valadarie Helen | Wilson Alma |
| Russell Ruth | St Onge Fred | W | Wilson Miss Billie |
| B | Stein Jules | Wakefield Frank L | Wilson E C |
| Sahaya Miss | Steppe Harry | Wallace Esmie | Woods Albert B |
| Sarety & Antolouet | Stevens Pearl | Walker Mrs Frank | Wood Miss Maurice |
| Scott Josie | Street Louise | Wallace Jack | Wright Joe |
| Sharp Geo W | Sullivan Mark | Walters Selma | Y |
| Shayne John | Summers Emoise | Ward & Delmar | York Jule |
| Siegel Frankie | T | Well Jess | Young Eualle |
| Sizal Norbert | Teddy Bros | | Tornados Four |

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

Chris Lane is exploiting a new brand of cigars bearing his monicker on the label.

"What's Going On" opened at the La Salle Sunday for a limited run. It's a musical piece carrying a cast of principals, many of whom are local favorites.

"The Lady We Love" has been selected by Jones, Linick and Schaeffer as the attraction to succeed "What's Going On," which opened at the La Salle Sunday night.

"The Passing Review of 1914" has left the Columbia's extended wheel and will soon emerge as a tabloid production carrying 29 people. Beatty and Leavitt are behind it. A route over the W. V. M. A. is contemplated.

The Chicago Saturday Evening Telegram went to the rack last Saturday after issuing five numbers. The publication was sponsored by several members of the former Chicago Telegraph staff.

Mike Bernard was slightly injured here last week when a touring car happened to cross his path. He is rapidly limping to recovery.

Fortunately no immediate time was booked, consequently no financial loss was involved.

Grace Van Buren moved from the Coney Holmes Agency to the Earl Cox office this week. She was formerly with the Meyer's Agency and later went to the Holmes office with Walter Meakin.

A. Hodgini, who has been exhibiting his equestrian specialty hereabouts, will tour the suburbs during the summer in a one-tent proposition financed, managed and routed by A. Hodgini.

Marcus Loew and Joe Schenck spent a few days in Chicago last week looking over their local connections, leaving for the east Sunday after a series of conferences with Jones, Linick & Schaeffer.

Dave Russell, prominent in local booking fields as the former diplomat for the Hippodromes in Kansas City and St. Louis, will shortly assumed charge of the books of the Hamberger Agency.

Roy Jones of the Great Northern Hippodrome has taken over the Bijou, Minneapolis, the former burlesque house, and will play a split

week vaudeville program supplied by Sam Kahl through the Western Vaudeville Managers' Association.

The Affiliated Booking Co. has taken over the Park, Hannibal, Mo., and John Nash will attend to its desires. A split week vaudeville program will be the policy. March 18 the same organization will begin booking the new Empress, Fremont, Neb.

Walter D'Oris, ex-agent, who has been vaudeville hereabouts this season, has been given a route calling for a tour of Australia. The business was arranged through Roy Murphy by Paul Goudron of the Western Vaudeville Managers' Association.

Mae Roberts, a member of the Jostie Flynn act, at the Great Northern Hippodrome last week, was taken ill with diphtheria immediately after the Monday rehearsal and quarantined in her hotel for the week. She will rejoin the act next week.

When White City reopens for the coming summer season, E. H. Wood, who broke into the local managerial field with the opening of the Columbia, will assume charge of the project. Wood was recently with the American Music Hall and later managed a Minneapolis theatre.

Bert Howard, whose brief career as a master ten-per-center came to an end last week, has been added to the Coney Holmes staff, his official station being designated as "Assistant to Walter Meakin." Howard's office and franchise will be hereafter handled by Frank Berger, whose claim to vaudeville fame comes as a brother to Willie Berger, one of the W. V. M. A. employees.

The regular booking meetings of the Western Vaudeville Managers' Association will not be resumed until April 1, when the local agents will look ahead to next season. The booking meetings have for the past several months been tabooed, probably because of the plentiful supply of available material. With current conditions favoring the small salary angle, it is possible the managers propose to route acts for the coming season while the routing is reasonably cheap.

Those particular ten percenters who hold booking franchises with the Western Vaudeville Managers' Association are rejoicing over the morsel of news that intimates a generous lowering of the bars on the Majestic Theatre Building, which has hitherto been closed to the vaudeville salesmen. It is understood several leases now being negotiated for will bring some of the percentage gentry into the same building with the "Association." The McKown-Spindog combination, previously announced as arranged for March 1, will materialize when this condition becomes possible.

Rumors that Arnold Hirsch would sever connections with the local Pantages Agency at the expiration of the current week were branded as false by J. C. Matthews when asked for a confirmation. While to the average showman such a topic is of minor importance, Hirsch constitutes a so-called "barrier" for the ten-per-cent agents and professionals approaching Matthews for the Pantages tour. With all due allowances for claims made by the prejudiced,

**MINERS
MAKE-UP**

Hirsch is nevertheless a most valuable attaché of the agency. A good judge of material, an expert in detail and a human encyclopedia for past theatrical events, the one faulty feature about Hirsch's make-up is his businesslike abruptness, which to many appears like a mean personality. Hirsch is short and to the point, a contrast to the usual "salve" distributor, and because of this sadly misunderstood. There seems little chance of his immediate resignation, despite the rumor, and should it materialize there is every reason to believe that he would be immediately engaged by an opposing factor.

At a recent meeting of the several local managers and agents who promoted the fund for the immediate assistance of destitute professionals, it was decided to make the organization a permanent one and accordingly J. C. Matthews, who originally fostered the idea, was elected president. Bob Sherman was selected as vice-president and Judge Trud, as treasurer. Weekly meetings will be held in the rooms of the Old Friend's Club and ways and means devised to collect and distribute the funds. At present \$200 remains in the treasury. During the current week a number of investigators were appointed to visit the various hotels in search of artists in need of immediate relief, but none was found. The committee in charge of the new organization propose to work secretly to prohibit undesirable publicity and add that it will not be considered in any way as opposition to the Actor's Fund, but will be maintained for the benefit of those who do not come under the charitable limitations of the Fund and who cannot wait for the stereotyped red-tape measures necessitated by the average charitable organization before receiving the desired relief.

BLACKSTONE (Ewin Wappler, mgr.)—"Diplomacy," closing successful engagement this week.

CORT (U. J. Hermann, mgr.)—"The New Henrietta," still popular.
 COHAN'S GRAND (Harry Ridings, mgr.)—"On Trial," good business.
 COLUMBIA (William Roche, mgr.)—"The Golden Crooks."
 CROWN (A. J. Kaufman, mgr.)—"The Round Up."
 FINE ARTS (Albert Perry, mgr.)—"One act plays and "Alice in Wonderland."
 GARRICK (John J. Garrity, mgr.)—"The Marriage of Kitty," with Marie Tempest, opened two weeks' engagement.
 ILLINOIS (Augustus Pitou, mgr.)—John Drew in "Rosemary," one week only.
 IMPERIAL (Joe Pilgrim, mgr.)—"The Girl from Rector's."
 LA SALLE (Joseph Bransky, mgr.)—"What's Going On."
 LITTLE (Maurice Browne, mgr.)—"The Philanderer."
 OLYMPIC (George C. Warren, mgr.)—"The Crinoline Girl," with Julian Eltinge, doing nicely.
 POWERS (Harry J. Powers, mgr.)—"The Dummy," business holding up well.
 PRINCESS (Sam P. Gerson, mgr.)—"Our Children," successful run.
 VICTORIA (Howard Brotski, mgr.)—"Hanky Panky."
 NATIONAL (John Barrett, mgr.)—"Bought and Paid For."

MAJESTIC (Lyman B. Glover, mgr.; agt., Orpheum).—This week's program at the majestic carries a super-abundance of dancing which doesn't aid toward the general betterment, the regular bill being augmented through the presence of a volunteer from the Palace in Lydell, Rogers and Lydell, another specialty which features the dancing of its principals in preference to the rather bright equipment of comedy. The opening fell to the Four Romanos, nimble girls with one of the best offerings of their particular kind, the stereotyped series of dances, acrobatic and otherwise, in this instance interrupted by an occasional number. They went unusually well, although handicapped by the spot. De Haven and Nice, working "straight" throughout, came next with their dancing turn, going over nicely. Then followed the Three Keatons, who pulled a big hit, the first of the evening. A combination of popularity and appreciation welcomed the Keatons, a middle-western product of which Chicago is properly proud. The Gaudschmidts, because of the necessary unusual construction of the bill, were favored with fourth spot and managed to hold it to the expected satisfaction. Henry Dixey and his unique monolog was a treat throughout, his splendid delivery, appearance and general stage deportment running so far above the average of vaudeville, it gathered returns for itself. Princess Rajah picked up the interrupted dance period and brought back visions of "Salome" with her duet of turns, holding her own without threatening the honors to any extent. Regardless of originality which has its own reward, the "Princess" merely reminds one of Toots Paska, lacking the atmosphere supplied in the Hawaiian production. Joseph Santley danced his way to the legitimate hit of the show, ably assisted by the Misses Kernan and Randall. Santley

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has eliminated the changes and rearranged his vocal repertoire to admit a few popular numbers. Lydell, Rogers and Lydell were an easy success, although unannounced, after which came another applause winner in Williams and Wolfus with their somewhat different piano turn. Sascha Platov and Mignon McGibney closed with modern dances, which under ordinary circumstances should have kept any Majestic audience seated, but because of the numerous dancing predecessors on the bill they were forced to work to a continuous exiting parade. Wynn.

PALACE (Harry Singer, mgr.; agt., Orpheum).—Jose Collins is headlined on the nine-act bill this week. La Milo, in classical poses, is given second place in the billing and was placed to close the show. The fact that the act was very successful in that spot and held everybody in speaks for itself. Miss Collins, seventh, assisted by Robert Evelt, was accorded a mild reception on her entrance, and after going through her routine of songs was only rewarded with scattered applause. It was up to Lydell, Rogers and Lydell, and Deely and Wayne to furnish the comedy, and both acts held that end up, although Joe Bogany's Lunatic Bakers in "No. 5," an unusually good spot for this kind of act, gathered their share of laughs. Lydell, Rogers and Lydell were the hit of the show. Deely and Wayne, assisted by Emmet Brisco, were on just before Miss Collins in "The New Bell Boy," through which source many laughs are derived. Deely's burlesque dance with the dummy still retains its popularity. The act scored nicely. Meehan's Dogs, opening, did well, and although the act runs a bit long, the variety of tricks by the canines received much applause. Cardo and Noll were next with songs, classic and popular. They were favorably received. "The 10:40 West," presented by Pierre Pelletier and Co., and programmed as a thrilling comedy and dramatic

playlet of the New York underworld, hardly lived up to its billing. The thrills were entirely absent and not enough comedy worth mentioning. It proved to be a mediocre crook sketch, with two female crooks and the usual "copper," the principals doing the best possible with this vehicle. Harriet Burt, singing, made four changes of costume.

McVICKERS (J. G. Eurch, mgr.; agt., Loew).—Singing acts very much in evidence. "The Auto Bandit," with a cast of eight and in three scenes, is headlined. It's a melodramatic containing all the old time thrills, the finish being rather spectacular, when the hero, a motor "cop," starts in pursuit of the auto bandit. Usual reception are given all the principals at the final curtain. The act pleased the lovers of the melodrama and amused the others. The Roche, Francis Players, which consists of a man and woman, were in another sketch on the bill. The object of the billing is to lead the audience to believe there are more than two people in the act, depending somewhat on the surprise finish, when the man discloses himself as having played the dual role. The act does very nicely. Viola DuVail, a singing comedienne, introduces her songs with little speeches that rhyme, and pleased. The Burns Sisters, three in number, sing and play piano. The duet on the piano was especially well received. Halley and Noble furnished most of the comedy, with some good talk and the man's appearance, making the hit of the bill. Dancing Kennedys are a nifty pair of society dancers, and show considerable speed in that line. They went big. Maude Tiffany is another singing "single," and repeated her recent success at the Colonial. Joe Fanton and Co. furnished the acrobatics. Harry and Anna Seymour, singing and dancing, also billed.

GREAT NORTHERN HIP (Fred Eberts, mgr.; agt., W. V. M. A.).—Business continues

big at this house, where the show starts promptly at 11 a. m., and long before the first show is over a big throng is usually crowding the lobby, waiting for the second show. On the bill this week, acrobats and other silent acts predominate, with an acrobatic act that uses some good talk and does some good comedy, and in the next to closing position, making the hit of the show. The successful team are Cunningham and Marion. The show was opened by the Dancing Tyrrells, perhaps the most youthful dancers seen here. They were very well liked and gave the show a whirlwind start. Alf Holt, billed as the "master mimic," lives up to it and in the second position went big. He was deserving of a better spot. Cecile Eldred and Carr do some good acrobatic work and dancing. The comedian is clever. "When Love is Young" introduces three neat couples in a melange of songs. The dialog is clean and wholesome, as is also the wardrobe. The act was entertaining and well received. One of the men proved to be a clever acrobatic dancer. Lutz Bros. closed the show with their novelty offering. Dolly and Mack offered selections on the violin and banjo, well received.

**SAN FRANCISCO
VARIETY'S
SAN FRANCISCO OFFICE
PANTAGES' THEATRE BLDG.
Phone, Douglass 2213**

ORPHEUM.—The bill comprised nine acts which consumed 2½ hours in the running. Eleanora de Cisneros, the grand opera prima



'TIS
FALSE
JACK
DALTON

—Just a tip:

—Some gink has slipped out a mouthful of soft stuff about me giving the firm the "Goo-Bye."

—The dope is all wrong!

—After March 1st, Castelberg's will be located at 322 W. Baltimore Street, Baltimore, Md., and I'll be with them!!!

Harry F. Kleintank

*The Diamond Man with
a Reputation!!*

donna, sang effectively and was appreciated. Valerie Bergere and Co. got in a few thrills with "The Locks of Panama." Ray Samuels was popular with her topical songs. Ma Belle and Ballet, assigned the closing spot, held the audience in for the finish. Loughlin's Dogs proved funny. Hussey and Hoyle (holdover) repeated hit of last week. "The Edge of the World" (holdover) opened slowly but closed successfully. Whiting and Burt (holdover) were favorites. Oliver and Oip, also retained from last week's show, added to their laurels.

EMPRESS.—Lew Shank, former Mayor of Indianapolis, amusing. "In the Grey of the Dawn," gripped them from the start and got over well. David Kaleikos, violinist, proved adept. The Reckless Trio of acrobats, fair. Pecan and Hartley pleased with songs and comedy. Richman and Mann gave satisfaction. Yerkes and Yerkes, opened the show, doing well. Copeland and Davis, good entertainers.

CORT (Homer F. Curran, mgr.).—Williamson submarine pictures (first week).

COLUMBIA (Gottlob, Marx & Co., mgrs.).—

"Seven Keys to Baldpate" (first week).

GAIETY (Thos. O'Day, mgr.).—National Opera Co. first week).

ALCAZAR (Belasco & Mayer, mgrs.).—D. W. Griffith's "The Clansman" film (first week).

WIGWAM (Jos. Buser, mgr.).—Monte Carter Musical Comedy Co.

PRINCESS (Bert Levey, lessee and mgr.; agent, Levey).—Vaudeville.

REPUBLIC (Ward Morris, mgr.; agent, W. S. V. A.).—Vaudeville.

Paul Gerson has returned to the stage.

It now looks as though the Savoy will house opera.

John Josefsson is adding some new business to his act.



LEWIS J. SELZNICK

ANNOUNCES

the acquisition of one of the most dramatic photoplays

"THE FIGHT"

the famous Hudson Theatre, New York, Knockout

for the

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The Stars in "The Fight" are

MARGARET WYCHERLY

and

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Bayard Veiller, who wrote "Within the Law," is the author of "The Fight," and George W. Lederer Stage Filmotions, the producer.

"THE FIGHT" will be released on the World Film Corporation Schedule March 15.

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BRANCHES EVERYWHERE

BRANCHES EVERYWHERE

The Elks of Salinas, Cal., gave a vaudeville show Feb. 26.

The Forerunners of America gave benefit show for the inmates of the Relief Home on Feb. 22

Many of the hotels have raised their rates to professionals 50 per cent.

All the theatres report an increase of business since the opening of the Exposition.

The Gaiety company is organizing a new show to follow the National Opera company at the O'Farrell street house.

The Market street variety and picture houses are doing a remarkable business, drawing big from the throngs of visitors.

Tom Everett, who attempted suicide by shooting himself in the head while despondent, is recovering.

A number of professionals are employed at the Exposition in the capacities of speakers, lecturers and announcers.

William Dallon Arms, of the University of California, is giving a series of six lectures on classical drama.

M. C. Ward has applied for a divorce from his wife, Winona Queen Ward, because she

took part in the Oakland Press Club's show against his will.

Films are being exhibited at two of the downtown legit houses this week which proves that good road attractions are scarce out this way.

It is noticeable that a large number of prominent theatrical men are among the visitors looking around for an opportunity to grab something during the Exposition period.

Recently an out-of-town manager asked a local agency to find a musical comedy company of 16 people that could change bills twice weekly and play four shows daily, five on Saturdays and Sundays, for \$425 per week.

C. C. Moore, president of the Exposition, was not a bit backward in expressing his opinion of the rates put into effect by some hotels. He claimed the hotel men were bent on getting all the visitor's coin before they had a chance to see the big show.

ATLANTA.

BY R. H. McCRAW.

FORSYTH (Hugh Cardoso, mgr.; agt., U. B. O.).—Harry Cooper, hit; Humaine Shone and Co., score; Marie and Billy Hart, get over nicely; Primrose Four, applause; Lang-

dons, score; Lazar and Dale, laughs; Zenda Troupe, thrills.

ATLANTA (Homer George, mgr.).—George Arliss in "Disraeli," 3-6; Billie Burke, 8-10.

LYRIC (Jake Wells, mgr.).—"Hypocrites," film, doing big at 25 cents.

GRAND (Jake Wells, mgr.).—Feature film, good results.

BONITA (George Campbell, mgr.).—Films and vaudeville.

The Belle, Gadsden, Ala., was destroyed by fire last week. Loss, \$8,000. It will be rebuilt.

Managers of Atlanta tab houses are going into the business with a zest. Several have put out road shows. A. K. Jones, of the Old Mill theatre, this week started "The Georgia Roses" out over the Tennessee-North Carolina time.

ATLANTIC CITY.

BY LOUIS WILLIAMS.

APOLLO (Fred E. Moore, mgr.).—1, University of Pennsylvania Musical Clubs, 2, George Earl Raiguel Travelogues, 4-6, "September Morn."

NIXON (Harry Brown, mgr.).—3, "French Models," burlesque. 8, Howe's "Heart Charmers."

Margaret Anglin in "Lady Windermere's Fan" will be the attraction at the Apollo 12-13.

GLEN ELLISON

"A Scot without a Kilt"
Playing U. B. O. Time

This week (Mar. 1), Bushwick Theatre, Bklyn.
March 5, Keith's, Washington.
March 15, Keith's, Providence, R. I.

Direction **ARTHUR KLEIN**

JACK ALLMAN

with GEORGE N. STONE at the piano

THIS WEEK (March 1), COLONIAL, NEW YORK NEXT WEEK (March 8), ALHAMBRA, NEW YORK

Direction, HARRY WEBER

From late advices Keith's on the Garden Pier will open about March 29.

Berman and Weidensal, who recently reunited as a dancing team, again won the prize contest on the Million Dollar Pier last Friday night. Exhibitions were given by Bowen and Packer and Miller and Carlin. Roller skating exhibitions by Walls and Kegel on the waxed ballroom floor and an imitation of Charlie Chaplin, was put on by Frank Carlin and John Randolph.

Roller skating seems to have taken a firm hold on the amusement lovers of this city. A brass band has been installed in the rink on the Million Dollar Pier and good business is reported at all three daily sessions.

Contrary to the report the Savoy theatre is not going to show moving pictures. Just what show will be placed in that theatre is not at present known. \$25,000 was the reported rental of the house. The manager of one of the Boardwalk playhouses was said to have offered \$12,000, but the offer was promptly turned down. The reconstruction of the Savoy's interior has cost considerable money, which leads to the belief that some sort of legitimate show will grace the stage when the house is opened. It is owned by the Brownstone Realty Co., with Samuel Braunstein, department store owner, at its head.

All the piers which are open at present declare better business is being done than at this time last season. Fifty per cent. increase over 1914 is the figures quoted.

An evangelist series of meetings, which will continue for four weeks, has hurt amusements slightly. The meetings are being held in the Exposition Building at Kentucky avenue and the Boardwalk.

That the trend of the times is uptown is manifest by the new stores erected at St. Charles place. Alfred Burke, the Steel Pier magnate, saw this when he built the Garden Pier and Keith's theatre, and his bungalow colony in the upper section of the city. The widening of the upper Boardwalk adds strength to Mr. Burke's idea that the inlet will be the coming section of Atlantic City.

It is not thought that the Steel Pier will be ready for opening of the Marine Hall before June 15. The heavy pilings have been necessary for the strengthening of the pier after the terrific battle with the elements Dec. 5, and the delay of material for the understructure has caused this extension of the opening date.

Jerome Remick, the music publisher, will decide this week whether he will renew his lease for his Boardwalk store.

SEASIDE BUNGALOW COLONY at GREAT KILLS. Station Island, with 4 Room California style bungalows, \$425. Fully improved plots, \$175 up. Easy monthly payments. Sandy bathing beach. Natural harbor for pleasure boats. Famous fishing grounds. Superb marine views. Tennis and all outdoor sports. Seashore and country combined. Renowned established theatrical community. 44 minutes out; fare, 5c. Exercises leave office daily and Sunday. Circular upon request. **THE SACHE REALTY COMPANY,** 220 Broadway, New York City.

A Few Facts About "TENNESSEE"

AL JOLSON says "Biggest hit ever had at the Winter Garden."

SIME VARIETY says "A corking song that should be sung about more than it is."

JIM DOHERTY of Geo. Evans' Minstrels says "The biggest hit in the show."

The Philadelphia North American says "If Al Jolson didn't do a thing except the 'Tennessee song,' his presence would about double the worth whiteness of the production."

? says

"If performers would sing a song like 'Tennessee' there would be less complaint from managers about popular songs."

WE SAY If your act or show needs a kick this song will supply it.

A HIT FROM COAST TO COAST
EMPIRE MUSIC CO., Inc.
JACK VON TILZER, Mgr.
148 West 45th Street, New York

"The Waltz Ride," a down the Boardwalk amusement, has been opened in preparation of the Lenten crowds.

BOSTON.

By J. GOOLTS.

KEITH'S (Robert G. Larson, mgr.; agent, U. B. O.).—Another admirably balanced bill this week headed by Henrietta Crossman in "Thou Shalt Not Kill," which went big de-

spite it followed Nasimova last week in "War Brides." Lasky's "Beauties" closed big, with Brooks and Bowen sandwiched in after the Grosman sketch in just the right vein. Donahue and Stewart opened, followed by the Willie Brothers, equilibrists, and Hazel Cox. Fisher and Green in "The Partners" scored, and Ramon Blanchart, the opera star, preceded Crossman in a legitimate act that had genuine merit.

NATIONAL (Nat Burgess, mgr.; agent, U. B. O.).—House has again switched policy back

to the feature film which is being boomed big as a sort of last hope for this spacious but apparently impossible house.

BOWDOIN (Al Somerbee, mgr.).—Pop vaudeville cleverly advertised and showing a gratifying net.

BIJOU (Harry Gustin, mgr.; agent, U. B. O.).—Reined pop vaudeville doing excellently after a month of discreet advertising.

LOEW'S ORPHEUM (V. J. Morris, mgr.).—Vaudeville. Excellent.

LOEW'S ST. JAMES (Frank Meagher, mgr.).—Vaudeville. Packed.

LOEW'S GLOBE (William Lovey, mgr.).—Vaudeville. Fair and coming.

PARK (William Roth, mgr.).—Paramount Service. Good.

HOLLIS (Charles J. Rich, mgr.).—Metropolitan premiere of "A Girl of Today." Well received.

COLONIAL (Charles J. Rich, mgr.).—Last week of "The Phantom Rival."

TRIMONT (John B. Schoffel, mgr.).—"Good Night, Nurse!" opened Monday night. Good outlook.

PLYMOUTH (Fred Wright, mgr.).—"The Third Party" opened Monday night and was enthusiastically received. President Wilson's name is being used in extensive advertising.

BOSTON (Frank Ferguson, mgr.).—Pavilions opened Monday night for eight performances, the longest engagement she has ever had in this city and apparently will make a real clean-up, being enthusiastically received.

SHUBERT (E. D. Smith, mgr.).—Last week of "Innocent" to fair business.

MAJESTIC (E. D. Smith, mgr.).—"The Lilac Domino" drew the best crowd opening night and broke the present dearth in chorus girls.

WILBUR (E. D. Smith, mgr.).—"A Pair of Sixes" on its 10th week with no announcement of end of engagement.

BOSTON O. H. (Henry Jewett, mgr.).—"A Midsummer Night's Dream" given a novel Shakespearean production to excellent business.

TOY (A. Washington Peset, mgr.).—Three of Shaw's playlets going big.

CURT (John Curt's son, mgr.).—"Nearly Married," with Richard Bennett heading cast. Going fairly well.

HOWARD (George E. Lothrop, mgr.).—"Americans" (Mines' Bohemian).

GRAND OPERA (George E. Lothrop, mgr.).—"Big Sensation Burlesquers." Good.

GALETY (George Batcheller, mgr.).—"Roseland Girls." Excellent.

CASINO (Charles Waldron, mgr.).—"Social Maids" playing to capacity under biggest advertising campaign of local burlesque season.

CASTLE SQUARE (John Craig, mgr.).—Stock—8th week of Craig's price play "Common Clay" which will play through Lent and looks like the biggest winner of his career. Announced for next season at \$2.

B. F. Keith bookings for the immediate future comprise Karl Jorn, Gertrude Hoffmann, Frank Fogarty, Carolina White, Bickel and Watson, and Evelyn Nesbit.

BALTIMORE.

By J. E. DOOLEY.

MARYLAND (F. C. Schanberger, mgr.; U. B. O.).—Charlotte Walker & Co. playlet exquisitely presented with a degree of realism that holds the audience enthralled; Belle Baker, back for the third time this season, establishes a record here and receives many encores; Karl Jorn, decided triumph; Wood, Dupont & Co., real good; "The Dream Pi-

GENEVIEVE LEE in

"WILD OATS"

CLEANEST UNDERWORLD ACT EVER WRITTEN
20 PUNCHES

TWO WEEKS HIPPODROME, LOS ANGELES, S. R. O.

50 LAUGHS

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Address, Hippodrome, Los Angeles

JOE LAURIE, JR. and FRANCES ALEEN just finished

79 CONSECUTIVE WEEKS LOEW CIRCUIT

THANKS TO JACK GOLDBERG.

Still Going.

Watch us next season.

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HAS JUST WRITTEN THE GREATEST PATRIOTIC MARCH BALLAD SINCE THE DAYS OF THE BLUE AND THE GRAY



WHAT WOULD BECOME OF THE MOTHERS, WIVES AND CHILDREN OF OUR COUNTRY IF THE MEN DID NOT PROTECT THEM? THAT'S WHAT CONSTITUTES THE STORY OF THIS GREAT SONG. WHEN YOU HEAR THIS LOVING MOTHER SAY

"I AM PROUD TO BE THE MOTHER OF A BOY LIKE YOU"

WITH THE MOST STIRRING MARCH MELODY HARRY VON TILZER HAS EVER WRITTEN, AND READ ANDREW B. STERLING'S WONDERFUL PATRIOTIC LYRIC.

FIRST VERSE.

I dreamed I heard my country called to arms—
From East to West I heard the bugle's blast—
From town and farm they answered war's alarms
And pledged themselves to fight until the last.
I saw a mother parting from her boy,
The tears were streaming down her furrowed
check—
Not tears of grief were they, but tears of joy that
day—
For listen to the words I heard her speak.

SECOND VERSE.

I dreamed I heard another mother say—
How dare you take my boy away from me,
My pride and joy he shall not march away.
He's mine, all mine, until eternity.
And then I saw that other mother stand,
Her pale cheeks wet with tears beside her boy.
She kissed him once again, she took his hand and
then
She said, march on my boy, my pride and joy.

CHORUS.

I am proud to have a boy like you,
I am proud, my boy, because you're true
To the flag your father fought for—bravely fought
and died for, too.
March away and keep that flag up there,
Proudly floating in the air.
With your gun upon your shoulder,
And your uniform of blue,
I'm proud to be the mother of a boy like you.

WRITE, WIRE OR PHONE FOR THIS WONDERFUL SONG. BE AMONG THE FIRST TO SING IT, FOR IT WILL GET YOU A DOZEN ENCORES.

HARRY VON TILZER MUSIC PUBLISHING CO.
125 West 43d Street :: NEW YORK

rates." most entertaining; Miller & Lyles, extremely funny; Queenie Dunedin, versatile; Keene & Window, please.
GARDEN (George Schneider, mgr; agent, Ind.)—Juliette Dika, pretty and wears handsome gowns; "The Garden of Mirth," scores big; Jack Farrell Trio, good; Clown Seal,

notable tricks; Billy Titus' "Happy College Days," amusing; Markle Brothers, pleasing; Stanford & Garden, original.
HIPPODROME (Charles E. Lewis, mgr.; Loew).—Willard & Bond, well received; Rice & Morgan, do well; Billie Seaton, attractive gowns; "The Elopement," snappy dialog;

Stewart Sisters & Escorts, win out; Sherman, Van & Hyman, clever.
VICTORIA (Pearce & Scheck, mgrs.; agent, N-N).—Frank Bush, many laughs; Aldon & Co., funny; Irene D'Arville & Co., novelty; Schaeffer Sisters & Co., sweet voices; Roehm's Athletic Girls, interesting.

My Corns

Were Ended This Way

Countless women have told other women about Blue-jay plasters. Now a million corns a month are ended in this scientific way.

Women who know Blue-jay do not suffer corns. When one appears, they put a Blue-jay plaster on it. That ends the pain. In 48 hours the corn is gone forever, with no soreness left.

If you can't believe it, ask your friends. Half of them have probably ended corns with Blue-jay. If you still doubt it, ask us for samples. Try them on corns of your own.

Don't coddle corns. Don't pare and keep them. Don't use old-time treatments. A famous chemist has made corns utterly unnecessary. That sort of torture is a thing of the past.

Blue-jay Ends Corns

15 and 25 cents—at Druggists
Samples Mailed Free

Bauer & Black, Chicago and New York
Makers of Physicians' Supplies

FORD'S O. H. (Charles E. Ford, mgr.)—"A Pair of Sixes." Large houses. 8, "Pyg-malion."
ACADEMY (Tunis F. Dean, mgr.)—"The Girl from Utah." Big returns. 8, "The Yellow Ticket."
AUDITORIUM (Edward Renton, mgr.)—"The Poll Players are not showing to particular advantage this week "In the Palace of the King." Receipts up to expectations. 8, "The Big Idea."
COLONIAL (C. F. Lawrence, mgr.)—"Mutt and Jeff in Mexico." Business good. 8, "Excuse Me."
NEW (J. H. Walraven, mgr.)—"The Hypocrites," film, seen by more persons than any other film ever shown in this city Second week.
PALACE (W. L. Ballauf, mgr.)—"Howe's Lovemakers," draw well.
GAYETY (J. C. Sutherland, mgr.)—"The Taxi Girls." Business good.

BOGERT and NELSON

DOING NICELY

IN "After The Barber's Ball"
By JUNIE McCREE

STOP! READ! and REMEMBER!

ATTENTION!!! COPYRIGHT!!!

ATTENTION!!! COPYRIGHT!!!

JOH. JOSEFSSON'S ORIGINAL "GLIMA" CO.

TO THOSE WHOM IT MAY CONCERN:

This is to give notice that I, Johannes Josefsson, have had Copyrighted at the U. S. Copyright Office at Washington, D. C., on January 18th, 1915, "my" ORIGINAL ACT, "GLIMA," which copyright is entered under: CLASS C, XXc, No. 763. Copyists will be prosecuted to the full extent of the law. Dated: San Francisco, Cal., the 23rd day of February, 1915.
JOH. JOSEFSSON (Touring the Pantages' Circuit of Vaudeville Theatres)

READ! REFLECT and REMEMBER!

SHAPIRO, BERNSTEIN & CO., MUSIC PUBLISHERS
 LOUIS BERNSTEIN, Pres.

HITS ONLY — GREAT SONGS — HITS ONLY

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THE LITTLE HOUSE UPON THE HILL”

The Most Impressive, Sensational Ballad Since OUR “Lonesome Pine,” a Gem for Any Act

The Clean-up WAR SONG

**“I'D BE PROUD TO BE THE MOTHER
 OF A SOLDIER”**

Great Irish March Song

“TIP TOP TIPPERARY MARY”

A REAL COMIC Song

“THE LOVE STORY OF

THE PACKARD AND THE FORD”

A Red Hot Rag Song

“FLOATING DOWN THE MISSISSIPPI

“ON MY WAY TO NEW ORLEANS”

Beautiful High Class Irish Ballad

“DARLIN'”

SHAPIRO, BERNSTEIN & CO.,

**224 WEST 47th STREET
 NEW YORK CITY**

Chicago—Grand Opera House Bldg.

Frisco—Pantages Theatre Bldg.

Manager Tunis F. Dean, of the Academy, celebrated the 45th anniversary of his birth Wednesday. Mr. Dean entertained a few friends at dinner at his home on Centre street. Afterwards he gave a dance in the Academy Concert Hall, which was attended by several professional and non-professional friends. Mr. Dean will have been a theatrical manager 25 years next fall.

H. M. Little, father of John D. Little, treasurer of the Academy of Music, is critically ill at his home on West Lanvale street. Another son, Conn Little, is treasurer of Nixon's theatre, Pittsburgh.

Ambitious to become an actress, Frances DeFord, an 18-year-old girl, ran away from

her home in Philadelphia about ten days ago and came here to join a troupe that John T. McCaslin, a local theatrical agent, is coaching. Friday the young woman was arrested at the request of Frederick R. Luchenbaugh, of the Quaker City, who was sent here by the girl's mother to bring her back. The girl lived with other members of the troupe on East Oliver street. At police headquarters

she agreed to return with Mr. Luchenbaugh to her home, but when she reached the Oliver street house to get some wearing a parcel, she refused to go back. The police were notified and two detectives hurried to the house in the automobile of the Marshal of Police. After a little while, Miss DeFord agreed again to go home and she was placed in the machine and driven to the station, where the detectives

GENEVIEVE WARNER

AMERICA'S FOREMOST HARP VIRTUOSO

Tremendous Success Everywhere on the Orpheum Circuit

SALT LAKE CITY TRIBUNE

The audience expressed a decided preference for the work of Genevieve Warner, harpist. Miss Warner is a strikingly beautiful woman of the Christy type. At the conclusion of her performance she was kept bowing until the lights were turned off.

Week Mar. 7th—ORPHEUM, KANSAS CITY, MO.
 Week Mar. 14th—MAJESTIC, MILWAUKEE, WIS.
 Week Mar. 21st—MAJESTIC, CHICAGO.

SIoux CITY TRIBUNE

Genevieve Warner, harp virtuoso, stopped the show with applause last night at the Orpheum. Eight bows, and still they whistled and clapped until Miss Warner appeared for a farewell. Miss Warner not only plays the harp well, but is graced with an abundance of physical charm.

OAKLAND TRIBUNE

One of the most artistic acts seen on the Orpheum Circuit in many a day is that of Genevieve Warner, who is heard in a number of classical and popular airs. Miss Warner both looked and played exceptionally well.

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awaited until she and Luchenbaugh boarded a train.

Ida Darling, of Lew Fields' "High Cost of Loving" at the Academy of Music last week, celebrated her not-divulged birthday last Wednesday. Following the performance in the evening, she was tendered a dinner by Manager Tunis F. Dean, of the theatre, at his Little-House-Around-the-Corner. The guests numbered many of the theatrical people then playing in town.

BUFFALO.

BY CLYDE F. REX.
BECK (John R. Olsner, mgr.)—"The Bird

HIPPODROME (Henry Marcus, mgr.)—Feature pictures, fair. Palace opening hurt but little.

MAJESTIC (John Laughlin, mgr.)—"The Smart Set," done well at popular prices. Coupon policy helps. Next, Kibble and Martin, "Uncle Tom's Cabin."

ACADEMY (Jules Michaels, mgr.; agt., Loew).—"Noodles Fagan" and wife, big hit. Moose Quartet, local, big draw; Whitney's Operatic Dolls, unusually good; Torelli's Circus, good; Bessie, pleased; McCabe, Leuce and Pond, scored; The Hilliers, pass with ease. Celest, pleased; Ross and Rossable, good.

PALACE (Deslier Welch, mgr.)—Paramount pictures, opening week, doing big business.

PLAZA (Jacob Rosing, mgr.; agt., McMahon & Dee).—Regal and Bender, novel; Hartford Sisters, excellent; Margo's Manikins, interesting novelty; Drakes Dogs, clever; Majdo Duo, pleased; Trebor Trio, good. Pictures.

Tickets for the big benefit entertainment, held at the Teck Friday afternoon, under the auspices of the Buffalo War Relief committee of the American Red Cross Association, were gone long before the house opened. Every uptown theatre contributed to the performance. Managers Olsner, Cornell and Michaels had charge of the affair.

An ordinance proposing the licensing of all picture operators has been injected into an

was to be the guest of Gen. Francis V. Greene, and during the afternoon and evening appear at the Elmwood music hall at a benefit picture show. It was discovered that instead of Dewey of U. S. Navy fame, the distinguished visitor was no other than Admiral M. Baron Dewa, from Japan. Somebody's accent in all probability was the cause of the misunderstanding, for it must be admitted, pronounced in the Earl of Pawtucket fashion, there is some similarity. Nevertheless, be assured, Elmwood music hall was packed to the doors and M. Baron could not speak a word of English. The Japanese naval hero left Sunday morning for Detroit, and thence will go to the coast as the Japanese governmental representative at the Panama-Pacific exposition.

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of Paradise," return, drew big attendance. Next, "To-Day."

STAR (P. C. Cornell, mgr.)—Johnny Bunny, first half, packed house. Big advance sale followed advertising features in all daily papers. Last half, Royal Grand Opera Co. Fair advance sale. S. Leroy, Talma and Bosco.

GAIETY (J. M. Ward, mgr.)—"Gypsy Maids," capacity.

SHEA'S (Henry J. Carr, mgr.; agt., U. B. O.).—Gus Edwards, with kiddies, usual big hit; Mr. and Mrs. Frank Gilmore, over big; Frank Gregory Troupe, good; Webb and Burns, good; Roach and McCurdy, pleased; Weston and Leon, entertain; Schreck and Percival, usual.

LYRIC (Joe Payton, mgr.)—Buffalo stock patrons have conclusively illustrated their like melodrama. "The Curse of Drink" plays to big business. Next, "Confessions of a Wife."

OLYMPIC (Charles Denzinger, mgr.; agt., Sun).—Jimmie Rosen and Co., capably headlines; Ruth Page, entertains; Hermansy's Cats and Dogs, please; Fred Werner, funny; Mariba Sisters, good novelty.

STRAND (Harold Edel, mgr.)—Pictures hold usual business.

FAMILY (Al Sherry, mgr.)—"The Dixie Blossoms," feature; Musical Gypsy Trio, big; Delephone, real comedy; Neal and Neal, novelty; Lewis and Young, laughs, film feature.

aidermanic committee. Hearing scheduled for next week. Further caution for preventing fires in moving picture theatres is responsible.

The revival of "The Prince of Pilsen," which played the Star last half of last week, is destined for a long run. Excellent cast played to packed house here during three-day engagement.

As neat a press agent stunt as has been pulled in years developed here last Saturday, when, after two weeks of expectancy, two columns newspaper stories, display cards and posters exhibited throughout the city, heralding the arrival of Admiral Dewey, who

The Garden is soon to be leased to the Buffalo Social Athletic Association, for prize fights and other athletic events. Pictures and pop vaudeville may be featured, when athletic feats are not booked. W. A. Graham, former manager of the house, when the burlesque policy prevailed, it is understood will again assume management of the theatre. Some alterations will be made before opening.

Buffalo is to have home-made pictures in the very near future. A new company, incorporated to manufacture Kinetic Films is to build a studio at No. 819 Michigan avenue. Oscar A. Simon is named as president; L. J.

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BELLE BAKER WELL.

The Maryland theatre, Baltimore, this week is playing Belle Baker for its headline attraction. Miss Baker has always been Baltimore's favorite singer, so much so that earlier in the season she was held over there for a second week, an unprecedented happening for that town.

Belle is thankful, however, that she is working just at present. Taken ill while in Louisville at the end of her week's engagement there, she wanted to leave Thursday, but they could not arrange for a substitute, so Belle stuck it out, coming into New York where she was billed to open the following Monday at the Palace. It couldn't be done, however, and even up to Sunday night of that Palace week, when she left for Pittsburgh, it was 100-1 Belle wouldn't open at the Grand there Monday of last week (Feb. 22).

But Miss Baker did and cleaned up for the entire week, coming back to New York Sunday morning for a day's treatment by her physician and leaving the same night for Baltimore. Some little girl to keep fighting off the illness her doctors warn her against, but she does it, partly because she has the grit that never gives up, and again



because she is possessed of a dread of disappointing the management and public.

Singing Berlin's Latest.

This week at Baltimore Belle is using Irving Berlin's latest ballad, "I Hear the Voice of Belgium." After the Monday matinee at the Maryland, Belle phoned in it was her biggest hit. "I Hear the Voice of Belgium" is in Irving's strongest sentimental strain. It breathes the universal love and admiration of the world for that unfortunate but bravest of the brave countries that became involved in this terrific European calamity.

Belle is also using others of the Waterson, Berlin & Snyder catalog: "Nighttime Down in Dixieland," probably the greatest rag Berlin has ever written; "Love Me or Leave Me Alone," another new ballad that is peculiar to itself, yet fits any singer, and "My Old Kentucky Home," a number Miss Baker fell in love with when she first heard it.

Palace, New York.

Next week Belle is to be at the Palace, New York, to take up the engagement she could not play a couple of weeks ago.

It's a test of a singer's supremacy, is that big handsome B. F. Keith theatre on Broadway. Belle Baker has played it before. That is why she is called to the Palace, New York, stage so often.

When it comes to singing songs, you have to give Belle Baker credit—she can sing them.

Belle Baker has been singing popular songs in a popular way for some time now. They have made her popular, so much so in vaudeville she has become recognized as one of its standard attractions.

RELEASED !

From the "Watch Your Step" production

"WHEN IT'S NIGHT = TIME DOWN IN DIXIE LAND"

By IRVING BERLIN

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The Double Version is equal to that of "Snooky Ookums," or "Goody, Goody, Good," and it has a punch at the finish that will make any audience applaud with their hands.

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MAX WINSLOW, Professional Department

CLAIRE ROCHESTER'S HIT.

(OTTAWA PAPERS.)

Far and away the finest vaudeville bill in months was greeted by a capacity house at the Dominion Theatre last evening. An atmosphere of freshness is diffused over all the numbers, and the audience transported, rolls on in the world of make-believe with the artists, and gets delectably giddy in their company. But all is not pertaining to the ludicrous; the bill is interspersed with classical numbers which serve to add a touch and tinge of melancholy which makes all the blended bliss and beauty more endearing and more profound. Few have been accorded such a cordial welcome as Miss Claire Rochester, late prima donna in Lew Fields' "All Aboard." The gifted singer rendered for the first time Irving Berlin's latest song, "The Voice of Belgium." Saturday last she received the song from Mr. Berlin, and has not yet had time to thorough' memorize it. All of the Officers of the 38th Infantry, the Canadian Mounted Rifles and the Engineering Corps were, for the express purpose of hearing the song introduced, the guests of the management as was the Belgian Consul General, Mr. Goor, and the applause which greeted Miss Rochester's rendition of the plaintive melod, served as ample assurance of its popularity.

A Great Song Hit.

The song is the latest composition of Mr. Berlin, the genius of the song writing world today, and in it he has immortalized the plight of the widows and orphans of Belgium, and as Miss Rochester interpreted it yesterday, its plea



was irresistible. The entire audience were brought to tears, and Mr. Berlin displayed excellent judgment in selecting so talented a singer to introduce his latest production. The entire royalties from the song are to be donated to the Belgian Relief Fund, and it is safe to say that the sales will be phenomenal.

The picture in this column shows Miss Rochester wearing a cap she herself designed from the caps worn by the Belgian soldiers. It is intended, of course, for feminine wear and as its attractiveness cannot be questioned, Miss Rochester suggests she will offer any and all of the milliners and hat makers of Canada an opportunity to practice the worthy virtue of charity by giving them the pattern of her Belgian Relief Cap on condition that the maximum share of the profits secured shall go to the Relief Fund.

She Is a Charming Girl.

While Miss Rochester's spell operates her power is truly magical; an atmosphere of tenderness permeates the audience, and tends to make us feel like watering the desolate wastes of stricken Belgium with our tears; to place sweetening ingredients in their cup of sorrow. As the last notes of the song reverberate and cease, a hush follows, as though the audience were unwilling to break the spell and cause the delicious enchantment to vanish.

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Lesch, treasurer, and Al Sherry, manager of Family theatre as manager.

A news service is to be inaugurated in connection with pictures. Local events have already been covered by a few of their operators.

John Bunny, appearing here this week, is sick and tired of the legit, and during hotel lobby discussion freely expressed the wish that his present routing were over and he could return to pictures.

CINCINNATI.
BY HARRY V. MARTIN.
GRAND (Theodore Aylward, mgr.)—"The Silent Voice;" 7, Annette Kellerman.
LYRIC (Hubert Heuck, mgr.)—"The Things that Count;" 7, "The Passing Show."
WALNUT (George F. Fish, mgr.)—"The Cat and the Fiddle;" 7, Cecil Sponner in "Love's Model."
KEITH'S (John F. Royal, mgr.)—U. B. O.—Alberte Rouget; Bond and Cronson; Hanlon Brothers and Co.; Chick B.; J. C. Nugent Co.; Nat Willis; Adeline and Hughes; Binns and Berte.
EMPRESS (George A. Boyer, mgr.)—agt. Loewl.—Polzin Brothers; Al Robinson; Bernard and Harrington; Gertrude Barnes; "School Days."
OLYMPIC (Charles Walters, mgr.)—"The College Girls."
STANDARD (Harry Hart, mgr.)—"City Sports."

OPERA HOUSE (George Gardner, mgr.)—Cyril Maude big drawing card in "Grumpy."
HIPPODROME (Harry Daniele, mgr.)—Carolina White, hit; Will Rogers, good; Chester Johnston, clever; Barry & Woolford, much applause; Dunbar's Singing Bell Ringers, some applause; Emmet Devoy & Co., good; Hickey Bros., applause; Conroy and models, entertaining.
MILES.—Lottie Meyer, good; Bobbe and Dale, much applause; Lawton, clever; Fred Hildebrand, entertaining.
PRISCILLA (Proctor Seas, mgr.)—Grand Opera Four, good; Paul Gilmore and co-workers, clever; Merry Kiddies, applause; Jack Morrissey & Co., good; Golden & Marlowe, applause; Jim & George Swor, hit.
GORDON SQUARE (Harry Du Rocher, mgr.)—"Moonlight Girl and Mermaid," very good; Marion Wallace & Co., good; Rafferty & Jafferty, fair; Russell & Stuart, clever; Cycling Crane, good.
METROPOLITAN (Fred Johnson, mgr.)—Mme. Lafayette, good headliner; Bodewsky Troupe, entertaining; Mabelle Fisher & Co., good; Fred Zobelie, clever.
PROSPECT (George Lyons, mgr.)—Cecil Sponner in "Love's Model." Drawing very well.
STAR (C. J. Kitts, mgr.)—Rose Sydell's "London Belles."
EMPIRE (Bert McPhall, mgr.)—"Hello Paris." Good.
The Metropolitan, Euclid avenue and 55th street, is now playing vaudeville.

CLEVELAND.
BY CLYDE B. ELLIOTT.
COLONIAL (Robert McLaughlin, mgr.)—"Today," with Edmund Breece. Worthy attraction.

DETROIT.
BY JACOB SMITH.
TEMPLE (C. G. Williams, mgr.; agt., U. B. O.; Rab. Mon. 10).—Bessie Clayton, won-

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LYCEUM (A. R. Warner, mgr.).—"Bring-ing Up Father." Next, "The Old Homestead." AVENUE (Frank Drew, mgr.).—"The Lion and the Mouse." Next, "Girl of the Golden West."
CADILLAC (Sam Lovey, mgr.).—"Bedini's "Gay Morning Glories."
GAYETY (George Chenet, mgr.).—"Watson Sisters."
FOLLY (Charles Lonsey, mgr.).—"Tango Beauties."
Margaret Nevill is the new leading lady at the Avenue theatre. William H. Gregory is the new stage manager. Roy Walling, the former leading man, has arranged to take over what is now the Folly theatre, and will open up there the latter part of March, with most of the players who supported him at the Avenue. Corinne Cantwell will be his leading lady. The name of the theatre will be changed to the Walling. For the past two seasons the Folly has played burlesque.

KANSAS CITY.

BY R. M. CROUSE.

ORPHEUM (Martin Lehman, mgr.).—Syl-vester Schaefer, drawing big crowds; Emma Carus and Carl Randall, very big; John R. Gordon and Co., clever sketch well played; LaFrance and Bruce, laughs; Dainty English Trio, opened.
EMPRESS (Cy Jacobs, mgr.).—Melotte Twina, headlined; "Bower of Melody," good; Montgomery and Sherburne, excellent; Doll-man and Neville, entertainers; Nip and Tuck, fine; Princeton and Yale, good; Aerial La-valle, thrills
HIPPODROME (Frank Coffinberry, mgr.).—Dare Austin and Co., well received; LaMont's Monkey Circus, fine; Minstrels DeLuxe, pleasing; Ingalls and Dumelil did well; Howe and Howe, big; Kerr and Burton, fun; Die-ricks Bros., excellent.
GLOBE (W. V. Newkirk, mgr.).—Three Sthenons, fine; Rath Bros., well liked; Hen-dricks and Padula, hit; Sklpper, Kennedy and Reeves, did very big; Elina Gardner, nifty; Miller and Fenton, great.

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PHILADELPHIA

SHUBERT (Earl Steward, mgr.).—"Potash and Perimutter." Another big week.
GRAND (A. Judah, mgr.).—"Baby Mine."
AUDITORIUM (Miss Meta Miller, mgr.).—Stock. "Lover's Lads."
GAYETY (Matt Smith, mgr.).—Billy Watson's Show.
CENTURY (Joe Donegan, mgr.).—"The Tempters."
Coralie Clifton has joined "The Girl and the Tramp" at Lucerne, Mo.

The TALGARTH HOTEL

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SPECIAL WEEKLY RATES

"A Fool There Was," in the film, was con-demned by the censor last week.
Harry Huber is back in Kansas City, hav-ing closed with the Susanne Carter show in Iowa.
Ann O'Day, the former leading woman of the Auditorium Stock here, who "struck" a few weeks ago, left last week to play leads with the Majestic Stock in Utica, N. Y.

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LOS ANGELES.

By GUY PRICE.

ORPHEUM (Clarence Drown, mgr., U. B. O.).—Week 22, Ching Ling Foo and Co., well-

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derful dancer; Helen Triz, well liked; Can-ton and Lee, hit; Dan Bruce and Co., good; Moore and Young, excellent entertainers; Lyons and Yoaco, applause; Vandinoff and Louis, pleased.
MILES (Dr. Paul C. Dulits, mgr.; agt., U. B. O.; Reh. Mon. 10).—Bob Albright, hit; Art Elmore and Co., good; Gonssals and Summers, whirl-wind dancers; Three Harmony Girls, pleasing voices; Three Hastings, dancers; Pacheco Family, wire-walkers.
ORPHEUM (H. P. Williamson, mgr.; agt., Loew; Reh. Mon. 10).—Maurice Samuels and Players, excellent; Patricola and Meyer, big; "On the Riviera," very good; David and Mat-thews, opened; Joe Welch, well received; Bow-man Bros., laughs. One of the best bills seen at the Orpheum this season.
DETROIT (Harry Parent, mgr.).—Rock and Fulton in "The Candy Shop." Both excel-lent dancers. Hit of show seemed to be Delphine Pollard, unusual woman entertainer. Next, "Sari."
GARRICK (Richard H. Lawrence, mgr.).—William Hodge. Next, "The Whip."

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CHARACTERS

PRIMA DONNA
With "BEHMAN SHOW"

received; Mme. Jean Jomelli, very good; "Woman Proposes," went over big; Ellmore and Williams, entertaining; Anna Chandler, hit; "The Office Lady," well presented; Elsa Ruegger and Edmund Lichtenstein, well liked; Els and French, repeated successfully.

EMPRESS (Harry Follette, mgr., Loew).—Week 22, Andrew Mack, scored; Gasch Sisters, clever; Parise, entertaining; Bell Boy Trio, big laugh; "At the Road House," went well; Moore and Elliott, riot.

REPUBLIC (Al. Watson, mgr., Levey).—Week 22, "The Man Beast," excellent satisfaction; Equillo, very good; Bragan and Saville, entertaining; Joe De Lane, pleasing; Lowellyn and Stanley, fair.

HIPPODROME (Lester Fountain, mgr., Western States).—Week 22, "Wild Oats," went over big; Ed Blondell and Co., big laugh; Thaten Duo, amusing; Lester and Hines, entertaining; Percini and Chelli, passably pleasing; Boynton and Bennett, fine; Stadium Trio, mediocre.

BURBANK.—"The Squaw Man."
MAJESTIC.—"Peg o' My Heart."
MASON.—"Seven Keys to Baldpate."
MOROSCO.—Dark.

"Wild Oats," Lester Fountain's new sketch of the underworld, which made a big hit at the Hippodrome, played Pantages, San Diego, last week. Ted McLarnie, who produced the

act, will take Genevieve Lee and the presenting company to San Francisco for a four weeks' engagement following the San Diego showing.

Max Jahнке has dropped his suit for \$15,000 against his father, Adolph Jahнке, prominent cafe man. The younger Jahнке alleged his father induced him to come from his home in Germany upon promise of a partnership and then, after a few weeks, dismissed him.

Trial of the \$50,000 libel suit of Fenton G. Thompson, deputy United States Marshall, against John D. Spreckles' "Tribune," of San Diego, is now on.

John S. McGroarty, author of "The Mission Play," gave a lecture before the Pennsylvania State Society last week.

Charles Hammond, of the Alcazar, in San Francisco, has joined the Burbank forces.

Tom McLarnie, long expected home, is due

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Mme. Jeanne Jomelli, the singer, spent a few days—also some salary—at Riverside

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GEO. L. WAGNER

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"Girls from the Follies"

prior to her opening here. She was just "resting up."

Bert Levey passed through here en route to New Orleans.

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Reece Gardner was down from San Francisco for a few days.

Elmer Booth, the local actor who was seen in "Stop Thief" last season, is here visiting his parents.

Sam Rork, after calling Los Angeles "a jinxed town" following his disgruntled attitude toward the city for failing to patronize his musical stock company, says he will return to New York.

MILWAUKEE.

BY P. G. MORGAN.

MAJESTIC (James A. Higler, mgr.; agent, Orph.).—Mr. & Mrs. Carter De Haven, excellent; Toby Claude, fine; W. O. Fields, comedy honor; Minnie Aiton, good; Cheerbert's Manchurians, novelty; Hunting & Francis, pleased; Chief Caulpican, appreciated; Nelson & Nelson, liked.

CRYSTAL (William Gray, mgr.; agent, Loew).—Wilson Bros., went big; "A College Proposition," excellent; Johnson & Deen, fine;

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THIS WEEK (March 1) HAMMERSTEIN'S, NEW YORK

Cooke & Rothert, pleased; Von Cello, liked novelty.

ORPHEUM (William E. Mick, mgr.; agent. Loew).—Films opened big. 7, Continuous vaudeville resumed.

DAVIDSON (Sherman Brown, mgr.; agent, Ind.).—"Sari," first half; 7, Louis Mann in "The Bubble."

SHUBERT (C. A. Niggemeyer, mgr.).—Stock in "The Family Cupboard," 8, "The Gambler."

PABST (Ludwig Kreiss, mgr.).—Stock in "Die Fledermaus," 4, Howe Traveltalks. GAYETY (James W. Rhodes, mgr.).—Reeves' "Beauty Show."

The Williamson submarine films at the Orpheum are in court. Manager Sherman Brown of the Davidson claiming prior booking for an April date. By stipulation the pictures went on at the Orpheum for the week, the receipts

and a \$2,500 bond to be deposited with the court pending the outcome of injunctive proceedings and suit for damages.

NEW ORLEANS.

By O. M. SAMUEL.

ORPHEUM (Arthur White, mgr.).—Excellent program. Handers and Millis, opened very well. Ahern Troupe, next. Duffy and

Lorenz, quietly impressive. Courtney Sisters doing splendid act now. Charles Kellogg brilliant. Joseph Jefferson's sketch, classic that will live. Dalnty Marie, liked.

TULANE (T. C. Campbell, mgr.).—Neil O'Brien's Minstrels.

CRESCENT (T. C. Campbell, mgr.).—"Tillie's Punctured Romance."

DAUPHINE (Law Rose, mgr.).—Stock burlesque.

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replaced EVELYN NESBITT last week (Feb. 22) at Hammerstein's with great success. Rosita Mantilla is considered by press and public as one of the most accomplished of the modern dancers.

MORE NEWS FROM THE FRONT.

GENERAL GORDON ELDRID, after recuperating at Hospital Gerard, where he procured another WOODEN LEG, opened another Bombardment at UNION HILL, where the enemy were found to be entirely at their mercy. GENERAL ELDRID and his little army had no difficulty in capturing the entire enemy (audience). GENERAL GORDON ELDRID is awaiting orders from the U. B. O. before moving his army further. Corporal ALF. T. WILTON being dispatch bearer.

HIPPODROME (Jake Miller, mgr.)—Robert Mansfield Players.

ALAMO (Will Gueringer, mgr.)—Vaudeville.

Jim Maher, one of the owners of the Photo Drama Co., of New York, has been in New Orleans for several days.

The Selig company returned to this city from Panama, where Rex Beach's "The Ne'er Do Well" was filmed. It was the intention of the company to produce "Lafitte, the Pirate," with scenes in and about New Orleans, but Mr. Selig thought it best to postpone the picture until spring.

Art Smith, the bird man, has been giving an exhibition hereabouts in an illuminated aeroplane at 9 each evening. Sort of a by-night attraction.

The James P. Lee Burlesque Co. comes to the Dauphine April 4.

Bert Levey, of the Bert Levey Circuit, who controls the Louisiana rights for "Tillie's Punctured Romance," has been here watching the crowds go in to see the picture. It's Levey's first visit.

Bernie Shields, until recently with Allen Miller and Co., has returned to New Orleans and commercial life.

Young man arrested at one of the theatres because he looked through the keyholes of the dressing rooms. He confessed, when brought to trial, that he contracted the habit as a member of a Zouave troupe.

Mr. and Mrs. Billy Jones have renounced the carnival game for all time.

Peruch-Gypsene Stock Co., which gives a different show nightly, has been unable to appear lately. Their prompter is hoarse.

PHILADELPHIA.

By J. J. BURNES.

KEITH'S (Harry T. Jordan, mgr.; agent, U. B. O.)—This week's show can easily be classified as excellent and will no doubt draw them in. John Sawyer was headlined and was a pronounced hit. Coakley, Hanvey and Dunlevy in blackface gave bill exceptionally fine start. Beaumont and Arnold did not make much headway but closed with some good dancing. The material used is weak and did not get much Monday night. In the next position were Dave Schooler and Louise Dickinson, a big hit and a close second to Sawyer in the way of applause. Claude Gillingwater and Edith Lyle in "Wives of the Rich" were thoroughly enjoyed and heartily applauded. Following was Fannie Brice, who although she is singing the same songs as last seen here, had them screaming and was a bigger hit than before. She left them hungry for more. Miss Sawyer was in the next spot and cleaned up on the show. The next position proved a mean one and even Frank Fogarty had no easy time of it. Only through hard work on his part was he able to bring them around and he closed with many laughs and plenty of applause. Collectively and individually the show was so good that "Colonial Days," which had closing spot, had an extremely difficult time and were forced to work against a big walkout, but those who did remain were re-

RETURN ENGAGEMENT

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paid by hearing a very good musical offering. They were given a big hand by the few who waited. The house was very good Monday night.

BIJOU (Joseph Dougherty, mgr.; agent, U. B. O.).—This week's bill while only fair is strong on comedy. Comedy pictures opened and gave the show a nice start. In the next position was Will Morris, a comedy cyclist, who has copied from a big time act of the same kind. He gained a number of laughs and did well, but closed slowly, as he tried to give them too much. Had he closed sooner

he would have done much better. The Two Sandies were well liked in their Scotch offering. One sings songs in a pleasing voice and the other plays the bagpipe and does a sword dance that went over. Billy Wilson and Co. had them screaming throughout their sketch. The scene, that of a doctor's office with Wilson as a colored patient, was very funny. Wilson is a good comedian, but his support was awful Monday afternoon. Morrissey and Hackett, a mixed team, put over a hit and went big. This team have some real good patter, some of which might be considered a trifle suggestive

for some houses, but the Bijou audience seemed to like them. They cleaned up the show and they registered so solid that "Poppyland," a musical tabloid, which followed, had a hard time of it and had to work to hold them. Although never intended to be so, the opening number of this tab produces many laughs. It opens with a chorus of five girls who dance to very fast time and at the same time try to sing the chorus of five of the late songs. They are only half way through the number when they are gasping for breath in a vain effort to finish the number. They were all in when

they closed and it is doubtful if they could have sung the chorus of another song had it been added. This number caused more genuine laughs than the comedians, who were only mediocre. The act is nicely dressed an attractively staged. Comedy pictures closed.

WILLIAM PENN.—The Five Naval Cadets, McMahon, Diamond and Chaplow, Perc Welton and Co., Dave Ferguson, The Leigh tons and Sorety and Antoinette.

KEYSTONE—"In Old Tyrol," Dyer and Fay, Chas. and Ada Latham, Moscony Bros Murphy and Lachmar, M'le Paula.

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NIXON.—"The Shoplifter." Chain and Templeton, The Aubrey Sisters, Force and Williams, The Two Bryants, Four Bards.

GRAND.—Eight Royal Dragoons, John P. Wade and Co., Cole Russell and Davis, The Doherty, Julia Gonzales, Joe Cook.

CROSS KEYS.—Vaudeville.

COLONIAL.—Vaudeville.

BROADWAY.—Vaudeville.

ALHAMBRA.—Vaudeville.

DUMONT'S.—Stock Minstrels.

ORPHEUM.—Pictures. "The Christian."

AMERICAN.—Stock. "The Argyle Case."

EMPIRE.—Stock. "St. Elmo."

LITTLE THEATRE.—"Rich Man, Poor Man."

ADELPHI.—Second week of "Peg O' My Heart." Doing well.

LYRIC.—Al. Jolson in "Dancing Around." Last week. Next week, Robert Mantell.

GARRICK.—San Carlo Opera Co. One week.

BROAD.—"The Misleading Lady."

FORREST.—Dark, following the cancelling of "90 in the Shade."

CHESTNUT ST.—Pictures. "The Eternal City," doing great.

WALNUT.—"The Trall of the Lonesome Pine."

STANLEY.—Pictures.

LOCUST.—Pictures.

TROCADERO.—"Zallah and Her Co."

CASINO.—"Follies of the Day."

GAYETY.—"Hasting's Tango Queens."

METROPOLITAN.—Pictures. German war pictures. Opening next week for two weeks. De Wolf Hopper in Gilbert and Sullivan operas.

The Empire theatre, at the northeast corner of Broad and Fairmount avenue, has been sold by the Empire Theatre Co. of Philadelphia to Joseph W. Gardiner by Albert Greenfield. The price paid was not disclosed, the consideration being given as nominal, subject to a first mortgage of \$100,000. The assessed valuation is \$150,000. This theatre was formerly known as Ye Parke and was sold by Nixon & Zimmerman to the Empire Theatre Co. in 1911 for \$270,000. For several years it has been conducted by the Columbia Circuit as a burlesque house, but now it is being used by a stock company.

Jack Reynolds, of vaudeville, made an attempt Saturday afternoon to scale the front of an office building at 10th and Chestnut streets. He reached the seventh story, when he slipped and fell to the roof of an adjoining building, a distance of thirty feet. He was taken to the Jefferson hospital suffering from a dislocated left elbow and a slight fracture of the arm.

Judgment for \$400.40 was entered Monday in the Prothonotary's office for Fred G. Nixon-Nirdlinger against Solomon & Lou Fields, as copartners. In an affidavit filed by counsel, it was said Nirdlinger had made a loan for the promotion of a musical sketch. The defendants defaulted in filing an appearance.

Olive Willmot Davies and Algernon Greig, members of Mrs. Patrick's Campbell company, now appearing in George Bernard Shaw's "Pygmalion" in this city were married last Friday. In the play they are brother and sister. They first met when the play was first produced in London. The ceremony was performed at St. Mark's Protestant Episcopal Church, and was attended by the entire company, including Mrs. Patrick Campbell.

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PITTSBURGH.
BY GEORGE H. SELDES.
GRAND (Harry Davis, mgr.; agent, U. B. O.).—Gertrude Hoffman, headline, applauded in spots; Mr. Hymack, amused; Bert Fitzgibbon, scream; Newhof & Phelps, good; Frances Nordstrom & Co., local favorites, endorsed; Fritz & Lucy Bruch, excellent; Lupita Perez, pleased.

MILES (Harry Woods, mgr.; agent, Loew).—Ryan, Ritchfield & Co., headline, scream; Cabaret Trio, scored; Arthur Stone, blind pianist, especially good; Canaris & Cleo, mystified; Wardell & Hoyt, amused; Von Hampton & Josselyn, pleased; Equillo Bros., good.

SHERIDAN SQUARE (Charles Dempsey, mgr.; agent, U. B. O.).—Fridowsky Troupe, headline, excellent; Ray L. Royce, scored; Conley & Webb, lively; Vernie Kaufman, good; Harris & Manion, laugh; Jack & Forbes, fair.

HARRIS (C. R. Buchholt, mgr.; agent, U. B. O.).—Omar Opera Co., unusually good, immensely appreciated; E. Tennyson Neeley, splendid war talk; Lula Sutton & Co., laugh; Melody Mads, much applause; Three Alvarettes, good; Al Grossman, excellent; Three Adnaris, fair.

NIXON (Thos. F. Kirk, Jr., mgr.).—Annette Kellermann opened engagement in "The Model Girl" to capacity, which applauded much and enjoyed itself immensely. Book, music and especially acting and personality of the Diving Venus assures big week. Reviews enthusiastic. 8. "Poor Little Rich Girl."

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Cortland, N. Y.
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REGULAR ACTS
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ALVIN (J. B. Reynolds, mgr.).—De Wolf Hopper scored in Gilbert & Sullivan revival. Big house. 8. "High Cost of Living."

LYCEUM (Chf. Wilson, mgr.).—"Tipperary" drew big house and much applause. 8. "In Old Kentucky."

DAVIS (Harry Davis, mgr.; stock).—"Stop Thief" drew well; company doing good in farce. 8. Maggie Pepper.

GAYETY (Henry Kurtzman, mgr.).—"Bon Tons," well liked.

VICTORIA (George Gallagher, mgr.).—"Fay Foster Show," good house.

ACADEMY (Harry H. Smith, mgr.).—"Rector Girls."

James H. Bennett, assistant treasurer of the Nixon, has been operated on in a local hospital and his recovery is expected.

BERT LEVEY
INDEPENDENT CIRCUIT VAUDEVILLE

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Henry Polk plans a motion picture house seating 1,500 on Mt. Washington to replace the present Shiloh theatre.

PORTLAND, ORE.
BY R. E. ANSON.
HEILIG (W. T. Pangel, mgr.).—2-7, "Whirl of the World."
BAKER (Geo. L. Baker, mgr.).—28-6, "Bringing Up Father."
ORPHEUM (T. R. Conlon, mgr.).—Week 21, Harry Watkins, opened; Certo, hit; Maria Lo & Co., artistic; Milville & Higgins, laughs; Crosby & Dayne, pleased; Sam & Kitty Morton, good; Bertish, good closer.
EMPRESS (H. W. Piorong, mgr.; agent, Loew).—Week 22, Wolgas & Girle, opened.

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JARDIN DE DANSE Management, William Morris

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"SAILING DOWN THE CHESAPEAKE BAY"

"BLACK AND WHITE RAG"

"OH, YOU SILV'RY BELLS"

AND FIFTY OTHERS

WROTE THE MUSIC AND STAGED

THE FOLLOWING ACTS

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MEMPHIS THIS WEEK

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"HOLLAND ROMANCE" with Wm. Pruette, Chas. Orr & Co.

COLONIAL THEATRE, NEW YORK, NEXT WEEK, (MARCH 8).

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CHICK and CHICKLETS

HAVE YOU SEEN THEIR HOOCH COOCHE BICYCLE SCREAM FINISH
SPEEDIEST COMEDY CYCLE ACT IN VAUDEVILLE
Direction, PAUL DURAND

HOWATSON and SWAYBELL

BOOKED SOLID "A CASE OF PICKLES" Direction WALTER MEAKIN

THE ORIGINATOR OF

"Rag Time"

Ben Harney

(AND CO.)

good; Schrodes & Chapelle, pleased; Phillip Four, hit; Morris & Allen, hit; A Hunter's Game, good.

NEW LYRIC (Dan Flood, mgr.)—Week 21, Western Harmony 4; Marveldiz; Palmer & Parker; Roy Fox.

NATIONAL (Melvin G. Winstock, mgr.)—Nashville Students, fine; pictures.

The Rimick Song Shop was destroyed by fire Feb. 21. Rooms across the street in the Northwest Building have been taken until further notice.

SPOKANE.

By JAMES E. ROYON.
AUDITORIUM (Dan Weaver, mgr.; agt. N. W. T. A.)—Rudolph Gans, recital.

LOEW'S (Joseph Muller, mgr.; agt., direct).—Week 21, Zoeller Trio, good; Faye & Mynn, laughs; Caesar Rivoli, success; Deland & Carr, good; Clarice Vance, favorite; Bennett Sisters, big reception

ROBINSON'S ELEPHANTS

With SELIG WILD ANIMAL FARM
Panama-Pacific Exposition, San Francisco



Sam Barton

"The Silent Tramp"
Direction, MAX HART

SPOKANE (Sam W. B. Cohn, mgr.; agt., Fisher).—Week 21, first half, Anna Schofield, Berg & Weston, Germa's Models; second half, Anna Schofield, Three De Lyons, Oppelt.

AMERICAN (James McConahay, mgr.)—Pictures.
EMPRESS.—Dark.

Sam W. B. Cohn, manager of the Spokane, tried for six months to make the Empress pay expenses as a picture house, but finally gave it up as a bad job. Feb. 28, and the house is dark again. It has made no money since the withdrawal of Sullivan & Considine's vaudeville.

The Baker Players, appearing at the Auditorium, have submitted a list of ten plays to its patrons, that they may vote on the dramas they wish most to see produced.

The Lyric picture theatre has been transferred by A. R. Windsor to J. W. Allender and P. Gregory. Mr. Allender has been an operator at the Casino.

TORONTO.

By HARTLEY.

ROYAL ALEXANDRA (L. Solman, mgr.)—Percy Haswell began sixth season at the house with "Trifling with Tomorrow," and the popular star and his company received a warm reception from a capacity audience of friends and admirers.

PRINCESS (O. P. Sheppard, mgr.)—Ralph E. Cummings commenced three weeks' engagement with "Lord Chumley," well received.

GRAND (A. J. Small, mgr.)—"Tipperary, opened fine.

SHEA'S (J. Shea, mgr.; agent U. B. O.)—Kitty Gordon & Co., scored Jack Wilson hit; Nellie V. Nicholls, clever; Loretta Twins novel; Irene & Bobbie Smith, encored; Mad den & Fitzpatrick, pleased; The Caninos, on tertaining.

LOEW'S YONGE STREET (J. Bernstein mgr.; agent, Loew).—Sophie Tucker, wen big; Franklin Ardell, held interest; McIntosh and his Musical Maids, pleasing; Wilkens & Wilkens, good; Lamb's Lamkins, novel; To Narda, sensational.

SHEA'S HIPPODROME (A. C. McArdle, mgr.; agent, U. B. O.)—Staley, Birbeck & Staley, novelty; Whitefield Ireland Trio, success; Zeligler & Sangster, good; Short & Long, agile; Paynton & Green, amusing; The Cabaret Trio, encored; "Runaway June" (feature film).

GAYETY (T. R. Henry, mgr.)—"Winnin' Widows.

STAR (Dan F. Pierce, mgr.)—"Monte Carl Girls."

WARNING TO PIRATES

WARD BROTHERS

Have authorized no one to use any of their material. Any one doing so infringes and are "Pirates," whether they be so-called friends or relatives. He who wears the shoe knows where it pinches.

LAWRENCE WARD, of WARD BROS.

Don't forget to mention "Colorado National Park" when writing to a friend and tell them to boost for it. Good old Long's Peak is going to see something in the future.

A few town topics: Harry Slingsby came into town this week; being shot in the foot is not funny. He says the lights of London look like Broadway compared with Hull.

Jimmy Sales has had a hair cut.

Perry sits and thinks all day and night. Something wrong with this boy.

Springsherely Yours,

Vardon, Perry and Wilber
VARIETY, LONDON.



SKIPPER, KENNEDY and REEVES
STILL WORKING FOR MR. MATTHEWS
IN THE MIDDLE WEST

THEODORE TENNY
VENTRILOQUIST
"They say the dummy is clever."

HAMILTON
PARK
and
EDNA
HALL
"A MAN, A MAID AND A WHEELBARROW"

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CHINESE MAGICIAN

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"THE BOY PROGRESSIVE"
THE ROSES ARE RED,
CARNATIONS PINK,
YOUR ACT IS ROTTEN
I DON'T THINK!
AN UNSHAMED CRITIC
LICKINSON
LOUISE
THE GIRL SOPRANO

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ALFREDO
RICKARDS TOUR—AUSTRALIA

FRANK EMILY

Jerome and Carson
BACK IN U. S. A. "WORKING"

FRANCES CLARE
and
GUY RAWSON
with
"Their Little Girl Friends"
in
"Yesterdays"
A Delightful Story of Youth
Booked Solid
Direction
CHRIS O. BROWN

Just Gossip
SMOKE IF YOU LIKE IN THE PALACE BALCONY BUT DON'T EXPLODE MECCAS—
NATHAN TOOK ALR WILTON'S MEASURE FOR A NEW SPRING GAME—
ACTOR AT THE "CORNER" KNOCKED STING'S MAKE-UP— WHY HAMMER STING'S UGH!!—
SPEAKING OF THE "CORNER" DIDJA EVER GET LONEY MASCAL BOOSTING THE LAST TURN TO THE CUSTOMERS ON THE FORTY FIFTH?—
DILLINGHAM'S SHOW AT THE MASTER DANCE SURE GETS LOTS OF PUBLICITY IN THE SUBWAY— HEARD FRANK SCHAPFER, FIRED IT—
EDWARD MARSHALL— CHOROLOGIST—
DIRECTION—ALF HANLEY—
DOMINION THE WEEK— — NEXT WEEK— KEITH'S PHILADELPHIA—

LOVE THY NEIGHBOR AS THYSELF, BUT LEAVE HIS GAGS ALONE.
WALTER WEEMS.

RE-UNITED
GORDON and MARX
Direction, **FRANK EVANS**

Nan Halperin
Direction, M. S. BENTHAM

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BOOKED SOLID
Direction, SIMON AGENCY

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Wizard of the Harp

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ORPHEUM, MONTREAL
DOMINION, OTTAWA
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VARIETY

VOL. XXXVIII. No. 2.

NEW YORK CITY.

PRICE TEN CENTS.

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Dramatic

Variety

MARY ELIZABETH

EDGAR M. MILLER, N.Y.

EVA TANGUAY

OFFERS

The house could have been sold twice, so great is the public determination to see Eva Tanguay.

—Syracuse "*Post Standard.*"

SYRACUSE "HERALD" (March 9).

EXUBERANT EVA WITH US AGAIN

Don't Care Girl Pleases Large
Audience.

The secret of Miss Tanguay's success of course lies in her remarkably exuberant personality. She sends waves of magnetism over the footlights. In addition to this supervitality, she has perfected a sort of jerky art of her own, and she wears some striking costumes. This sums up her offering to the public, and it has won for her a remarkable degree of popularity with the American vaudeville public.

SYRACUSE "JOURNAL" (March 9).

This Way, That Way and Then the Tanguay

Best Known Vaudeville Wild
One Gets in at Keith's
Grand.

The only singer who makes you feel like "holding tight," as the car is "going around a curve," arrived at Keith's Grand yesterday—and that's Eva Tanguay. She had the gallery yelling "Hello!" three minutes after she arrived and by the end of her 25 minutes on the stage the women were still gasping from astonishment at her gowns and the men agreed that they "didn't care either." Eva has a new line of songs as well as daring "get-ups" in the line of costumes. This season she follows her "Hello" greetings with a noisy desire to have someone love her and go wild with her and then she shows the "big" way in which other people are "bugs" about the tele-

phone and things; but with it all, ostrich plumes, spangles, castanet trimming, and so on, there wasn't a gown got a greater gasp than that one with the ruffles turned as if she had just alighted from a trip off the eleventh story of the bank building. You can make money this way and that way, but the audiences yesterday showed there was only one Tanguay.

"POST-STANDARD," SYRACUSE,
N. Y. (March 9).

Every seat in the gallery at Keith's Grand Opera House was full fifteen minutes before Prof. Weper's overture yesterday afternoon; and half the rest of the house could have been sold twice, so great is the public determination to see Eva Tanguay.

For eccentricity she can't be beaten and if, as she says in one of her songs, she has made half a million dollars by appearing crazy, that explains her antics.

"POST STANDARD."

Miss Tanguay, who is a pretty good business man, suggested to Manager Plummer that he offer the suppressed posters for sale at a dollar each. They are in considerable demand as souvenirs.

**P. S. The suppressed posters are now
sought for and being framed**

VARIETY

Vol. XXXVIII. No. 2.

NEW YORK CITY, FRIDAY, MARCH 12, 1915.

PRICE 10 CENTS

GRIFFITH'S \$2 FEATURE FILM SENSATION OF PICTURE TRADE

"Birth of a Nation" at Liberty, New York, Will do \$14,000 at Box Office This Week. Theatre Seats 1,200. Capacity Crowds Thronging House Twice Daily. Griffith Co. Renting Theatre. First Week's Advertising Bill \$12,000.

GRIFFITH'S \$2 FEATURE FILM.

The enormous initial success of the D. W. Griffith feature film, "The Birth of a Nation," at the Liberty theatre, New York, is now the sensation of the picture trade. The film, in 12 reels, is playing twice daily at the Liberty on a \$2 admission scale. The house seats 1,200. It is almost a certainty the picture will draw not less than \$14,000 this week.

The D. W. Griffith Corporation is said to be operating the feature, having rented the Liberty at \$1,250 weekly. The theatre management, according to report would not lease the house to Griffith on any terms but a rental guarantee. The same picture under the title of "The Clansman" has been drawing capacity in Los Angeles and San Francisco for the past five or six weeks. It opened at the Liberty here March 1.

The advertising outlay for the Griffith feature in Greater New York reached \$12,000 its first week, but will probably be materially reduced, when it is said the feature will show at an expense account of about \$4,500 weekly, including rent. The advertising matter was made so attractive it was copied in style by the last Sunday announcements for the opening of the new Klaw and Erlanger revue, "Fads and Nancies," at the Knickerbocker.

The Liberty, since the feature opened, has been drawing business away from the surrounding theatres in the neighborhood that charge \$2 for legit productions. The "\$2 picture" is said to have started many of the legitimate theatrical producers in a serious train of thought.

The comment in the New York dailies was illuminating, for a moving

picture, but the viewers of the feature have been its best advertisers. Seldom has anyone seen the Liberty attraction without expressing a desire to go again.

The "Nation" film is at the Liberty for an indefinite engagement. From the drawing strength developed, it is said along Broadway the film may remain there over the summer, as it could profitably show with receipts dropping as low as \$6,000 weekly.

A flood of lengthy reeled feature films is expected shortly to appear. For a long while features have been held down to six reels at the most, with four or five reels favored. The unexpected success of the Griffith film is apt to result in revolutionary ideas in picture making.

AFTER ICE PALACE BALLET.

The 10 girls and their male leader, on skates, from the ice Palace, Berlin, may come over to this side, with the entire production (excepting the ice) for an engagement this summer.

Nothing has been settled as yet. Marinelli's agency is negotiating. The Century opera house is thought to be the place where the skaters will show. There has been talk that Andreas Dippel is to produce a musical show at the Century for a summer's run. It lies between Dippel and the Aborns.

"GOOD NIGHT NURSE" CLOSING.

Boston, March 10.

A. H. Woods' production of the farce "Good Night Nurse" closes here at the Tremont Saturday night. The piece will be shelved until next season, when it may be sent on tour with a new cast.

SUBSCRIPTIONS SOLICITED.

Cincinnati, March 10.

The United Theatres Co., a Maine corporation that controls Loew's Empress theatre this city, has sent its local stockholders a circular calling attention to a meeting of Directors in New York City, March 15, to determine whether enough subscriptions can be obtained to a bond issue covering certain obligations of the company.

The circular reads in part: "Unless the response is satisfactory, we will be obliged to liquidate the company for lack of capital to continue it. If each stockholder will do his individual share the directors will exert every effort to turn the tide in the company's affairs."

The United Theatres Co. is one of the several corporations linked with the Sullivan-Considine Circuit, taken over by the Loew Circuit.

FIRST WAR PLAY.

Kansas City, March 10.

Robert T. Shannon, a local newspaperman on The Star, has written the first play dealing with the present war. "Prisoners of War" is the title and the show will have its premiere at the Grand here, March 28, after trying out in Kansas.

The scenes are laid in Northern France where the armies are now tearing things up. Shannon has written several sketches and is widely known as a magazine contributor.

FATHERS AS CENSORS.

Baltimore, March 10.

The Parents' League has formed a theatre committee, the members of which visit the local amusement houses weekly and report on the moral status of the plays given. The league is composed of parents of children who attend the private schools of the city.

The committee is in no way antagonistic to the theatres, and its only object of criticizing the shows is to determine the suitability of the plays for children to see.

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

WANTS TO BACK ZIEGFELD.

It is said William Randolph Hearst has made an offer to associate himself, financially, with Florenz Ziegfeld in future productions.

This story seems to have more than the usual amount of truth in it because it is seriously thought of by those who have in the years past been the financial backers of the producer. The annual Ziegfeld "Follies" are a wonderful asset and Ziegfeld has proven himself one of the most far-sighted showmen in protecting this particular style of entertainment. "The Follies" have been able to turn nearly \$200,000 on the profit side of the ledger annually.

Lately there have been several producers who have invaded the revue field and Mr. Ziegfeld is reported to have about decided it is time for him to set forth for himself.

It was settled before the producer took his last flying leap out of town that Rennold Wolf and Channing Pollock were to do the book and lyrics of the next "Follies." The authors are at work and will have the first act ready to turn over to Mr. Ziegfeld on his return to town this week from a visit in the south with his wife Billie Burke.

LENT HURTS.

Chicago, March 10.

Lenten business is decidedly bad around the middle west, particularly among the small time vaudeville circuits where business has dropped away down below the average of former seasons. Relief is expected with the arrival of Easter, but meanwhile a wholesale reduction in the price limits of programs is being experienced, and this with little profit.

HAMMERSTEIN IN HOSPITAL.

Oscar Hammerstein was removed Tuesday evening to St. Luke's Hospital suffering with a severe case of gangrene with complications threatened.

Some alarm was expressed Wednesday over the outcome of the malady.

PROCTOR'S HALF SALARIES.

Contracts are being issued for the Proctor time which designates that all acts playing that time are to stand for a 50 per cent. cut during Holy Week.

BIDDING FOR ATTRACTIONS BY AMERICANS IN LONDON TOWN

Representatives of Largest Legitimate Booking Concerns Over Here Competing for English-Made Productions, to Route on This Side. K. & E. and Shuberts the Bidders.

London, March 10. Representatives of the Shuberts and Klaw & Erlanger are over here seeking to secure options to book American tours for prospective English attractions.

They are competing strongly with one another and offering alluring inducements.

OFFERS BERNHARDT \$8,000.

London, March 10.

It is reported Oswald Stoll is attempting to secure a first call option on the vaudeville services of Bernhardt, when she has fully recovered.

Stoll is said to have made an offer of \$8,000 week.

ASKING BIG MONEY.

Several opera stars who have been approached with a view to an appearance in vaudeville have staggered those that have offered the proposition with their money demands.

Geraldine Farrar said that she would consider vaudeville at the rate of \$1,000 an appearance or \$14,000 weekly for two shows a day. Olive Fremstead stated that she was willing for \$10,000 a week, and Fritz Kreisler, the violinist, was agreeable at \$800 a performance, or \$11,200 a week.

Mme. Sembrich stated that she would appear in vaudeville at \$6,000 weekly.

Mme. Melba seems settled for vaudeville in the future at \$5,000 a week. Shumann-Heink may listen to reason also, and take to the twice daily.

The reason that for the most part the opera and concert stars are more than willing to embrace vaudeville at this time is because of the fact that there has been little or nothing doing in the concert field this year. Several concert tour managers approached said they do not expect things to loosen up any next season as there was still a tremendous influx of foreign operatic material who have been forced out of Europe because of the war and these are almost willing to work in America for the time being at next to nothing.

The public in this country appears exceedingly reluctant to give up its money for straight concerts. The Lenten period which is usually the big season for concerts has so far been quite a bloomer.

LONDON ADVANCE SALE.

London, March 10.

The George Broadhurst-Walter Hackett comedy, "He Didn't Want to Do It," opening at the Prince of Wales' March 6, received fulsome press praise and is having a healthy advance sale.

"EXCUSE ME" UNCERTAIN.

London, March 10.

The future of "Excuse Me" at the Garrick is uncertain. The chances ap-

pear to be against the London production of the farce, through important character bits having been improperly cast.

The show opened March 6.

WEEK'S BOXING CARNIVAL.

London, March 10.

Commencing March 22 the London opera house will have a week of boxing.

A big revue is due in the same house Easter.

FINE ADVERTISING.

London, March 10.

"5064 Gerrard" is the title of the new Alhambra revue, also the 'phone number of the theatre.

The opening has been postponed until next week.

BARRIE REVUE DUE.

London, March 10.

The new J. M. Barrie revue, to be headed by Gaby Deslys, will be preceded by "The New World," also by Barrie, as a curtain raiser.

The revue may be called "Rosie Rapture, or the Pride of the Beauty Chorus." Probably this Saturday will be the day the revue will be produced.

MRS. PANKHURST WEAK.

London, March 10.

The appearance of Mrs. Pankhurst Monday at the Pavilion as a vaudeville act did not overtop the war news in the papers, which treated the debut quite scantily.

The Suffragette leader spoke for 14 minutes and said nothing, excepting to remark she would likely renew her suffragism battle after the war finished.

The applause was confined to her followers present.

"KICK IN" IN LONDON.

London, March 10.

"Kick In," now at the Republic, New York, will be played here at the Vaudeville theatre, following "Baby Mine," the current attraction.

Ethel Irving has been selected for Myrtle in the forthcoming play.

MARINELLI OPERATED UPON.

"That Marinelli is a tough guy" is what the surgeons would have liked to remark, after operating upon the international agent last Saturday, at the Mulux Sanitarium, Madison avenue and 78th street.

H. B. Marinelli's operation was for fistula, a common enough complaint, but in this case made unusual through an extraordinary incision becoming necessary. A chance sentence by one of the attending physicians overheard by Max Lowe of the Marinelli Agency, led Mr. Lowe to believe the doctors had found the operation more complex than they expected.

Marinelli will remain at the sanitarium another week, then be removed home to rest another week or so before returning to his office.

BERLIN THEATRES CLOSING?

London, March 10.

Despatches received here from Amsterdam say that all Berlin theatres will close April 1.

CALVE'S RECORD.

Emma Calve holds the record of the Palace theatre, New York, for the number of people who have purchased standing room there during any one week. Calve secured the record, upon the completion of her first week in vaudeville, at the Palace, ending Sunday night. She is again the Palace feature for this week.

The Palace's box office receipts for a week have been larger, through holiday attendance. Bernhardt drew the most in money in one week there, by reason of a different box office sale.

It was not certain up to Thursday whether Calve could hold over at the Palace next week, on account of the vocal strain for three weeks of consecutive engagements.

CIRCUS LEAVING.

The Mid-Winter Circus at the Hippodrome will pass away this Saturday. It has been running seven weeks. Contracts with the acts made by the Hip were for eight weeks. A compromise was effected by the circus management agreeing to pay them one-half salary for next week, without playing.

The circus experiment has been a costly one.

PRINCE GOING HOME.

Syracuse, March 10.

Arthur Prince, the ventriloquist, who concluded his engagement with the United Booking Office here this week, declined the offer to join "Maid in America," at the Winter Garden, New York, and said he will sail March 12 for London to rejoin his regiment, the Northumberland Fusiliers, in which he is a lieutenant.

Mr. Prince saw service in the Boer war and the Boxer campaign in China.

GLASER CHANGES SKETCHES.

Lulu Glaser is playing her former vaudeville sketch, "First Love," at the Palace for the last three days of this week, by special request. She may continue with it over the vaudeville route laid out for her.

SOUTHSEA ON MOSS.

London, March 10.

The King's, Southsea, will be added to the Moss Circuit March 22.

GATTI, CHAIRMAN.

London, March 10.

John Gatti has been elected chairman of the West End Theatre Managers' Association. He succeeds Sir Herbert Tree.

American Acts Not Needed.

"Das Program," the German theatrical publication, in its last issue sends a warning to American acts that they are not needed in Germany. The paper states that there are enough native turns idle without importing any.

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



TERADA BROS.

In their Original Sensational Novelty
Playing This Week (March 8), Palace Theatre, New York
Starting a tour of the Orpheum Circuit March 14
Under the direction of H. TREFFURT (Pat Casey Agency)

LOEW OFFICE LIMITS AGENTS; REDUCES LIST DOWN TO SEVEN

"Loew Agents" Only Permitted to Book With Loew and Fox Circuits. Too Much "Opposition Slipping." Jos. M. Schenck Issues Rules and Regulations, Dropping Agents not Necessary to Office.

The Marcus Loew Circuit booking agency, through its head, Jos. M. Schenck, issued positive orders last Saturday that no agent booking the Loew time would be allowed to continue in the privilege of the Loew booking office, if he placed acts elsewhere. The only exception made by Mr. Schenck to this general rule was the William Fox Circuit. It limits "Loew agents" to the Loew and Fox circuits.

At the same time Mr. Schenck issued another order that eliminated a number of agents from the Loew office, leaving only about seven or eight commission men who will place acts on that time hereafter.

The Loew agency some weeks ago weeded out one batch of agents. It was said when this was first done the agents obstructed the smooth running of business in the agency, through having but an act or two of their own, but always ready to seize upon any act they thought the Loew office might want. The withdrawal of booking permission from the latest crowd appears to have been through surmises by the Loew people the agents debarred were booking in "opposition camps," or that their activities in the Loew agency meant so little, both sides would miss nothing through their absence.

The reason for the rule limiting Loew agents to Loew and Fox booking is said to have been brought about by Mr. Schenck becoming aware some agents booking with his staff were not adverse in many cases to "slipping an act over to the opposition." Agents, it was said in the Loew office, often would secure an act on the strength of their Loew Circuit booking connection, the act secured believing it would play for Loew, with the agent having no intention of placing it there, but instead would book the turn, once secured by him, wherever the demand came from.

Not only did the Loew axe swing hard upon the agents as a result of the new booking edict, but word was passed that only certain agents would be given house courtesies at the Loew theatres.

"SAFETY FIRST" SHOWN.

Scranton, Pa., March 10.

"Safety First," an elaborate vaudeville review in two scenes, was produced at Poli's Monday under Jack Singer's direction, and scored. The offering ran for a solid hour.

Ned Wayburn was the stage director. Tommy Gray is the author of the book and lyrics. There was fancy music, excellent scenery and adequate costumes.

The first scene is a review of the present day plays and abounds in good humor. The other scene is a burlesque

with a moving picture craze coming in for its share.

The cast includes Sophye Barnard, Elisabeth Mayne, Charles McNaughton, Lou Anger and Skeets Gallagher.

ACTOR'S FUNNY ACTION.

Syracuse, N. Y., March 10.

The peculiar action of William Ricciardi, an Italian character actor with the Marion Murray company, when the act closed at the Grand here Sunday night, threw the other four people in the turn out of an engagement.

The Murray act was to have gone to Shea's, Toronto. Miss Murray had the transportation for the company and was about to leave for the train when one of the acts on the same bill returned to the theatre, saying Ricciardi had been seen at the depot boarding a train for New York.

Miss Murray and the remainder of her company also had to return to New York, where engagements for the next four weeks were canceled, the act having been solidly booked for the remainder of the season.

One of the members of Miss Murray's company was supporting a family out of the weekly salary earned with the act, and another is caring for an invalid relative.

Miss Murray said she had had no intimation of Ricciardi's intention to leave, nor had any notice by him been given to her or her vaudeville representative, Harry Weber.

A. C.'S GARDEN, MARCH 29.

Atlantic City, March 10.

The Garden theatre, playing big time vaudeville from the United Booking Offices, will reopen with the twice daily policy March 29. Bills booked by Johnny Collins in the U. B. O.

CLANCY'S SINGING STAR.

James Clancy is aiming to be a concert impresario and to that end he has signed Eugene Emmett, the Irish vaudeville tenor, for a concert tour of New England cities. The tour is to be under local auspices, the Knights of Columbus and the A. O. H. societies presenting the singer under a guarantee.

Young Girl Tries Suicide.

Pittsburgh, March 10.

Failing to get bookings here, Mrs. Rose Kirkpatrick, a very young girl, who says she has followed the theatrical profession since she was ten, tried to commit suicide by swallowing bichloride tablets. She will recover.

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

TANGUAY'S POSTERS BANNED.

Syracuse, N. Y., March 10.

The resumption of her vaudeville tour at the Grand Monday by Eva Tanguay drew in the people until they stood on each other's necks, with hundreds turned away at the two performances. All attendance records at the Grand will probably be smashed in this week's engagement.

Miss Tanguay's popularity in town was given a wide local sphere when Commissioner of Public Safety Hitchcock developed a sudden sense of modesty last week requesting Manager Kallet of the Grand to remove all of the Tanguay "one-sheets" from the billboards and stores. The posters had been up for three days before action was taken by the Commissioner, who said he had received a complaint.

The newspapers printed the story with the result the Grand has been besieged by crowds wanting the lithos.

Johnny Ford is conducting the Grand's orchestra this week for his wife. It appears Mr. Ford is an accomplished musician without any one having known of it. He jokingly suggested to Miss Tanguay he would lead the orchestra for her. She replied he could do so after joining the union. Mr. Ford thereupon displayed a union card and went into the pit. The star said her act had never gone better.

CONEY ISLAND FIRST.

The first of the summer's vaudeville shows at the beach side will be Henderson's, Coney Island, opening May 17 with nine acts, playing twice a day.

Carleton Hoagland, in the United Booking Offices, will arrange the bills.

LOEW HAS MELROSE.

Baltimore, March 10.

Bert Melrose, who recently left the Loew Circuit, returned Monday, opening at the Hippodrome here, booked by the Loew Circuit agency.

LOSING SHOW FOR JUMP.

The Palace bill will play without Henry Lewis Sunday night. He leaves at five that afternoon for Detroit, where he is billed next week at the Temple.

Carl Lothrop placed the Detroit date before Mr. Lewis was engaged for the Palace. Accordingly the New York house released the comedian from his final performance there.

VICTOR MORLEY'S BIG ACT.

Victor Morley is to head an act in vaudeville which is to contain five principals and a chorus of ten. The vehicle will be the second act of "My Best Girl," which will be rewritten and revamped by the authors, Channing Pollock, Rennold Wolf and Clifton Crawford.

PAINTING KEITH HOUSES.

All the B. F. Keith New York theatres are being painted and brushed up behind the wings. It is not usual at this time of the season to brighten up the back walls, but the Keith stage department wanted the theatres looking as bright in the rear as they do in the front of the houses.

FOY ARRESTED AGAIN.

Eddie Foy was served with a summons on the stage of Hammerstein's after the performance Tuesday night which called for his appearance before Magistrate Barlow in the West Side Court on a charge of having violated the Child Labor Law. The Children's Aid Society was the complainant in the action. The case was postponed until next Wednesday morning.

Several weeks ago Mr. Foy was arrested in Louisville on which occasion through an exhaustive investigation it was shown that the Foy family was accompanied on tour by a tutor and a governess who had charge of the education of the children. At that time the Louisville papers took the matter up rather extensively and in editorials derided the over-officious authorities and "society reformers" for having annoyed the Foy's.

So great was the clamor in Louisville at the time the Indianapolis papers took up the matter and as the Foy family was to play that town the week following the papers advised editorially the City of Indianapolis should not hold itself open to ridicule by interfering in the appearance of the Foy children.

The Foy matter has been thrashed out in the courts of New York before with the result that the Children's Society was the loser.

MARY ELIZABETH.

Mary Elizabeth is preparing to return to the vaudeville stage, which has not been graced by the singing monologist since her marriage some months ago to a southern business man.

Before leaving vaudeville Miss Elizabeth was going forward in long strides, in her peculiarly happy "single act," that had no close competitors and really stood in a class by itself. Miss Elizabeth had specialized upon restricted songs and exclusive humorous stories, a combination very few women on the stage have attempted.

After residing in the south for some months the call of the twice daily proved too strong to be lightly waived aside, and Miss Elizabeth's husband agreed with her that the longing for a return to the footlights should be gratified.

Likenesses of the young woman are on this week's front page. She has again placed her theatrical affairs with Max Hart, and will reopen around New York very shortly.

Miss Elizabeth's return will be hailed with joy by her friends, who are legion.

D'ORSAY IN VAUDEVILLE.

Lawrence D'Orsay, the English comedian, is to try vaudeville shortly in a sketch by Salisbury Field, the author of "Twin Beds." Lee Kugel and Gus McCune are managing the act.

THOMAS EGAN AT \$1,000.

Next week at the Palace, Newark, Thomas Egan, the Irish tenor, will make his first vaudeville appearance, booked by Pat Casey, at \$1,000.

FIRE DRILLS IN THEATRES

BY JOHN PRICE JACKSON.

(Commissioner Pennsylvania Department of Labor and Industry.)

Harrisburg, Pa., March 9.

The Pennsylvania Department of Labor and Industry has been making an earnest effort to bring to the public mind an appreciation of the great importance of fire drills in places where people are gathered in any considerable number. More has been said generally about fire drills in industrial establishments and in schools than about drills in theatres or in other places of amusement.

Even a slight consideration of the character of the large audiences that fill our theatres would show the need for some systematic practice in fire drills. People who go into a theatre are, for the great majority, ignorant of the plan of the building. They see the exit doors. They also know the main door through which they entered. Beyond that they are ignorant of the building. Women and children probably do not, on seating themselves in the theatre, take the trouble even to note the arrangement of the exit doors, although the latter are carefully marked with red lights.

It is, therefore, easily understood how important it is that the employees of the theatre should be ready to give prompt assistance in case of a fire, without arousing the fear of the audience. As most fires in theatres occur on or under the stage, careful methods can, as a rule, prevent all danger of panic. The employees should become accustomed, by frequent practice, to the special duty that they should perform in such an emergency—some carrying apparatus to the place of the fire, others quickly guiding the audience through the exit doors, etc.

Inspectors of the department were recently very much gratified to witness an effective fire drill by the employees in the Academy of Music at Reading, Pa. The manager of this theatre, Phil Levy, had become impressed with the vital necessity of systematic training in fire drills in places of amusement, and had, therefore, established among his people a careful procedure to be followed in case of fire. The main principle of a drill in such a place is to keep the audience as ignorant as possible of any danger. The drill witnessed by the department inspectors was carried on between the acts of a matinee, and without the audience's knowledge.

By a series of fire alarms, each member of the team was advised of the location of the trouble. The first alarm sent in indicated the location of the fire to the manager, ushers and stage hands. The inspectors were under the stage, where a fire was supposed to have started. In less than eight seconds after the signal there was a man on the scene with part of the fire-fighting apparatus. Within 23 seconds all of the squad had quietly reported, each carrying the different appliances, including extinguishers,

hose, etc. The last man to arrive came down from the fly gallery, having been obliged to travel nearly a half hundred steps.

At the same time, it was observed that the chief door tender, ushers and others connected with the theatre had received the fire call. With the signal, each of the nine exits of the lower floor was manned by an usher, whose duty was to direct the dismissal of the audience, had there been an actual fire. This same signal applied to the ushers and doormen on the upper floors. It was also noticed that the instant the first alarm was given the electrician threw on all the house lights. (One of the most stringent rules governing the management of the theatre is that at all times the electrician shall be at his post of duty.) This alarm was also a cue for the asbestos curtain to be lowered. This curtain is operated in an iron slot which is built in the three-foot, solid brick, proscenium fire wall. When the curtain is down it provides a perfect fire barrier and also prevents smoke escaping into the auditorium. Fire ventilators in the stage roof are another means of protection. This arrangement draws all the fire and smoke skyward and helps to keep all knowledge of any danger from the audience. In case of an actual fire a second alarm would be sent in. This would indicate that the audience is to be quietly dismissed and would also notify the orchestra to strike up a lively march, to encourage a rapid and orderly exit.

The theatre in which this drill has been established has a seating capacity of over 1,400, and in timing the dismissal of the audience through the regular exits at the conclusion of the performance the house was emptied in two minutes and 45 seconds. This theatre has a rule to have the fire alarm tested before every performance to see that it is in perfect working order.

Another house rule which is worthy of mention is the duty of several of the employees to immediately collect all inflammable material brought to the theatre by visiting productions, depositing the unpackings outside of the building into a fireproof vault installed for this purpose.

The management is also to be commended for its action in prohibiting in a recent production at this theatre the smoking of cigarettes by men and women taking part in an elaborate cafe scene. The effectiveness of such a scene may surely be ignored when the fire hazard it invites is considered.

Smoking should be prohibited on the stage, in like manner as it has been prohibited under the stage for many years.

It is hoped that the time will not be distant when all the managers of places of amusement in our country shall follow the example of this Reading manager and establish well-organized fire drills.

ARTISTS' FORUM

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

Rochester, N. Y., March 7.

Editor VARIETY:

Will you kindly inform the profession that Jules C. Reiff, of the Reiff Bros., has entirely lost the sight of his left eye and is in danger of losing his right eye also.

A benefit is being run for him, but the returns have been so small he has been unable to get the needed care. I am sure if his friends realized his condition they would make a determined effort to save him.

F. H. Van Horn,
Treasurer.

(Contributions may be sent to 78
Stillson street, Rochester, N. Y.)

Philadelphia, March 10.

Editor VARIETY:

Recently I saw an act in New York (man and woman) that presented an "impression of Harry Ford, the English artist, singing one of his songs." I have seen Harry Ford on the English stage and met him over there. He told me he expected to come over to America within the near future.

The imitation I saw of Mr. Ford leads me to believe the man doing it has never seen him on the stage, and he is merely ruining one of Mr. Ford's best numbers in vaudeville on this side, by using it in the way he does, or in any way as a matter of fact, without having obtained Ford's permission, which I am most certain he has not.

This employment of a number for an "imitation" for the obvious purpose only of securing the song and the value it has appears to me to require as much protection for the absent artist as though he were here himself to enter the complaint.

Edward Marshall.

Wilkes-Barre, March 9.

Editor VARIETY:

When I offered my baggage (consisting of two wardrobe trunks, one of which is marked "Theatre") to the baggage man of the Boston & Maine R. R. at Lynn, Mass., he informed me they would not check any theatrical baggage for transportation unless the traveler signs a release for all claims against loss or damage.

If traveler refuses to sign release, he is refused transportation of baggage and referred to an express company. This was on a first class ticket, on which no rate had been made.

I would like to know if this condition is generally known and accepted and if a test case has ever been made.

Morris Golden.

New York, March 9.

Editor VARIETY:

Having read in last week's VARIETY about the first monkey riding a real

two-wheel motorcycle, wish to say that the first monkey riding a real two-wheel motorcycle was shown in public six months ago by me. This monkey not only rides a two-wheel motorcycle on a flat surface, but also rides a real two-wheel motorcycle in a saucer track.
S. Nederveelde.

THE FORUM.

Editor VARIETY:

Saginaw, Mich., March 3.

Have been playing the Butterfield time for two weeks now, booked through the W. V. M. A., and I have been billed as "The Blue Streak of Ragtime." I know that this is Ray Samuels billing and I am writing to explain.

It is the billing sent in from the W. V. M. A. office. My billing reads "Lillian Watson, character singing comedienne," and nothing more.

I hope Miss Samuels reads this so she will know I have not been trying to use her billing.
Lillian Watson.

IN AND OUT.

The headline position at Keith's Philadelphia is being filled this week by May Irwin, who was drafted for the bill last Sunday afternoon, when it was learned the recent illness, Evelyn Nesbit is recovering from would prevent her appearing.

Lillian Shaw lost her voice for the Tuesday night performance at the Colonial. Belle Baker doubled from the Palace. Grace De Mar filled in the remainder of the week.

George B. Reno was forced to leave the Loew road show at St. Paul this week because of illness. Reno cancelled his route and will probably return east for treatment. Hoyt and Wardell were also obliged to cancel at Pittsburgh where they were scheduled to appear for Miles, the sickness of Wardell necessitating the move.

The Wilson Brothers, two western celebrities, refused to play McVicker's, Chicago, this week after looking over their billing.

The Azard Brothers were forced to retire from the bill at the Orpheum, Montreal, after the matinee Monday because of an injury which one of the brothers sustained while practising Saturday.

James Thornton left the Hippodrome, Cleveland, program Tuesday.

It had not been settled Wednesday whether Nesbit and Clifford would play Keith's, Providence, next week.

Al Herman's Publishing House.

Al Herman, vaudevillian, has opened up a music house. In his catalogue are three numbers.

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

JUDGMENT AGAINST PANTAGES THOUGH HE REPUDIATES AGENTS

**Seattle Court Gives Verdict in Favor of Amann and Hartley;
in Face of Pantages' Statement No One But Himself
Has Authority to Sign or Cancel Contracts.
Papers Had to Be Served in the West.**

Information received this week by O'Brien, Malevinsky & Driscoll (attorneys for the White Rats), through their Seattle, Wash., correspondents, Hastings & Stedman, advised the New York firm judgment had been obtained in Seattle in the action for breach of contract brought by Amann and Hartley, a vaudeville team, against Alexander Pantages. The amount involved was about \$1,500.

At the trial last week Alexander Pantages testified that no one connected with his vaudeville circuit had authority to sign or cancel a contract for him. Pantages maintains two eastern booking offices, one in charge of James C. Matthews in Chicago and another in New York, presided over by Louis Pincus. Pantages himself has not been east of Denver in over two years and has not been in New York in over three years.

The Amann and Hartley action was first brought in New York under a contract signed "The Pantages Circuit of Vaudeville Theatres," with Mr. Pincus making the signature complete for the circuit. O'Brien, Malevinsky & Driscoll upon bringing an action to recover for the act, discovered the defense was that no such firm or corporation existed.

This was later learned to be a fact, and that it would be necessary to serve Pantages in person to uphold the action. A summons and complaint was served upon Pantages in Seattle (where he usually remains) by the Seattle attorneys, acting for the New York lawyers. Depositions were taken from the members of the act and forwarded out there.

Other matters involving the question of Pantages contracts for vaudeville acts have arisen, with some threshed out in the courts, Pantages seemingly always making it a point at these times to be at Seattle, remaining personally outside the jurisdiction of the New York or Illinois State courts.

The finding of a verdict in the Amann and Hartley matter in Pantages' home town may have some weight in the future upon the form of Pantages contract that is to be issued. It might inconvenience the Pantages agencies in the east if acts should insist upon the personal signature of Pantages, duly acknowledged before a Seattle notary public.

ASS'N. WIDE OPEN.

Chicago, March 10.

May 1 will witness the arrival of a dozen or more ten per cent. agents into the Majestic theatre building, the barrier having been lowered by Mort Singer. Up to date but one ten percenter has had access to the Majestic offices,

A. E. Meyers having established himself there when conducting the "Association's" ten per cent. office. When Meyers went out, the Simon Agency, also partly owned by members of the W. V. M. A. staff, remained, but with the dissolution of the Simon corporation, the bars went up, and until the present time have remained in place. Every agent having access to the booking floors will be tendered a lease.

CLARK BROWN'S STORY.

While he was in Los Angeles, Clark Brown says a hold-up man walked into a grocery store, held the proprietor at the point of a pistol, relieved the cash register of its contents, and then ran down the street. As the grocer followed him yelling "Thief!" the people gathered around and laughed.

They thought it was a scene in a moving picture, added Mr. Brown, who says there are about 25 picture companies in that city taking some sort of a scene all the time.

Otherwise Mr. Brown reported a pleasant time on the Coast, where he saw both Expositions, now open, one at San Diego, which will run a year, and the other, "the" exposition.

Just five weeks after leaving New York the Canadian general manager returned, last Tuesday.

SKETCHES IN AUSTRALIA.

Chris O. Brown, the New York representative of the Rickards Circuit in Australia, has been advised by Hugh McIntosh, the governing director of the houses, that the experiment of trying sketches in the vaudeville bills over there has succeeded.

The Australians seem to prefer dramatic playlets. Mr. McIntosh is organizing a stock company in Sydney, and Mr. Brown is negotiating with writers of short dramas for the Australian rights.

Mr. Brown this week also commenced receiving applications from American turns that wished to sail for Australia as early as July.

New Act in Second Week.

There is a large chance that Valeska Suratt will be held over at Hammerstein's for a second week. If that occurs Miss Suratt will produce her new act, in which she is to appear in black-face.

Next Monday Miss Suratt opens at Hammerstein's in her present turn, and will also take part in the travesty on "Twin Beds" that is on the bill.

There is no truth in the report Billy Gould and Miss Suratt even contemplate doing a turn together again. They are on the same bill next week, which may have started the rumor.

FIGHT, ARREST AND BAIL.

Jim Sheedy was due at the 54th Street court yesterday, to protect bail given by him last Friday for \$500, to guarantee his appearance. It was a matter of bookings and agents that started something which ended in James' apprehension.

The younger Sheedy had booked Carmencita in Lynn, Mass., for his father, M. R. Sheedy, who books the Lynn house along with many others in New England. Jules Larvett represented Carmencita. She carries seven or eight girls in the turn. Larvett says he was to have had the Olympia, Boston (also booked by Sheedy) for this week, to follow Lynn, but calling up at the Sheedy office Friday, he was informed there was no Boston engagement, or something to that effect.

Mr. Larvett ventured the assertion that he would call upon the Commissioner of Licenses regarding the affair. With that remark, the bombardment commenced. Young Mr. Sheedy led the attack with a strong right to Jules' left optic. The Sheedy forces lined up and Larvett retreated to an office next door from whence he summoned a policeman. Larvett insisted upon an arrest and the copper escorted James to the court house, where the judge adjourned the case until yesterday.

10 CENTS NOT PULLING.

Cincinnati, March 10.

The reduction of the admission to Loew's Empress here to ten cents all over the house a few weeks ago has not added to the average attendance when the scale was 10-15-25.

The Empress is playing to its customary patronage, with the result the house is receiving less money.

EPSTIN BUYS OUT ALLEN

The M. S. Epstin-Edgar Allan agency in the Putnam Building will be renamed. M. S. Epstin has purchased the interest held by Edgar Allen in it. Mr. Allen is general booking manager for the William Fox vaudeville. His duties there prevent any attention being given by him to the agency, in which he and Epstin



M. S. EPSTIN.

were equal partners, they having organized it some months ago. The agency retain its Loew and Fox Circuit franchises.

March 21 Mr. Allen with Jack Goldberg, of the Loew booking office, and Arthur J. Horwitz, the agent, will leave for a trip to Chicago to look over the middle western acts. They will remain away about a week.

NEW "TENNESSEE."

Jack Von Tilzer is publishing "Tennessee," a song replacing "Tennessee, I Hear You Calling Me" in that publisher's catalog.

According to the court's ruling in the injunction order granted Boosey & Co. against the Empire Music Co. (Von Tilzer), restraining the latter from vending the longer-titled "Tennessee" composition, upon the claim it was an infringement upon "I Hear You Calling Me," Von Tilzer was required in the modified order to submit a statement of sales of his alleged infringing song to the court on the 1st and 15th of each. March 1 Von Tilzer is said to have filed a statement of sales disclosing that 95 copies of "Tennessee, I Hear You Calling Me" had been sold since last statement day.

This statement of meagre demand for a "song hit" created some conversation in the trade. It appears now that "Tennessee, I Hear You Calling Me" practically had been withdrawn from the music mart, and in its place another number, freshly written, with the objectionable portions stricken out, had been offered. The newest song is reported to have had several lyric writers and composers working on it.

SONG SOLD TWICE.

A song sold to two publishers came into dispute this week when Shapiro, Bernstein & Co. notified F. A. Mills they owned "They All Had Photographs of You." Mills has published it. His song of similar title had Lewis F. Muir as the music composer. Shapiro, Bernstein & Co. have only the lyric, written by Lew Brown, who sold it to the first firm some time ago.

In a conversation with Louis Bernstein, Mr. Brown, when the song was mentioned, recalled he had disposed of the same lyric recently to Mills, without having recalled placing it previously. Bernstein, who had not published his song, then secured a professional copy of the number and sent the notification.

"SOLDIER" SALES DROP.

The unexpected has happened with the sales of "I Didn't Raise My Boy to be a Soldier," the song that swept the country within a month's time after it was first pushed into popularity by Ed. Morton.

The sales have dropped off, according to report, as though electrocuted. It was estimated from the strength displayed by the number in its early days that a total of over 1,500,000 copies would be sold. Up to date about 400,000 have been disposed of and the gross sales may run to \$500,000, without much of a demand being longer noticeable.

A couple of publishers have a parodied title on the "Soldier" song. It is "I Didn't Raise My Dog to be a Sausage," with Remick & Co. the first in the theatrical field, although Shapiro, Bernstein & Co. had a number with a similar title ready to market.

RATS' MASQUE BALL

Everything is shaping up well for one of the biggest and best balls ever run in Terrace Garden. Indications point to a record attendance from all branches of the profession as well as the host of friends who are always interested in any White Rat doings.

Dancing will begin at 9 p. m. and elaborate arrangements have been made for the entertainment of all. A number of novelties will be presented, the nature of which the committee appointed to take charge has not yet divulged, but judging from the volunteers who have already sent in their names, this part of the program will undoubtedly be a feature.

As an inducement to maskers, the committee has decided to award prizes for the most popular ladies' and the most popular gentleman's costume. These prizes will be well worth trying for and the contest will be interesting in view of the great number and variety of costumes from the different shows now running in town which will be seen on this evening.

I. Miller, 1548 Broadway.....Satin Slippers
Essnkay Shop, 1538 Broadway.....French Novelty Shirt and Tie
Mme. Hammer, 129 West 45th Street.....Gown worth \$50.00
Lumiere Studios, 150 West 45th Street.....50 Pictures, 8x10
L. L. Marston, 167 West 45th Street.....Wade Corset, to order
Weber & Heilbronner, Broadway at 44th Street.....Gentleman's Bathrobe

A considerable number of additional offers have been received, but the above mentioned articles will furnish a good idea of the value of the various prizes.

Miss Grace La Rue and Big Chief Frank Fogarty will lead the Grand March, and the Rats will have as their guests on this evening, Commissioner of Licenses George H. Bell, Mr. and Mrs. Vernon Castle, New York Lodge No. 1, B. P. O. E., St. Cecile Lodge No. 568, F. & A. M., Mr. Marcus Loew, Mr. B. S. Moss, Professional Women's League and others.

From the above may be obtained an idea of what the White Rats' Ball is sure to be, the biggest theatrical event of the year and without doubt the Gay White Way will appear deserted on Tuesday evening, March 16.

LIFE MEMBERS.

Joan Sawyer, Jos. Ketler, Lew Kelly, Bert Melrose, Billie Reeves and Sam Sidman have been added to the following list of life members of the White Rats:

Arnold, Gladys.	Kelly, Harry.
Bergman, Henry	Kelly, Walter C.
Black, Ben.	Keough, Ed.
Brannen, Jeff.	King, Chas J.
Castano, Edward.	King, Ernest.
Clark, Edward.	Lalmon, Bert.
Cohan, Will E.	Lancaster, John.
Coleman, Harry.	LaRue, Grace.
Conway, Jack.	Lee, Jules W.
Cook, Will J.	LeMaire, Geo.
Corbett, Jas J.	Levy, Bert.
Correll, Eddie.	Lewis, Tom.
Corson, Cora Young-	Alto.
Coyne, Joseph.	Lohse, Ralph.
Curtis, Samuel J.	Lorella, Colie.
Dalloy, Robert L.	Lotoy, Joe.
Delmore, Geo. E.	Lynch, Dick.
DeTrickey, Coy.	Macart, Wm. H.
Diamond, Maro.	Mace, Fred.
Dick, William.	Mack, Jos. P.
Dixon, Harland.	McCree, Junie.
Dolan, Jas. F.	McMahon, Tim.
Doyle, Patry.	McNaughton, Tom.
Eldrid, Gordon H.	McNeill, Lillian.
Eltinge, Julian.	McPhee, Chas.
Emmett, Cecil.	Monroe, Geo. W.
Emmett, Leon.	Montgomery, Dave.
Fagan, Noodles.	Morton, Sam.
Farrall, Chas. H.	Niblo, Fred.
Fay, Frank.	Nolan, Jack.
Fay, Gus.	North, Frank.
Fogarty, Frank.	Pattil, Greg.
Ford, A. A.	Payton, Corse.
Fors, Eddie.	Prince, Arthur.
Gardner, Happy Jack.	Provol, N.
Garvie, Edward.	Rabe, Harry.
Gaylor, Bobby.	Reid, Jack.
Grant, Alf.	Rogers, Will.
Green, Bert.	Rosney, Pat.
Grims, Gerald.	Ross, Eddie.
Grith, J. P.	Russell, Marie A.
Grove, Ed.	Russell, Thos. P.
Halliday, William A.	Ryan, Thos. J.
Hascall, Lon.	Sanford, Walter.
Harbert, Chauncey D.	Smith, Tom.
Herzman, Dr. Carl.	Staford, Frank.
Higgins, Robt. J.	Stone, Fred A.
Hughes, J. J.	Vaughan, Dorothy.
Hume, Dick.	Ward, Hap.
Ina, Robela.	Waters, W. W.
Jess, Johnny.	Weber, Johnnie.
Johnson, Al.	Welch, Thos.
Keanan, Frank.	Willard, C. E.

From week to week in VARIETY will appear the full list of life members with new additions indicated. Who is the next one to take out a life card?

Marie Dressler in "A Mix-up" which leaves the 39th Street theatre Saturday, will open its road tour at the Majestic, Brooklyn, Monday.

INFORMATION FOR ARTISTS.

The following letter was received at the White Rats from Paul Tausig & Son:

"New York, March 3, 1915.
White Rats,
City.

Gentlemen:

Please note that a great many artists from Europe who in complying with the U. S. Custom laws deposit cash money with Custom House brokers to guarantee the exportation of their goods when the bond which they give expires, are experiencing great difficulties in recovering moneys due them after they have complied with all formalities. The artists are usually told that the cash money collected is given to the Government or to a surety company, but in most cases it is kept by the broker, who then signs as surety.

In order to safeguard the interests of artists coming to this country we would strongly advise that you have printed in VARIETY under White Rat News that any artist who has to give a bond to the U. S. Government for the exportation of his theatrical effects, should under no condition deposit the cash money with a Custom House broker, but should insist that he be taken to a Surety Co., and that the money be deposited there and that he receive the receipt.

Yours very truly,
Paul Tausig & Son."

Life Membership Applications.

Through the efforts of Frank Fogarty, Messrs. Paul Dickey, leading man with "The Misleading Lady," and author of the play, together with Earl Carroll, have made application for life membership in the White Rats. Who's next?

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

NEW ACTS

Norman L. Ster, the American boy who recently returned from Europe after spending much time in the war country, is only 19. He intends entering vaudeville shortly, telling of his experiences in the war country.

The Crisp, who have been out this season making a regular hit in the McIntyre and Heath show, "The Ham Tree," are fixing up a new dancing turn to return to the ballroom or vaudeville. They left the show a couple of weeks ago to arrange it.

Sammy Lee and Ruby Norton, with "The Belle of Bond Street" which has closed its season, are going to reappear in vaudeville, opening March 29 at the Palace, New York.

Bertha Kalich will return March 29 at the Palace, New York, in a new sketch calling for four people. (Harry Weber.)

Paul Dickey is to make a return visit to vaudeville in "The Comeback" with the remainder of the original company.

Tom Murray and Earl Gillingham have decided to revive their former specialty and will shortly make their reappearance in vaudeville. Gillingham temporarily retired from vaudeville to guide a St. Louis agency to wealth and prominence.

Paul Gerson and Co., sketch, "Her Price."

Andrew Braden and Louise Mink, playing in a Jos. Hart sketch, "At the Landing," written by Aaron Hoffman.

Jacob Katzman and Co. in "Rosensbaum's Discovery," and LaMont, Berdell and Nicholl in "Canned" are new turns in sketches written by Charles Horwitz.

Marion Weeks will make her first New York appearance at the Colonial March 22. (H. J. Fitzgerald.)

Margaret Iles will appear in vaudeville shortly in a sketch called "Fifty-Fifty."

Edna Archer Crawford, a stock actress, is preparing a sketch in which she will appear in vaudeville.

Ernest Lester, who came to this country from England in "The Story of the Rosary," is contemplating a tour in vaudeville with a sketch.

(Miss) Billie Cree, formerly a cabaret singer, is now "breaking in" an act for vaudeville.

The Crossman Sextet is a new act that grew out of The Banjophiends.

Dowsey, McNaughton and Co. are doing a new sketch in vaudeville. The principals were formerly with the Scotch Players.

PHILADELPHIA SCAMPER.

While Big Chief Fogarty was playing Keith's, Philadelphia, a scamper was arranged and held at the Vendig Hotel. One hundred suppers were served and after the folks present had a bite to eat and something to drink and a smoke, Big Chief Fogarty made an address which was productive of raising in the neighborhood of \$1,200, \$750 of which Secretary Will J. Cooke carried back to New York with him and the balance to be paid on completion of the many applications received for membership.

It was a highly successful affair and much credit must be given to Jim Walsh, manager of the Vendig Hotel, who prepared and made all arrangements for the eats at the hotel. A splendid entertainment and dancing followed and everybody went home at four o'clock in the morning imbued with the Fogarty spirit.

NOTICE

Owing to the
MASQUE BALL TUESDAY, MARCH 16,

the
LODGE MEETING
will be held on
FRIDAY, MARCH 19,

at eleven-thirty P. M., Big Chief Fogarty presiding. All members are earnestly requested to be present sharp at the hour meeting convenes.

WILL J. COOKE,
Secretary-Treasurer.

VARIETY

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ADVERTISEMENTS

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Amparita Farrar has joined the No. 2 "High Jinks" company.

Alick Lauder returned to England last week.

Harry Carroll became a father Monday. It's a girl.

Ed. Lester (Lester Bros.) is the father of a boy.

Mabel Hamilton has joined the Winter Garden show, which also contains her husband, Bert Clark.

Andy Lewis of "The Dreamlands" has entered a petition in bankruptcy in Brooklyn.

Frederick E. Goldsmith was elected Esteemed Lecturing Knight at an election of B. P. O. E. No. 1 held Sunday night.

Mr. and Mrs. Walter J. Jones (Burton and Jones) announce the arrival of a baby girl, March 9, at their home in Columbus, O.

Herbert L. Levene, with Werba & Luescher for several years as auditor, has been appointed manager of the B. S. Moss Jefferson theatre.

John Flentge, son of E. W. Flentge, postmaster at Girardeau, Mo., is being sought by his father. His mother is dying. The son has not been heard from since he left home.

The Manean Troupe has sailed for Havana, Cuba, to play 12 weeks' engagement with the Circo Pubillones, with further stay optional. The troupe has bookings up to next October.

The Actors' Fund Benefit, given by the principal big time vaudeville managers at the Century opera house last Sunday night was very largely attended. An excellent bill was presented and about \$6,500 realized.

Negotiations for the conversion of the old Lexington (Ky.), opera house into a large livery stable are pending. Since the completion of the Ben Ali theatre, managed by Charles Scott, who for many years operated the opera house, the latter has stood idle.

Among the European acts imported for the Barnum & Bailey circus by Charles Bornhaupt in addition to those mentioned in last week's VARIETY are the Four Melillo Sisters, Two Bostons, Four Vuylstekes, Two Wenens.

The Collingwood, Poughkeepsie, N. Y., opened with vaudeville last week booked by Byrne & Kirby of New York. The house is playing six acts and is splitting with the Academy of Music, Newburg, booked through the same agency.

The Bijou, between 30th and 31st streets, has been torn down and all that remains of the old Broadway playhouse is a pile of brick and dried mortar. Wallack's and the Herald Square, in the same neighborhood, are to be razed later.

Fred J. Ardath and his "Uncle Hiram" sketch were unable to open their Orpheum route tour at Winnipeg, owing to the Canadian government restrictions against live stock, due to the foot and mouth disease. Ardath carries pigs, chickens and a dog. Ardath shipped his stock to Seattle.

The present season is to be the last for the historic old Wallack's theatre at 30th street and Broadway. The structure is to be dismantled at the close of Granville Barker's season there, to make way for an office building. The wrecking operations are scheduled to begin May 1.

Edgar Selwyn, accompanied by his wife, Margaret Mayo, and Irvin Cobb, the war correspondent and lecturer, accompanied by his wife and kiddies, left for California this week. While in California, Edgar Selwyn will appear in the Lasky photoplay production of "The Arab," in which he will play the title role.

Robert Marks has been engaged by Sidney Blow to sail for London April 3 to produce the special dances for the one-act pieces for which Blow has obtained the English rights. The first of the pieces that will be put on is Lasky's "Trained Nurses," which is to be followed by B. A. Rolfe's "Brideshop."

Freddie McKay's new production is the same piece that was produced in stock, August, 1913, by the Orpheum Players, Philadelphia, under the title of "The Tricky Mrs. Trevelyan," with the principal roles played by Bertha Mann and Thurston Hall. The play was successful as a stock production.

Long Tack Sam, the Chinese magician, was haled into court in Brooklyn last week for employing children in his act under 16 years of age. The complaint was made by Dr. Thoms, a Chinese physician. Two children, a boy and girl, are in the turn. They are 12 and 13 years old, respectively. The magician was placed under \$50 bail, furnished by his wife, and the children were placed in the charge of the Children's Society.

"Rebecca of Sunnybrook Farm," which the former Luffier-Brattan, Inc., had out on the Stair & Havlin time, has reverted back to Klaw & Erlanger, who have agreed to let Earl W. Sipe use the piece in repertoire. Sipe is paying big royalty. Winifred St. Clair will be featured in the stock presentation.

Meehan's Dogs, playing the Palace, Chicago, last week were threatened with replevin proceedings when a woman visited the theatre and insisted that the large wolfhound in the act was a pet stolen from her household years ago. The woman identified the dog by several marks, despite the protestations of Meehan, who claimed he purchased the animal four years ago. In order to avoid further delay and the promised litigation, Meehan settled the argument with a \$50 payment for which he was given a receipt in full.

The dramatic sketch "Why Men Go Wrong," which played Hammerstein's a short while ago, is the cause of a legal action on account of the author selling the piece to two different parties. The original purchasers have been playing the sketch in the middle west under the name of "The Big Question" and are appearing in and around New York at present with it under that name. The company at Hammerstein's were the second buyers. They had played around New York on the small time under the title of "The Police Captain," but changed it, thinking "Why Men Go Wrong" name would be better. The original owners have started suit claiming that by selling the sketch to the other people the author had spoiled their chances of making the big time with it and had also broken the law by selling something that no longer belonged to him.

The United Krakauer Charity and Aid Society will hold a benefit Sunday evening (March 14) at the Lyric theatre. The proceeds will be used by the Society to help the needy Hebrews on the East Side. A portion of the fund will also go to the alleviation of conditions in Russian Poland where the Jewish population is in a pitiable state. A rehearsal will be held in the theatre Sunday afternoon at five o'clock. Artists desiring to volunteer may report to Jack Pulaski at the theatre at that time. He has the benefit in charge. The following have consented to appear: Irving Berlin, Belle Baker, Conroy and Le Maire, Bernard Granville, Harry Fox and Yanzi Dolly, Rositka Dolly, Belle Blanche, Harry Carroll, Blossom Seeley, Lillian Shaw, Thurston Hall, Leo Carrillo, Rita Gould, Bert Leslie and Co., Harry Tighe and Babette, R. L. Goldberg, J. and L. Cooper, Billy Gould, Felix Adler, Abrams and Wohlman, Harry Rose, Marie Le Var, J. Walter Davidson, Military Maids, Paul La Croix and Wallace Galvin. Loney Haskell will make an opening address and there will be a short address by ex-Lord Mayor Cohen of Glasgow. Al Fields will announce.

TOMMY'S TATTLES.
By Thomas J. Gray.
We have discovered the reason for the sudden independence shown by all the Pullman porters, the cake walk craze is returning.

If the big opera stars are going to appear in one-dollar vaudeville, it will hurt the sale of those three-dollar phonograph records.

You never realize how much there is to know about the best people of any town until you hear three or four chorus girls talking things over.

The song writers are tickled to pose for the moving picture machines showing the way they write their songs. To add a little comedy to the reels we suggest they show the boys reading their statements.

We don't know how prosperous the war is going to make America, but it's giving a great season to Al Bryan.

Two things almost certain in every New York household, a daughter who "has an offer to appear in moving pictures," and a piano covered with professional copies.

Did your agent ever say:
"If you think you can do better, book your act yourself."
"They told me you were penciled in."
"Next year you should have a great season."

Comedy acts can blame the audience; singing acts, the orchestra; acrobatic acts, their spot on the bill, but what excuse has posing acts when they flop?

The rumor that there is to be a war tax on stage money was probably started by some one who likes to worry burlesque managers.

If you think it's hard to dope out billing for an act, just imagine all the work the fellow has who names the sleeping cars.

Harry Thaw is on trial again. Looks like a couple of new acts may develop for Hammerstein's.

The "Bundle Day" idea of giving away your old clothes is spreading all over the country. If it ever hits vaudeville some of the boys might be induced to contribute some of their Hokum.

Piano manufacturers report shows a great falling off in the sale of pianos during the past year. Are rathskeller acts flopping?

It's odd, but true, most child wonders grow up to be man and woman lay-offs.

Spring time is hard on a lot of ball players. They have to listen to fellows who were in vaudeville tell how good they went all winter.

WITH THE PRESS AGENTS

Jack McMahon is in town while paying the way for the advent of "Under Cover" in Patterson. His show will hit the mill town just in time to beat Billy Sunday to it.

A. J. LaFaye, the New York representative of the Pittsburgh Dispatch, has discovered that there is someone in New York who is using his name over the telephone and obtaining free seats on the strength of the correspondent's acquaintance with the press agents of New York. During the last few weeks several "pairs" have been gotten from Edward W. Dunn of the Cohan & Harris office. Checking up with Mr. LaFaye by Mr. Dunn revealed that the seats were being received by an outside party and Mr. LaFaye in the future will make a personal request for any courtesies he wishes.

The cast has been completed for "The Natural Law" which John Cort has placed in rehearsal through arrangement with John Leffler and John Bratton and now includes Otto Krueger, Howard Hall, Carl Eckstrom, Richard Barrows, Austin Webb, Helen Holmes, Teresa Maxwell Conover, Maggie Holloway Fisher, Edward E. Eisner, stage director. The show opens March 15 at Parson's Hartford, Conn. and opens an indefinite engagement at the Cort, Boston, March 18.

Smallpox is prevalent in Erie, Ill., and all places of public amusement have been closed owing to the quarantine established.

Frank Mahara is going to produce an Irish comedy next season which will carry a 16-piece orchestra.

The Seven Cairns Bros. will close "Broken Arrow" in Springfield, Ill., Easter Sunday.

C. F. Jones, of the Jones & Crane producing firm of Chicago, is able to be out and around again after a fortnight's illness.

Augustin McHugh is going to make a dramatization of the "Bilster Jones" race track stories by John Trainor Foote.

Guy Cauffman is winding up his road season June 8, having extended the tour of "A Fool and His Money" until that time.

Joe Pilgrim and Will Spink have pooled bank rolls and will start out a road company in "Ike and Abe," a farce comedy, April 4 at Kankakee, Ill.

George Washington Sammis is traveling in advance of Robert Hilliard in the revival of "The Argyle Case." The show opens March 22 at the Broadway, Brooklyn.

Several special performances of Greek tragedy are to be given in May by Lillah McCarty and Granville Barker. Among the plays announced are "Iphigenia in Tauris," "The Trojan Woman" and "The Alcestis."

The Cohan & Harris press department announces that it will have Chancery Olcott under contract and will present him next season in a new Irish musical comedy by George M. Cohan.

S. Jay Kaufman, press representative for the Theatrical Producing Co., which is presenting "The Law of the Land" at the 48th Street theatre, has a scheme to refund passes by a number of rather youthful grafters had been receiving free tickets to attractions on Broadway. It seems that pass grafters would call up and ask for seats in the name of the "National Monthly" and if the seats were sent or left in the box office for them they would either use or dispose of them to cut-rate agencies. Mr. Kaufman refused to pass to the house he represents until they sent him a copy of the paper. No copy was sent but the requests continued to come to him via telephone. Last week he asked one of those who telephoned to come and see him. When the pass grafter arrived he presented a letter signed H. K. Willis, Dramatic Editor. When questioned regarding the publication he admitted that he had never seen a copy of the publication and that it was only a scheme to get seats without paying for them.

A. H. Woods has accepted a farce from J. B. Larric and George B. Hill entitled "Who Am I?"

Elise Ferguson will end her run at the Lyceum March 27 and move to Chicago.

Adele Rowland and George Grossmith are to be two of the principals in the production entitled "Mr. Popple" which will be presented under another title by F. Ray Comstock at the Princess Easter Monday.

Edward A. Bachelor has been engaged to go in advance of Mile. Pavlova as a special envoy for the remainder of the dancer's tour. He will leave town this week.

NATIONAL OPERA BROKE.

San Francisco, March 10.
Disaster has befallen the National Opera Co. Its engagement at the Gaiety has been abruptly closed. After the opening, business fell off to al-

most nothing. The company was behind in salaries and the Gaiety management refused to assume its indebtedness.

The last straw came when Impresario Mario Lombardi was taken to jail on a warrant signed by A. Kaplan, a member of the troupe, for misrepresentation. Lombardi is alleged to have brought Kaplan here from Los Angeles with salary promise upon arrival. Kaplan also wants his salary.

Other members of the company threaten to invoke the aid of the Labor Commissioner in collecting back salaries.

STAGING ENGLISH FARCE.

An English farce, played in London under the title of "My Aunt," is to be produced in a Klaw & Erlanger theatre here by Ned Wayburn under the name of "She's In Again." Tommy Gray will make the Americanization of the piece for Mr. Wayburn. Sidney Blow and Douglas Hoare were the English writers. Its adapters of the original in the French by Paul Gavault, under the title of "La Tante d'Honfleur."

Mr. Wayburn has engaged Ada Lewis for the principal feminine role and is negotiating with Taylor Holmes for the male lead.

The play goes into rehearsal March 22 and will open out of town for three days commencing April 15.

OAKLAND'S AUDITORIUM.

Oakland, Cal., March 10.

The Municipal Auditorium, seating over 11,000 (the theatre portion proper seating about 4,000) will have a formal opening here May 1-2.

The Auditorium will be under the direct management of the Mayor and the Department of Public Works (Harry S. Anderson, Commissioner). Competitive examination resulted in Louis W. Buckley being named master of ceremonies.

Dates are now being reserved for 60 conventions, divers band organizations, opera companies and road attractions, with plenty of open time still available.

FROHMAN-BELASCO ALL STAR.

For the joint Charles Frohman-David Belasco production, the piece selected is entitled "The Celebrated Case," to be presented by an all star cast. Those mentioned as possibilities are Nat Goodwin, Otis Skinner, Helen Ware and W. J. Ferguson.

Marries Steamship Man.

Los Angeles, March 10.

Dorothy Loveland, daughter of a San Francisco theatrical man, and Charles J. Reay, clerk on the steamer Harvard, are reported as wedded, the romance developing upon the high seas.

Miss Loveland joined the ship on its southward journey out of San Francisco.

SHUBERTS ORDER NEW PIECE.

A new piece and production have been ordered for the Winter Garden by the Shuberts, according to report, to take the place of "Maid in America" there just as soon as the next show can be made ready.

This is anticipating the summer production at the Garden by several months. July is usually the month the Shuberts put on their warm weather show, following the mid-winter one. The haste is due to the lax drawing power so far displayed by "Maid in America" now in its fourth week. The production cost the Shuberts about \$40,000 as the initial investment, and was not favorably commented upon when opening in New York, after being prepared through a week's stay at Buffalo.

Principals from "The Passing Show of 1914" and "The Whirl of the World" will be recruited for the new production, it is said. Both of those Shubert companies are now on the road. Orders for closing shortly of each have been issued, according to the story.

The Shuberts have gone about the plans for the next piece very secretly, say those who know of the intention, and have not fixed upon any date for the next production, excepting to give speed instructions to everyone concerned in the building of it.

Cut rate and other kinds of tickets are said to be available for almost any performance of the current Garden attraction. The first matinee after the opening was pronounced by one of the Shubert boys as the lightest in attendance ever given there.

Blossom Seeley of the "Maid in America" cast has tendered notice of leaving to the management. Miss Seeley's wish to join her husband, Rube Marquard, who is away on the spring training trip, is the reason given for the "notice."

"NOT KOSHER," FARCE.

Arrangements were made this week for a spring production of "Not Kosher," a three-act farce comedy (by an English writer) by John E. Coufts. The cast calls for ten people, nine Hebrews and one Christian, the latter having the role of a policeman.

The piece was first offered Sam Bernard but he had another play in mind. Eastern territory will be played by Coufts for the remainder of the present season.

JANE COWL IN STOCK.

Los Angeles, March 10.

Jane Cowl, who came west to play leads in pictures, and Orme Caldara, with her in "Within the Law" in the east, opened in a stock production of the "Law" piece at the Burbank Sunday.

Miss Cowl did excellent work despite the handicap of a severe cold. She is to appear in a new play here before returning to New York.

Freeman Managing "College Girls."

Frank Freeman, former advance agent of "The Winning Widows," has succeeded Harry Hedges in the management of "The College Girls."

SHOWS IN 'FRISCO.

San Francisco, March 10.

Business nothing to brag about at any of the legitimate houses in the downtown districts this week.

"High Jinks" is doing a fair business at the Cort.

"Seven Keys to Baldpate" in its second week at the Columbia, registering fairly well.

The Alcazar is getting good play with "The Clansman" feature film.

The Gaiety is closed as a result of the trouble which befell the National Opera Co. "Tillie's Nightmare" opens Monday.

All things considered, the attendance at the big Expo is gratifying. The number to date percolating through its gates numbers over a million. The attendance last week was beyond the 100,000 mark.

SHOWS IN NEW ORLEANS.

New Orleans, March 10.

"A Pair of Sixes," with Oscar Figman and an altogether excellent company, is doing well at the Tulane.

A feature picture continues in favor at the Crescent.

The Hippodrome has gone back to vaudeville.

The Dauphine and LaFayette are dark, with the former reopening Sunday.

SHOWS IN LOS ANGELES.

Los Angeles, March 10.

Ziegfeld's "Follies" got away at the Mason with one of the biggest first night audiences of the season. The show is here for two weeks and the indications are it will set a new record at this house for a musical comedy.

"Everywoman" is drawing fairly well at the Majestic on its second week.

ONE MORE OPERA HOUSE?

New York may have another opera house. It is not certain but Edward Margolies, the real estate man, is working upon it.

Mr. Margolies has even settled upon a desirable site, in the forties, above 42nd street.

The playhouse if erected will be devoted to opera.

ANDERSON'S PEOPLE PLACED.

San Francisco, March 10.

May Boley, May De Sousa, Percival Knight, Anna Wheaton and Roland Bottomly, of George M. Anderson's disbanded Los Angeles musical stock company, have been placed with the local Gaiety's production of "Tillie's Nightmare," which is to run there according to the success of the show.

It is understood Anderson made a contract for ten weeks with the people. It is to take up these agreements he has given them the Gaiety engagement.

"PARADISE" OFF.

It was stated at the Shubert office late last week the proposed production of "A Day in Paradise" had been declared off for the present. The trouble that the firm found in properly casting the production is said to be responsible for the postponement.

BOX OFFICE RETURNS FOR N. Y. SHOWS ARE AFFECTED BY LENT

This and Last Week Have Been Particularly Bad for Shows on Broadway. Many Shows Leave After Holy Week to Make Room for Spring Crop of Farces and Revivals.

In the month that has passed since *VARIETY* last printed a resume of what the current attractions in New York were getting in the way of box office returns that period of theatrical depression designated as Lent has made its advent and during the three weeks so far it has made a noticeable indent in the gross receipts of a number of attractions. However, the matinees are holding up surprisingly well with the aid of the cut rate tickets.

A great many attractions that have been on Broadway for some weeks are just forcing their runs so as not to take to the road until after Easter, after which New York will have the usual spring crop of farces. Four or five farces are being tried out on the road at present which will be brought to Broadway immediately after Easter.

In the last month there have been produced in New York "The Trap," which fared badly at the hands of the critics; the revival of "The Adventure of Lady Ursula," with Phyllis Neilson-Terry as the star; "Maid in America," the new Winter Garden production, which does not seem to have gotten over; "The Peasant Girl," a musical comedy which looks to be in the hit class, and the presentment the current week of the big Klaw and Erlanger revue, "Fads and Fancies."

The cut rate ticket and other means devised to draw into the \$2 houses under the scale are still in vogue at any number of theatres. A cursory view of New York's theatres nowadays does not indicate the actual amount in the box office.

"A Mix-Up" (Marie Dressler) (39th St.) (11th Week). Is in its last week at this house, going on the road with several minor changes in the cast. Doing in the neighborhood of \$3,000.

"A Pair of Silk Stockings" (Little) (21st Week). Has fallen off a little lately doing about \$3,500 weekly. The house is making money through a series of rentals for afternoon musicals and concerts.

"Chin Chin" (Montgomery and Stone) (Globe) (24th Week). Still remains hit of season. Business holding up all over the house. Seats are now selling until June 1, which is to mark the end of the run. The weekly gross with hotel extras is still around \$18,000.

Classical Repertoire (Granville Barker and Lillah McCarthy) (Wallack's) (7th Week). Still playing "Androcles and the Lion," and "The Man Who Married a Dumb Wife," and alternating with "A Mid-Summer Night's Dream." Despite Mr. Barker's engagement in New York has been exceedingly successful financially he will have to leave Wallack's shortly as the famous playhouse is to be torn down.

Business has fallen off a little, the gross being between \$9,000 and \$9,500.

Circus (Hippodrome) (7th Week). In a last effort to economize for the final weeks of the Winter Circus at the Hip there has been a general slashing in all departments. The circus has been an awful bloomer for the house which will go into pictures shortly, a heavy loser on its regular season. It closes at the Hip this week.

"Daddy Long Legs" (Gaiety) (24th Week). Business has taken another flop at the Gaiety and there is some sort of a special ticket being circulated in an effort to keep the statements showing a profit. The show had a particular appeal for matinee audiences and Lent seems to have hurt the afternoon performances greatly. The gross was just a fraction over \$5,600 last week.

"Experience" (Casino) (20th Week). Still pulling unusual houses through the medium of cut rate tickets which are being employed to fill all parts of the house. The attraction will remain at the Casino until followed by a summer revue.

"Fads and Fancies" (Knickerbocker) (1st Week). The Klaw & Erlanger revue opened Monday. The production is said to have cost \$70,000 before the curtain went up and this is exclusive of money spent in a campaign of newspaper advertising which cost several thousand of dollars. Last Sunday's splurge, 500 lines in nearly all of the New York dailies, cost in the neighborhood of \$2,500. Just how much of this Sunday flash was shared by the house is problematical, but it is rather an unusual thing for a K. & E. show to go to big advertising in the face of the fact that Marc Klaw is the one who has heretofore always advocated and ordered the advertising of the houses and attraction limited to a certain and definite space. The show received good notices, which did not accord with the opinion of many first nighters.

"Hello Broadway" (George M. Cohan and William Collier) (Astor) (12th Week). Doing almost capacity at every performance with the possibility of the Tuesday matinees being slightly off. The show is pulling about \$15,500 a week with Lent as a handicap.

"Inside the Lines" (Lewis Stone) (Longacre) (5th Week). Seems to be just about getting by. The notices after opening were fair and the return at the box office according. There is considerable paper out for the show and the weekly statements read somewhat like \$5,000.

"It Pays to Advertise" (Cohan) (25th Week). Continues as one of the real comedy hits. Had the worst week of its run last week when it got \$8,200.

"Kick In" (Republic) (22nd Week). About finishing out its run in New York with the aid of cut rate tickets. Around \$5,800 at present. To be followed shortly by another A. H. Woods production.

"Life" (Manhattan) (20th Week). Last week in New York. Lent affected the clientele that this sort of a spectacle attracts. Fell to about \$10,000 in the last weeks of its run.

"Maid in America" (Winter Garden) (4th Week). The second production of the season at the Winter Garden did not pass in a manner to please the management. The house is being well papered to keep up a pretense of popularity. Even with the Sunday night concerts the weekly receipts are below \$14,000, which means a loss at the Garden.

"Marie-Odile" (Frances Starr) (Belasco) (7th Week). There appears to be an intense feeling directed against this attraction by the Church, although there is nothing that can be pointed at by the management. The piece was considerably hurt by the advent of Lent, the receipts being off considerable since the opening weeks. Present returns are in the neighborhood of \$9,000.

"Outcast" (Elsie Ferguson) (Lyceum) (18th Week). Closing date for New York announced as March 27. Business has been away down lately, the gross being in the neighborhood of \$5,700.

"On Trial" (Candler) (30th Week). Still going along at a nice clip with the aid of cut rate tickets for the back of the orchestra and the balcony. Piece getting a little in excess of \$9,000.

"Polygamy" (Park) (14th Week). Hanging on like grim death through the medium of cut rate tickets. Around \$4,000.

"Song of Songs" (Eltinge) (11th Week). One of the real hits even though business has fallen a little in the last few weeks. Reported as doing about \$10,000. Matinee patronage particularly strong.

"Sinners" (Playhouse) (9th Week). Is doing capacity with the aid of cut rate tickets. The show is reported as getting a gross in the neighborhood of \$10,000.

"The Adventure of Lady Ursula" (Phyllis Neilson-Terry) (Maxine Elliott) (2nd Week). Seems to have achieved a fair success. Is taking about \$7,600.

"The Clever Ones" (Punch and Judy) (7th Week). Getting by with the aid of special club nights, etc. Gross between \$3,500 and \$4,000.

"The Law of the Land" (48th St.) (23d Week). Another instance of prolonged life through the medium of cut-rate tickets. About \$5,400 weekly.

"The Lie" (Margaret Illington) (Harris). Cut rate tickets are still holding up the business here. Last week the show got about \$5,600.

"The Only Girl" (Lyric) (18th Week). The cut-rate tickets are being used at the Lyric to fill the balcony and gallery.

"The Peasant Girl" (Emma Trentini-Clifton Crawford) (44th Street) (2nd Week). Notices and business far bet-

ter than the best the producers hoped for. The show appears to have gotten over and the box office for the first week showed something around \$13,000.

"The Shadow" (Ethel Barrymore) (Empire) (7th Week). But a few weeks longer to remain in New York. Lent apparently has knocked the business out from under the best notices that any attraction at the Empire got this season. Miss Barrymore is to leave immediately after Easter and play Philadelphia and Boston before opening for an early summer run at the Blackstone, Chicago. Business about \$6,100 last week.

"The Show Shop" (Douglas Fairbanks) (Hudson) (10th Week). Going along nicely with the aid of cut rate tickets. Got about \$6,800 last week.

"The Trap" (Holbrook Blinn) (Booth) (4th Week). This show was "panned to the Queen's taste" by the critics, but is holding on despite that fact. Cut rate coupons and Joe Leblang are partially responsible for the show remaining. Gross returns about \$5,800 last week.

"The White Feather" (Comedy) (6th Week). A piece that seems to have caught on to a certain extent. Show got about \$9,000 last week.

"The Birth of a Nation" (Liberty) (2nd Week). First picture to be presented at a \$2 top scale. Opened very strong last week. The box seats were to have been the only \$2 seats in the house, but the sale was so big the wonderful send off the picture got in the papers the greater part of the lower floor was scaled at \$2 for the night performances.

"To-Night's the Night" (Shubert) (11th Week). Nice steady play that keeps the statement around the \$10,000 mark weekly.

"Twin Beds" (Fulton) (30th Week). Three or four rows empty on the lower floor early in the week despite the cut rate tickets. The show has been on Broadway the longest of any of the current attractions. Is doing about \$7,600 weekly.

"Under Cover" (Cort) (28th Week). Cut rate tickets are helping to keep the box office statements showing a respectable gross weekly. Doing nearly \$7,000 now.

"Watch Your Step" (Amsterdam) (13th Week). Still in the class of top money getters of which there are exceedingly few this season. With the balcony off the show is still pulling over the \$14,000 mark.

MORE PRESS WORK.

Boston, March 10.

It looks as though Richard Bennett has been doing more press work through engaging in a verbal battle with Mayor Curley, after the Mayor had edicted Bennett's play, "Maternitey."

Bennett has made the statement he will give the show for at least one performance in Boston, if it must be done in a barn. Meanwhile he is appearing in "Nearly Married" at the Cort.

ROSELAND GIRLS.

A welcome rarity was disclosed at the Columbia Monday night when "The Roseland Girls" appeared with an entirely new book. The only suggestion of anything that has previously been done at that house was a "table scene" along toward the end of the last act.

When the Irish comedian appeared in the centre arch bearing a table and two chairs it looked for the moment as though Blutch Cooper was in danger of losing the record for completely new material. But the arrangement of his "table scene" was entirely new and the momentary fear of antiquity was nipped in the bud.

New ideas, new scenes, new bits and a noticeably new twist in the business of the numbers came as a refreshing oasis in the chestnut-infested desert in which a large majority of burlesque shows have so long maintained a somnolent existence.

The regular patrons of the Columbia were quick to realize the change and manifested their approval by frequent hearty laughter and applause that had the added vigor that comes of pleased surprise.

While the German and the Hebrew and the Irishman are the central figures in the performance of the well written book, which is called "A Mix Up At Reno," the parts are taken with a noticeable originality both in make-up and treatment and they are skilfully played by Solly Ward, Eddy Schwartz and Ed Markey.

The first act moves along briskly, concisely and humorously, telling its well connected story of the difficulties that beset the leading characters through their respective wives mistaking references to a parrot called "Polly," a motor boat called "Cinderella" and a race horse named "Busy B" as meaning female companions of their husbands.

For the finale of this act there is a cleverly arranged operatic burlesque on "Virginius" which brings the curtain down to long continued expressions of hearty enjoyment.

The second act carries the narrative on to an amusing conclusion and completes a well arranged and altogether enjoyable performance.

The big "punch" of the show is given by Lillian Fitzgerald in her specialty in the second act in which she imitates Fritzi Scheff with artistic exactness. Miss Fitzgerald has very greatly improved. In everything that she does she displays the touch of the true artist, singing her numbers with rare skill and effect and revealing acting abilities of a conspicuously high order. Her gowns, of which there are many, are tasteful and charmingly becoming.

Brad Sutton, the straight man of the company, deserves a special word of praise for the excellence of his work and for his well-groomed, classy appearance. Billie Fay, the prima donna, fully meets the requirements of her position especially in her vocal efforts, and Julia Schwartz does remarkably well as the ingenue.

Caprice leads several numbers with

telling effect and scores her best hit in a unique dancing specialty.

The scenery and costumes are far above the average and although they have been used constantly for 30 weeks or longer they look as fresh and new as though the season were just beginning.

MANAGER LOSES FOOT.

George Harris, manager of the "Bowery Burlesquers," whose left foot toes were amputated at the Knickerbocker Hospital three weeks ago as a result of an automobile accident, was obliged to undergo another operation late last week when the entire foot was removed.

Otherwise, Mr. Harris' condition is as favorable as possible in the circumstances and the attending physicians are confident of a reasonably speedy recovery.

SHOW GIRL'S CHANCE.

Countess Rossi, prima donna of the Sam Howe show, was taken ill in Washington Monday of this week and was unable to appear. Margie Adams, a show girl, substituted satisfactorily, singing all the numbers and playing the part so well Mr. Howe arranged with her to continue for the remainder of the season and gave her a contract for the same position next season.

GOING INTO STOCK.

"The Tango Girls" will close its regular season at the Trocadero, Philadelphia, April 17, and will reorganize at once to go into that house for a summer stock season, beginning on May 10.

It is said Paul Armstrong and Bert Bernstein have arranged to take over "The Tango Girls" for next season, changing the title to "The Golden Gate Girls."

McPhail Managing Stock.

Bert McPhail has given up the management of the Empire, Cleveland, to manage a stock dramatic house in that city.

HOURS FOR AGENTS.

There was a notice posted in the Family Department of the United Booking Offices this week that informed the booking agents that they were only welcome in the offices between the hours of 11 a. m. and 4 p. m.

If a booker wants to see an agent at any other hours other than those included in the notice the booker will telephone for the agent.

Lyric, Birmingham's Only.

Birmingham, Ala., March 10.

Commencing Monday the Lyric again became the only local big time booked vaudeville house, the Majestic having closed after operating for two weeks.

Must Lay Off a Year.

Chicago, March 10.

Leah Bell (Bell and Bell) was operated upon successfully March 3 by Dr. Thorek in the American Hospital. She is recovering but will be unable to appear again for at least a year.

GETS BOSTON'S RECORD.

The Stone-Pillard "Social Maids" show succeeded in capturing the season's record at the Casino, Boston, last week.

It was the result of extensive newspaper advertising for a show that "made good" advance representations.

Repeating the same method of advertising in last Sunday's Boston dailies, the Peter S. Clark "Rosey Posey Girls" opened to two capacity audiences Monday.

MANAGERIAL SWITCHES.

Matt Smith has retired from the management of the Gayety, Kansas City, succeeded by George Gallagher, former manager of the Gayety, Pittsburgh, who is succeeded at that house by Harry Hedges for several seasons manager of "The College Girls."

PITTSBURGH REFORMING.

Pittsburgh, March 10.

Chorus girls in stage trappings—painted faces, short skirts, smiles for everybody—and riding about Pittsburgh streets in automobiles bearing placards of theatres in which they are playing will be permitted no longer, according to an order issued by Charles S. Hubbard, director of the department of public safety.

Director Hubbard says he has received complaints from church people and business men.

Objectionable songs and dances are also to be barred in theatres.

In Advance of "Dreamlands."

"Baron" Nat Golden, for several seasons advance agent of Dave Marion's Show, has been transferred to a similar position with "The Dreamlands" following the closing last Saturday night of the Marion show at the Star and Garter, Chicago.

Three Days of One-Nighters.

The Majestic, Wilkes-Barre, will close as a burlesque house Saturday night. The new owners have decided to devote the theatre to some other form of amusement commencing next fall.

Shows on the Extended will go to the Star, Scranton, for three days, and fill in the week in one night stands, giving the preference to Shenandoah and Pittston.

Empire's Basket Ball.

The Empire, Brooklyn, playing Columbia main wheel shows, is using basket ball as an added attraction on Tuesday nights. The house has a team known as the Empire Quintet and games are booked with neighborhood fives.

The house is practically using an added attraction every night.

"Krausmeyer's Alley" a Tab.

Billy "Beef Trust" Watson is contemplating a dash into vaudeville at the end of the season. He has received offers of a route. Mr. Watson has reduced "Krausmeyer's Alley" to tabloid form and will use it as his vehicle if he should decide to play.

DALY'S CLOSED.

The stock burlesque show called "Violette Mascotte's 'Merry Maids,'" was closed by the authorities at Daly's theatre last Thursday afternoon (March 5). Wednesday night the house was closed by the police for running without a license. Levine and Rosenberg, the managers, tried to secure an injunction against the police interfering, but this was not obtained. The show was allowed to run half through Thursday afternoon, when the police stopped it again.

The audience was told that they would receive their money back. As they were filing out one of the cast claiming he was a White Rat asked the people not to take their money back as if they did so the actors would not be paid. But the audience insisted and received their admission. The house was not reopened.

Miss Mascotte explained her position in regards to the show at Daly's after it had been closed. She claimed that, engaged to put on a show producing numbers and the book, the management of the house looked over her book and told her it was not snappy enough. Miss Mascotte then only put on the numbers and furnished most of the costumes. The management provided the "snappy book" with the result the police in that district received numerous complaints.

Several parties, after watching the erstwhile Daly theatre burlesque show, are after Keeney's Third Avenue or Weber's Broadway theatre, also the West End, Harlem, in which to install burlesque. The men interested have no connections with the former Daly show.

The burlesque company that played two weeks on the Bowery closed last week with the returns very much against any continuance of the policy.

An interesting court case has cropped out of the closing of Daly's last week. John Martin, who had out "The Follies Bergere" show which played Daly's before the Mascotte show opened, has brought suit against Manager Levine for \$500 damages, claiming Levine held the trunks of his (Martin's) show without legal procedure and opened them and used the costumes therein without Martin's consent, etc.

Levine, it is reported, alleges Martin owed him \$300 and that he held the trunks in lieu of payment. The case is expected to come up for trial in the City Court March 12.

According to reports, the promoters of Daly's burlesque just about broke even on the venture. A \$5,000 week was expected when the police stepped in to prevent it.

Daly's is reopening this Sunday with a sacred vaudeville concert.

According to a house announcement Daly's will reopen Monday with a new burlesque policy expected to conform with the ideas of the authorities.

Daly's will also conform with the Fire Department's instructions. Among the conformities will be the absence of "smoking" during the show. Popular prices will prevail.

The opening burlesque will be furnished by Max Armstrong's "Tempest Maids." In the company is the Oriental dancer, Mile. Calliente,

Third Police Commissioner Dunn had the restaurant men of Broadway and other thoroughfares before him Monday, for a confidential talk. The commissioner told the restaurant proprietors they were taking too many chances and abusing the 2 o'clock closing order. Each was warned that the maximum closing time hereafter will be between 2.20 and 2.30, and any restaurant, dancing place or cabaret working under an all-night license remaining open after that hour, without special permit, will receive a violation, probably losing the all-night 2 o'clock limited franchise from the city. The commissioner informed the restaurant men the administration had tried to be lenient and liberal, accepting the proposition in the first place put up to the officials by the cabarets, but they had commenced to take advantage of it. The commissioner added that if the cabarets wanted to remain open all night they had better form a chartered club. It is said the complaints to the police department came from cabarets that have these clubs. They are incorporated, and the members have free access at any hour of the night, to the room or rooms where the "club" meets, apart from the regular dancing floor. Most of the cabarets may try to find space to have "club rooms." Some of the Broadway cabarets have been going all night or as long as a spending party remained, without regard to the closing restrictions.

Dave Genaro and his 25 girl cake-walkers put over a resounding hit on the New York Roof, when opening Monday night in the newest cabaret departure. Mr. Genaro employed the girls from the Fuller ballet, also on the Roof, and William Morris freshly costumed the numbers. There were three of these, two ensembles, with the dividing portion devoted to Mr. Genaro doing a duet exhibition cake-walk with Ada Portser, who regularly dances up there with Kuy Kendall. Miss Portser proved an adept pupil for Mr. Genaro who is the best stage cake walker America has ever had. Their individual turn drew terrific applause. The cake walking of the girl group was almost as well liked. In the closing ensemble each of the chorus couples was given an opportunity to cake-walk for a prize, the audience declaring the winner. It looks as though Mr. Genaro has put over something that will last. His own and the dances of the girls are full of action, and the fast high stepping to the attractive medley of old time "coon" melodies, on the big dance floor forms a picturesque period of the Roof's evening entertainment. Mr. Genaro for several years did a cake walk as the finish of his vaudeville act with Ray Bailey.

The "Country Store" event at the New York Roof when 200 prizes were given away will become a monthly feature there, while its drawing power remains. The free gifts held a large crowd much later on the Roof than anything else has done. The prizes were given away in sections of 50 each. One thousand numbered tickets were handed out as the throng came in, each person receiving one. At midnight 200

CABARETS

tickets, variously numbered between one and 1,000 were placed in a hat. As they were withdrawn by a young woman, the number was called through a megaphone by the master of ceremonies. The winner then received his or her award. For instance if 960 were first called, it got prize numbered 1, the next number securing the prize numbered two and so on. As the Roof array of gifts was rather unusual in its complexion the affair created considerable interest.

Bonnie Glass expects to take over the Persian Room in the Winter Garden building, where Joan Sawyer held sway so long. It will probably happen within a month. The Shuberts had a proposition before some Spanish dancers to try a Spanish cabaret, but when the Spaniards wanted a guarantee, the Shuberts weren't so enthusiastic about it, and the thing died away. Maurice's "Chez" down below the Persian Room, in the same building, has been falling backwards until the dancing patronage of both places hardly makes a crowd of nights. Miss Sawyer started on a vaudeville tour that was to have included the Orpheum Circuit, but is reported to have returned from Keith's, Philadelphia, last week to secure another partner, before leaving for the west.

Tuesday evening, March 16 (St. Patrick's Day Eve), when it will be "Pat Casey Night" on the New York Roof, three prizes will be given in the dance contests. One of the prizes is advertised by the Roof "as big as Pat Casey himself" (Pat doesn't weigh much over 240). One of the contests will permit professionals to compete. Last Thursday night on the New York Alice Taylor (formerly with Raymond Hitchcock in "The Beauty Shop") won the prize, a white evening gown, donated. It looked worth about \$75 when Miss Taylor came on the Roof the following evening, wearing it.

Washington is a city of good dancers, unless only professionals attend the dansants at the Hotel Willard. The Willard is a bit behind in charging one dollar admission. It is keeping down the crowd, very few attending. There's nothing in the popular music line the orchestra hasn't got and nothing it doesn't play. In the string band is a Hungarian cymbal or piano. This instrument is not used in the New York orchestras (excepting at the Sans Soucci), but it seems to fit in finely. Also Washington has the champ dancing A. K. of the world. He looks like a Southerner of '75, has a ruddy complexion, pure white mustache and hair.

The Strand Roof Garden is holding a one-step contest three nights a week, Monday, Tuesday and Wednesday. These contests are of the regular elimination type. The grand final is to be held April 6. Instead of the usual

cups as prizes, the management has decided to give the winning couple a new spring outfit. The man will have an order for a suit on one of the well-known tailors and his partner will also be fitted out with a new set of scenery. During April a fox trot contest is to be held and April 5 an out-of-town folks' contest. Tuesday night (March 9), the Edison moving picture artists were the guests of honor.

The Bustanoby dancing cabarets at 60th and 39th streets are to have "revues," commencing March 22. Percy Elkeles, Lea Herrick and Julian Alfred will put them on. The same trio did "Keep Moving" for Maxim's, where the free midnight show has given business a big impetus. At the 60th Street Bustanoby's, the revue will be seen in the "Domino Room." It will also be a free show. Bustanoby's is reported paying Messrs. Elkeles, Herrick and Alfred \$2,000 weekly. Fred Walton will be a principal. Others are Maude Gray, Hazel Kirke and Sylvia Jason.

Capt. Jack Barnet and Son, two mid-gets, are making a decided hit in "The Midnight Frolic" on the Amsterdam Roof. The son, dressed as a girl, does modern dances with his father, also "Ballin' the Jack" alone. The little fellow makes the wiggly dance very funny. Another new feature in the Roof show is Bird Millman on the wire. She does only two minutes and a half, but crowds all of her usual action into that time, and is greatly liked. This is the mid-get's third week. Miss Millman opened last week.

Patricola is holding over at Wallick's under a new agreement with the hotel. The increase for the extension includes a suite of rooms and food. As Patricola selected the best suite in the hotel when reaching New York, this meant quite an item. The new agreement went into effect March 1. That day and since, Pat has had trouble with her throat and has not been able to eat—much.

Lewis and Mazette, on the New York Roof, have discontinued the use of the "California Bear" dance and are now doing their straight whirlwind stepping. Some new formations have been put into the dances of the Ida Fuller ballet. Nila Devi, the little miss from the Folies Bergere, Paris, is leading the ballet girls through the new steps in "A Dancer's Sacrifice."

Mrs. Vernon Castle, who started the fashion of bobbed hair so often seen nowadays, was recently asked why she did it. "To see how many fools would follow me," is Mrs. Castle's reported answer.

The Strand Roof had a masked couple do an exhibition dance last Friday night as an added attraction. The dancers were supposed to be from society and did not want identity known.

James A. Morrison, who is doing the press work for the Saint Paul Hotel in St. Paul, has been encouraging business through "special nights." One evening was devoted to De Wolf Hopper when he played there and another given over to "The Prince of Pilsen." St. Paul is invited on these occasions to see their "favorite players at close range." Each event drew capacity.

"Heads together" is to be or not to be in the dance places, according to the management. Some cabarets have ruled out this loving position while dancing. Others pay no attention to it, and the others are also standing for dancers putting many wiggly movements into their dances while on the floor. The latter is done mostly by professionals out of work.

"Castles in the Air" may have a free show soon. The Castles are shortly leaving there, according to report, and other dancers are sought. The free show may be in the shape of a revue, with girls drawn from the musical shows of the Shuberts, who operate the 44th Street Roof. An admission may be tacked on, however.

Vera George staged a "barn dance" at the Pekin last Friday night. Miss George is with "The Dreamlands" at the Columbia last week. She rehearsed the four couples for the dance floor number and called off the steps in regulation rube manner. The Pekin secured a special all-night license for the occasion.

Raub's, Brooklyn's only real live downtown eat place, has changed management. The place went into bankruptcy and the furnishings were sold to the present manager at auction.

"The Brazilian Nut" and her partner, Arbos, from the New York Roof, will appear as a vaudeville act April 5 at Hammerstein's. Morris & Feil booked the turn.

Jack Hughes has engaged Russell Merritt Page and Charline Maysfield for the Grill Room at the Cafe Beau Arts. They are dancers just arrived from abroad.

Cook's Place, New York, is being conducted by Mrs. C. F. Lynch, the proprietress. Former Manager Christy has severed connections.

Victoria Harned has been added to the "all night cabaret" at Joel's on 41st street. There are ten entertainers.

San Francisco, March 10. When the Inside Inn opened its doors Gillen and Gillen, the Inside Inn Trio, and Art Perry, did the cabaret entertaining. The Inside Inn is located on the Exposition grounds.

Louisville, March 10. Dancing by patrons of rathskellers has been prohibited by an order of the local chief of police. According to the police, public dancing will not be tolerated at any place in the city where drinks are served except at "licensed gardens" that operate a service bar.

NEW ACTS NEXT WEEK

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

Molly McIntyre and Co., Palace.
Thomas Egan, Palace.
"Tin Beds," Hammerstein's.
Billy Gould, Hammerstein's.
Mlle. Doria, Hammerstein's.
Queenie Dunedin, Hammerstein's.
Beatrice Herford, Colonial.
Lillian Albertson and Co., Colonial.
Elliott and Muller, Alhambra.
Lady Sen Mei, Bushwick.

William Pruett and Co. (3).
"A Holland Romance" (Operatic).
Five (Special Set).
Colonial.

"A Holland Romance" with book and lyrics by Jean Havez and music by George Botsford, as presented this week at the Colonial by William Pruett and his company of three people, is somewhat similar in story and construction to a singing sketch in verse shown some months ago, but with different players, excepting Lillian Van Arsdale, who resembles the wife of the other piece, the same character taken by her in this one. The difference is that the other skit was all song, while the present one has some dialog. It was a good idea then, without the proper talent, and it's a good idea now, with the talent, led by Mr. Pruett. A couple of the numbers are worth listening to, as sung by the four people, composing a mixed quartette. Mr. Pruett also sings "I Want What I Want When I Want It" (by special permission, the program states). The story is of a young Dutch couple who want to wed. The father refuses his consent, but finally yields when his wife gives notice unless he does so, she will no longer cook his favorite dishes. Most of this is told in lyrics. The act commences to drag somewhat toward the finish, but an extra verse (sung after the last curtain) of "Lovers' Lane," the number's prettiest melody, aids the finale. Mr. Pruett's interpolated solo, as a personal opinion, is the cause of the drag, for everything else is fitted to the piece, while that is pushed in. Charles Orr is featured next to Pruett in the billing. Etta Hager is the daughter. The voices blend nicely and this operatic bit with the Pruett company should make a vaudeville diversion. It's worth giving to the public as something out of the rut. The set, of a Holland living room, also recommends it. *Sime.*

Jack Burchley.
Contortionist.
8 Mins.; One.
Academy of Music.

Jack Burchley has a rather unusual opening for a contortionist in that he sings. Outside of that he is a good contortionist. His comedy bending act is accompanied by a running fire of chatter. The talk gets some laughs. He will pass on the smaller bills. *Fred.*

"Six Peaches And A Pair" (8).
Musical Comedy.
27 Mins.; Full Stage (Special; Camp
in Woods).
Fifth Avenue.

Managers of pop houses can take this new act of a miniature musical comedy type, give their shows a headliner, add a touch of class that will help, and incidentally round out some light amusement that will repay for the booking. Often the act approaches the "big time" border and then veers off, although there are some "critics" who will say that it's "big time material" right now. The act is nicely staged, the costumes are all new and "dress" the turn far better than some of the big time outfits, and the six girls give a fairly good account of themselves. The "pair" takes in O'Neil and Dixon, pretty well known in the pop houses hereabouts. These boys are supposed to be in camp near a stream. To their woodland rendezvous come six girls. The boys handle light, juvenile roles that call for "kidding" between themselves and with the girls, who looked most attractive in red satin coats and hats with the white accordion pleated skirts and on other changes made a pleasing appearance. The girls sing fairly well but execute their dance movements with better results. The young men have excellent voices and dance most acceptably. The dialog is in a happy vein and some of it up to the minute. The lobby "billing" says James Horan wrote the act while Marty Brooks staged it. There are several very good song numbers. "I'd Like To Find Another Girl Like Mary" is well introduced. Some of the songs were probably written for the turn while others were interpolated. The quarrel of the boys and the distribution of clothes to the rightful owners is newly worked up to music and scored. On its Fifth Avenue showing the act ran a little too long and slowed up in spots but the ingredients, wardrobe and company are there. The turn is bound to speed up and provide even better entertainment when the rough edges are worked off. A surefire flash for the pop circuits. *Mark.*

Valmore, Collins and Witt.
Piano Act.
16 Min.; One.

Valmore, Collins and Witt, two men and a woman, comprise a good all around singing trio that will prove satisfactory in any of the small time houses. The young woman has little voice but puts her songs over like other coon shouters and gets away with it nicely. Her "souse" bit is too long and not funny. Such gags as "Do you know a nice glass of beer that wants a home?" might be dropped. The man who sings straight does not have much to do and does not make his work obnoxious by trying to do too much. The piano player is a young fellow, formerly of Fox and Witt, who can tickle the ivories a bit but puts over flourishes on his work. If these three keep their songs up to date they should be able to keep working.

Ernest R. Ball.
Song and Piano.
One.
Colonial.

As a "single act" Ernest R. Ball is a hit. At the Colonial Tuesday evening he was more than that, and led the remainder of the bill so far in approval no one reached within striking distance of him. Mr. Ball was formerly of Maude Lambert and Ernest Ball. In that act he remained at the piano, singing a couple of solos, but he didn't stand out. Now he does, partly on his own account (as he has plenty of personality) and partly because of the songs and music he has written that are heard during the turn. Mr. Ball opened with "A Little Bit of Heaven Called Ireland," did a semi-comic on the River Shannon (following the course of the stream in Ireland); next was "All the Girls are Lovely at the Seaside" (which has a good swing), the fourth number was a comedy "McCarthy" song, his fifth, a medley of his song hits of the past ten years, and for the finish he announced "The Colonial Rag," with Julius Lenzberg, the musical director for the theatre, securing a full chance to direct and play his violin in the orchestra pit. It's a good fast rag with plenty of music to it. Mr. Ball could rename the instrumental piece for any house played. Seated more to the centre of the stage than in the double turn, and with his voice in excellent form, Mr. Ball put his numbers over with a vim, especially the Irish songs, just placing enough of the brogue to these. His lay-out of numbers is in Class A (particularly the arrangement of the medley), and Mr. Ball is somewhat of a surprise as a single. He should have been a single long ago, for the future as such that is assured him now would have meant much in vaudeville by this time, if started then. *Sime.*

Terada Brothers.
Jap Perch Act.
Full Stage (Palace).
Palace.

Two Japanese boys in a perch act, a bit away from the usual, opened the Palace bill with credit Monday night. The bearer first holds a tall ladder made affair, on which the balancer does the usual tricks. Afterward a perch pole is employed. On top of this is a small oblong platform. The balancer, after climbing to the top, first using it as a trapeze, does pedal juggling up there, with a barrel that is lowered to him from the flies. The finish put over the turn. The boys dress very neatly. Besides dropping a couple of American flags from the platform at a pistol shot, one of the performers shook hands with himself and the audience in response to the applause. That hand-shaking thing is nearly off the small time now, and if the audience is willing to stand for foreigners using the flag, for patriotism or applause, the foreigners may be well satisfied to let it go at that, shaking hands only with themselves in their dressing room for getting away with it. *Sime.*

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate Attractions in New York.

"Taking Chances" (Lou Tellegen),
39th Street (March 15).
"The Blue Bird" (reappearance), Man-
hattan O. H. (March 15).

"The Fall of Antwerp."
Mechanical War Effect.
14 Mins.; Full Stage (Special).
Hammerstein's.

The Hammerstein program said "Don't leave. This is a great act." It also said that it was Professor Armand's "Fall of Antwerp" and was introduced by Margaret May Lester. The program said nothing about the back stage explosions resembling subway detonations of violent action. Miss Lester, a blond woman, tells how she and the professor passed through Antwerp and on the way here conceived the scenic idea of making a vaudeville offering out of the destruction of Antwerp. The city is miniaturely reproduced. Miss Lester then waxes eloquent upon the peace before the war and the awful destruction that hit Antwerp from the clouds and sea. The professor from behind the wings darkens the stage, has lighting effects that precipitate dark clouds and a war storm upon the little cardboard or whatever the reproduction was made of, and before the curtain falls turns loose the loudest, roaringest explosions that has ever been heard since the war spectacle at the Hip. Miss Lester talks well and the Antwerp setting looks fine, and those explosions sound like war. It must, however, come in for comparison with the picture weeklies that carry war scenes. *Mark.*

The Three Brownies.
Dancers.
11 Mins.; One (2); Full Stage (4);
One (5).
Academy of Music.

These three boys have a pretty small time dancing frame-up at present. They open in "one" with a neat routine of stepping, after which they go to full stage for a bit of pantomimic dancing of the eccentric sort. This is followed by one of the boys doing some fancy work on rollers and then back into "one" for the close. Here the trio offer dancing on the rollers that should get over big with an audience that isn't dead from the waist up. When the boys arrange their material so that they can present it all in "one" they will do for an early spot on better bills. *Fred.*

Roddi and Le Roy.
Songs and Talk.
10 Mins.; One.
Jefferson.

This couple need a new opening for the turn. At present they are using the old idea of a girl berating her partner for intoxication. After through with the opening they go right along. The young woman makes three changes, two of which are attractive. The last is not pleasing. The man handles a recitation well. The songs are not especially new but will do. A two-act with the makings.

Great Kermel.
Motor cyclist.
8 Mins.; Full Stage.
Fifth Avenue.

The Great Kermel is not the Great Kermel who offered a magic act in 1912 in the New York pop theatres. Kermel is a motorcyclist who rides speedily and dizzily around a specially-contrived track within the specially-built bowl that is placed upon the stage. Kermel has brought his act up to date by having a stage apparatus that is not as cumbersome or unsightly as most of the others heretofore shown. It looks like black wire and at the top are two bulbs which give him all the light he wants for the exhibition. The "bowl" is so worked by cranks up stage that it revolves slowly while Kermel is whizzing around and around and attains an angle with the cup opening in front of the audience. Quite thrilling and most effective. Kermel carries an announcer who says Kermel is the greatest in the world, etc. The bowl is claimed to be 15 feet in diameter and 10 feet 5 3/4 inches deep. Kermel is a nice-looking young man who is decked out in a white riding outfit including a white headgear. The announcer said that while Kermel was riding as the bowl was turning that the rider could not be hurled out as there was a four-inch guard rail all the way around the apparatus. Mebbe so. Act sure to hold them in the pop houses. *Mark.*

Hoag and Hardy.
Comedy Sketch.
11 Mins., Full Stage.
Jefferson.

This couple have a sketch full of human interest, as well as good comedy dialog. The man is a musician of German birth. He is broke. The girl sells papers. She comes into his room. He tells her his story. She offers him some of the pennies she has made. A letter is received telling he is heir to a fortune on the other side. He sends the girl to school for a few years until she is old enough to be his wife. The man plays very listlessly. The young woman is the life of the act. Probably being "broke" was what caused his gloomy aspect, but even after getting the news of the money he remains the same. His partner does the kid stuff satisfactorily. (Her hair has the new "Castle Clip" but she does no society dancing.) For a slang skit with pathos on the side this will do.

McCabe, Libby and Pond.
Comedy Trio.
17 Mins.; One.
Academy of Music.

A rough comedy trio, messenger boy comic, straight and girl. The comic pulls all of the old rough gags in the way of physical humor, and is serious in doing it. All wrong! The straight has a fairly good voice but seems to be lacking in experience. The girl looks good and is the redeeming feature. The one number that she does alone is spoiled by the comedian. As an act for the smaller small timers it will pass. *Fred.*

"Step Lively" (9).
Musical Comedy.
Two and Five (Special Drops and Set).
Colonial.

The best thing in "Step Lively" is its title, and that has no nearer relation to the act than one song during the turn by the same name. Three principals and six choristers compose the personnel. The property man becomes a policeman for a moment. Maybe he isn't the property man, but he's a policeman. This is the first De Haven and Spingold, Inc., vaudeville production. It is called "A Revue in Two Steps by Carter De Haven." Mr. De Haven and Julian Alfred staged it. Daniel Dore directs the music. Georgie Mack is the leading principal. There are two other principals (girls) and six chorus girls. But still "Step Lively" is the best thing in the act, not excepting the six chorus girls and the other two, which does not include Georgie Mack, who is the leading principal. "The audience is requested to observe President Wilson's proclamation of neutrality and refrain from applause." One could almost believe they had flashed that sign at the Colonial just before this act Tuesday evening. *Sime.*

Eddie Carr and Co. (2).
"The New Office Boy."
18 Mins.; Full Stage (12); One (6).
Royal.

Eddie Carr was of Conlin, Steele and Carr. With him are a girl and an older man. The set represents the interior of an office. The opening shows there is the germ of a very good idea and as the act goes along it gets a lot of laughs although Mr. Carr when he arrives as the new office boy seems to be willing to go to any slapstick extreme for comedy. However, he removes the curse later when he declares that he isn't a real honest to goodness office-boy, but a fresh comedian who is stuck on the "stenog" and has trailed her to the office. The act is a type that will get laughs and as comedy acts of this sort are scarce there doesn't seem any reason that this one should not be routed. The finish in "one" with a burlesque marriage ceremony and some chatter is too long. The song and the appearance of the girl in the bridal costume would be enough if the closing in "one" is necessary. *Fred.*

Girard and West.
Songs and Dancing.
11 Mins., One.
American Roof.

Billed as "Extraordinary Steppers" this couple live up to their billing in some of the work. They sing as well as dance but it can easily be seen they are meant to step and not show their vocal powers. The man does an imitation of Bernard Granville in his souse dance. He also sings another souse song in a most unanimated way that gives one the blues to listen to. His partner is a lithe young woman with effective kicking legs. For the second spot on a small time bill there is little fault to be found with these two. *Fred.*

Roxy La Rocca.
Harpist.
One.
Colonial.

It was about three years ago Roxy La Rocca appeared in New York vaudeville, for one week only at the Union Square. He played the harp then, as he does now, but now he is playing it to suit the popular demand. To do so he is clinging to mostly popular airs, in medleys, varying the routine here and there with heavier music, but all suited to the harp. La Rocca is quite some harp player. Good harpists are rare. There are many accompanists but few can solo well on that instrument. La Rocca can do it. Still he sacrifices playing throughout the turn, to invite the house (with special attention to the gallery) to join in the popular tunes through whistling. A bit too much attention is given to this whistling thing by La Rocca, though the upper portion likes it, and it is not displeasing at any time. With the violin, banjo, and accordion, not overlooking the piano, so often employed in vaudeville as an adjunct to turns in "one," a single with continual harp playing in that position is in the nature of a novelty. La Rocca, personally, has a chubby cheerful pleasant face, and a head of hair he only lets loose when taking bows. The hair behaves so perfectly while the player is at the instrument it seems to have been trained to recognize applause only as its cues. In the "No. 2" position the harpist scored, and can do that there in any big time house. It's a different sort of single, built to catch the plaudits and will attend to that very important little thing in vaudeville. *Sime.*

Harry Tighe and Babette.
Songs and Talk.
One, Three and One.
Palace.

Harry Tighe and Babette form a likable combination of the light comedy and singing kind. They open with talk in "one," Babette sings in "three" while Mr. Tighe plays the piano, and they then duet in "one," using a well worded travesty on grand operatic melodies, with a couple of kicks in the way of comedy lines. Babette has a slow number for herself. The opening and closing bring laughs, with the middle division drawing applause. Babette is angular and some fun is made of this. Tighe does his usual kidding. Opening after intermission at the Palace Monday night and just before Calve, wasn't a spot they would have chosen themselves, especially with the operatic thing, but they did real well. *Sime.*

Frank Dodge and Co. (3).
Dramatic Sketch.
23 Mins.; Full Stage.
Academy of Music.

Frank Dodge is supported by a company of three, two men and a woman, in a little playlet, the scene of which is laid in a tenement in the Italian quarter. The sketch at present will just about pass on the small time. Mr. Dodge as an actor is worthy of better material. *Fred.*

Lulu Glaser and Co. (2).
"A Captivating Capture" (Comedy with song).
Five (Library).
Palace.

One will have to be a very ardent admirer of Lulu Glaser to declare a favorable opinion on her newest and latest vaudeville playlet at the Palace this week. To commiserate with Miss Glaser, it might be said either she reached the Palace too early, or did not give the piece proper attention in rehearsal. The story, never of any strength or decided character, ends too abruptly, even for a comic opera star who might prefer to lean on her songs and singing. There are three numbers, two written by Ernest Ball, with the "Blue Jay Bird" from "Dolly Varden" (sung by Miss Glaser by special permission, as per program). Mr. Richards and Mr. Glaser are in Miss Glaser's support. They are her only support in fact, since the sketch by Raymond W. Peck availed her naught. Mr. Richards is an army captain, something of a devil among the wemin, according to the conversation. Mr. Glaser is a lieutenant in the same company, and he has a sister. Along she comes, to find out and recover love missives written by a girl friend to the captain-heart winner. She is disguised as a boy, and is there as valet to the captain. Her brother discovers her. He informs the captain, unknown to his sister, and the two men conspire to cure the girl of her roving desire in male attire. So as Mary Earling emerges from an inner room, re-garbed in a rather good looking dress, everything appears to have been explained by the silent system, for the captain proposes marriage, is accepted, and before the audience can grasp the rapidity of this action, Miss Glaser and Mr. Richards are singing one of Mr. Ball's numbers, "Sprinkle Me With Kisses If You Want My Love to Grow." It's a good song, but didn't stop the curtain from coming down. Doubtlessly Miss Glaser has a following but she should improve this piece or secure another before attempting to proceed further on this vaudeville tour. As for the support, it may be mentioned Mr. Richards sang rather well, and Mr. Glaser, in his uniform, looked funny. *Sime.*

Si and Mary Stebbins.
Rube Card Tricksters.
17 Mins.; One.
Fifth Avenue.

Si and Mary Stebbins have hit upon a new way to introduce card tricks. Rube make-ups are used and the couple walk on the stage, affecting a scared look as though they were just in for city sights. Si says it's Mary's first trip but he's been in twice. Mary Stebbins has the old-fashioned clothes, awkward step, a frequent "huh" and chewing gum. Si does the talking and most of the card tricks. He and Mary alternate going into the audience, permitting anyone to draw cards, with the Stebbins on the stage naming the cards selected. Much of the comedy hinges upon Mary's awkwardness in moving about the stage and down into the orchestra pit. The act scored nicely at the Fifth Avenue. *Mark.*

PALACE.

It seemed like courting disaster for the Palace program this week, to place so much singing on a program that contained Mme. Emma Calve, but the results warranted the judgment of the booking men. The mere name of the famous diva is calculated to strike terror into the hearts of singers who haven't mingled with the European-cultivated operatic contingent, and again, Calve is drawing to the Palace people who know music. But the singers ahead and after bore up bravely and won added spurs through "putting it over" on a Calve bill.

Calve in vaudeville appears to combine the first and last word in a classical repertoire for the varieties. Her song list for this week is an ideal one in its class. Nothing better than Deraude's "Le Clairon" has ever been done by an operatic star on the vaudeville stage. An English translation is "The Trumpeter." It's a dramatic song recital. In vaudeville technically, it would be called a descriptive character number affording Calve the range in singing and acting vaudeville likes. The song should remain a permanent item in her twice-daily repertoire. While Alfred Megerlin, a foreign violinist, played an obligato, Calve changed to Carmen costume, closing her act proper with a Bizet number, encoring with "Suwanee River" and again responding with a little aria, minus musical accompaniment. She opened with a Gounod serenade.

There was excellent proof in the Palace audience Monday evening Calve is a tremendous attraction in her new field. The audience (though not capacity in the orchestra, still very big for a Monday night of a second week's attraction) was "strange" to quite some degree and enjoyed all of the vaudeville on the program that was enjoyable. They just enthused over the star. Before, between and after her numbers the applause was prolonged and tumultuous, so much so that the finale the Madame returned a smile of gratification. Vaudeville must have surprised her almost as much as she has surprised vaudeville, for it was not to have been accepted before her appearance the greatest Carmen of them all would evolve a vaudeville act vaudeville would take to. Previously high operatic singers, whether foreign or native, when in vaudeville, believed in high notes. Calve is singing. Quite some difference.

Mme. Calve appeared second after intermission. Immediately after and in the next to closing position was Henry Lewis, who gave his full act with the hit of the show to his credit (Calve excepted of course). The audience could not have been better for Lewis if selected by himself, but this does not detract from his work nor his material. The latter is among the best any vaudeville single has had in years. It is called "A Vaudeville Cocktail," running entertainingly from his open-

ing in a Punchinello dress to the finish, when in a comedy recitation he admits to the audience he is "good" and they agree with him.

The decisive hits of the first part were Belle Baker, "No. 4," and the Claude Gillingwater sketch, "Wives of the Rich," closing that section. Several program changes occurred Monday. Abou Ben Hamid's Arabs were moved from opening to closing, exchanging with the Terada Brothers (New Acts). Lulu Glaser and Co. (New Acts) went into "No. 3," exchanging with the other sketch. Miss Baker was transposed before the matinee with the programed position for Henry Lewis. Hines and Fox remained in their first assigned place, "No. 2" and did well there through holding down the act to its meat. The "fireman cissy number" of the comedian brought out much amusement and the turn shaped up very well.

Miss Glaser's little comedy with music hurt the show so early, but she was an instance of the Palace giving something besides the Calve name on this week's program, which must cost in salaries over \$6,500. The Glaser turn tired the house, which didn't leave it any too good for Miss Baker. However, Belle climbed steadily through until a speech became necessary after the next turn had been announced. In vaudeville this is known as "Stopping the show." To the Baker glory it may be said the applause was on the level, she gaining friends from the Calve cohorts, who did not think overwell of the Baker girl at first. But she won them over, and with the "Yiddish" song, along with a new Irving Berlin number, "Si's Been Drinking Cider" (comic) at the finish, the applause came certain and sure. Another new Berlin song used was "American Rag," a sort of neutral comedy war lyric. She opened with "Dixieland," following with "Love Me or Leave Me Alone." Miss Baker still carries the billing line, "The Bernhardt of Song." Belle also still believes it. Shame on the one who kidded her! According to the records Bernhardt never warbled in public, and she couldn't get over "nevertheless" in a lyric in 40 years. But all these great artistes probably have their little vagaries and if Belle likes advertising Bernhardt, let it go at that. Maybe some day one will read on a Keith program, "Nazimova, the Belle Baker of the Drama."

The story of "Wives of the Rich" commenced to make itself felt in the playlet taken so well by Mr. Gillingwater and Edith Lyle, before it had proceeded very long. A couple of time lapses in the sketch require a perfectly dark stage, and unless secured, the plausibility of the tale suffers. Mr. Gillingwater might watch out for this. Miss Lyle is an exceptionally pretty woman and what is much better, an exceptionally good actress. The act just fitted into the first part closing position.

Closing, the Arabs gave a fast moving exhibition, and the solid house Lewis had held after the Calve appearance, remained in good part for the concluding turn.

HAMMERSTEIN'S.

It's an entertaining vaudeville show at Hammerstein's this week. The business was good Monday night. Twelve acts, the show starting with a Keystone comedy, and closing with the weekly news. The audience kept up its proverbial custom of "getting in" late at the Corner, but once the folks started they soon filled the Victoria comfortably. Lew Fitzgibbon opened the show with his xylophonic selection. Lew gets credit for being a brother of Bert Fitzgibbon, the "nut," but the former in his stage turn attends strictly to his music and demonstrates that one family can also have a musician as well as a "nut comedian."

Fitzgibbon carries three sets of xylophones. He should be able to get time on the strength of his music. That light suit with the black stripe, and the family name help, but are not necessary. Lew should get a niftier suit.

Bissett and Betsy (the former Joe Bissett of Bissett and Scott, and Harry Betsy, who has been doing a "single" on the Loew time), are offering a neat little dancing act, all soft-shoe, with a short song thrown in for measure. The boys have a weak closing which can be improved by sticking together.

Kurtis' Roosters made a favorable impression. It sure demonstrates that patience was something worth while in training fowls.

The Hazel Kirke Trio received the most applause upon the girl's dancing and the man's piano playing. Miss Kirke has a pleasing appearance, considerable pep and a dandy kick. The act needs strength at the closing, the turn wobbling after Miss Kirke has danced so well. The imitations should have been omitted at Hammerstein's. That's small-time stuff now.

George W. Cooper and Chris Smith, colored, scored one of the biggest hits of the night. Their patter isn't much, but the way they work up their songs and the songs they sing ring sure fire. They should have been much further down on the bill.

Nonette hasn't changed her act much but the young woman appears to have acquired some avoirdupois in the last half year. She got the usual big returns with her violin.

Eddie Foy and the Seven Little Foy's have returned to town with the act they started out with, although several choruses of late songs, including "Tipperary." The smallest tot helped out a lot. Little Mary carries the bulk of the vocal efforts and is acquiring stage personality.

Hymack was first to show after the intermission. His lightning changes of the chameleon variety are not new to the Corner, but they are just as mystifying. Willa Holt Wakefield has not been forgotten, as attested by the "encores" she had to do.

Bert Leslie and company of three offered "Hogan in London." With Leslie spilling out much new slang and some rinnely funny patter the act went over nicely. His support isn't much to brag about, considering that the tunes were supposed to be typical English, but his "hick" chatter carried the skit along. One thing's certain,

Leslie doesn't let the grass grow under his slang.

Ben Welch took up the funmaking where Bert Leslie left off and the old Hebrew monologistic material never went better. Welch is using the Bayard and Mulberry street corner drop in "one." Little of his material is new, but the laughing results seem just as certain. "The Fall of Antwerp" (New Acts) was the last of the vaudeville section.

COLONIAL.

The Colonial program ran easily in the way of variety Tuesday evening, excepting for something of a confliction in the first part, when two singing sketches almost followed one another. These were "Step Lively" in "No. 3" spot and "A Holland Romance," closing the first part. Both are under New Acts. The "Step Lively" turn did hardly anything at all. The other was far more likeable.

Another new act, Ernest R. Ball, captured the honors of the show, in a workmanship fashion, second after intermission. Mr. Ball is under New Acts. The turn just preceding him was the interesting one of the program. It was Tameo Kajiyama, the handwriting marvel of mind concentration. It gives the ordinary observer of this Jap's remarkable feats (they can be called nothing else) a brain nervousness in imagining the mental strain he must be under, although it is likely that through continued practice it has become a matter of writing by rule with him. He held the close attention of the entire house, for here is a freak turn of the highest class and calibre. His newest trick of penmanship (with chalk) is writing backwards the headlines of a daily paper while reading them, and simultaneously answering questions put to him by the musicians. Julius Lenzberg, the leader, asked the Jap "Why is Times Square?" and "How many ham sandwiches are there in a pig?" among others. These and the answers gave the turn some unlooked for comedy.

Lillian Shaw, next to closing, lost all of her voice for the night show. Belle Baker came up from the Palace to fill in. Ahead of Miss Baker were Helen Ware and Co. in Channing-Pollock's dramatic playlet, "It Doesn't Happen." Mr. Pollock has written a holding piece in this, but with a little more broader dialog it would have been better adaptable to a Princess theatre repertoire than vaudeville. In either case the title isn't strong enough for the piece. Miss Ware and her company may play enough, but it will experience trouble in gaining any importance in the variety houses.

Redford and Winchester made a good comedy start for the show, opening it. Gordon and Rigca closed the bill. "No. 4" was Ben Welch, also at Hammerstein's this week. He did only his Hebrew portion that should have had the other characterization tacked on. Welch drew many laughs, however, some from a party in which was a Dr. Frank, to whom Ben made many references.

ROYAL.

Up at the Royal this week there is a freak feature act that could just as well have been the house headliner with ease. It is billed as "Sennett's Entertainers" and comprises eight singers and a piano player, all men, who are the cabaret entertainers at Sennett's cafe, adjacent to the theatre. The Bronx is a little city all in itself. It has little street cars and little electric lights and a little piece of the subway and elevated trains and a lot of people live there. At night when the inhabitants want to cut loose, they go to Sennett's and imagine that they are on Broadway. All who live in the Bronx know Sennett's, therefore C. C. Egan, manager of the Royal, thought it might be a good local drawing card to have the Sennett entertainers for a week.

Incidentally there is a strong suspicion Mr. Egan is in league with a tailor in the Bronx, for when the entertainers were booked for the Royal he naturally felt they would have to wear evening dress and from the looks of the parade on the stage Monday night, they all marched themselves to the same tailor and had him turn out a set of scenery for the entire party.

That is where the boys made a mistake for only two looked as though the clothes really belonged to them. The rest were misfits. If Eddie Mack had been in the house he would have died of heart failure, for the worst Eddie could have possibly turned out in the dark would not have been half as bad.

However, Sennett's Entertainers coupled with a mighty good comedy bill certainly pleased the audience which jammed the house to the doors Monday night. The local attraction pulled but the draft was aided and abetted by the name of Henrietta Crossman who headlined. These dual features together with some sort of a special club ticket had the lobby of the theatre packed to the doors a few minutes after eight and when the show started there wasn't a seat anywhere.

Valentine and Bell, with a novelty comedy bicycling act, opened the bill to laughs. The act can open in the small big timers and get away with it nicely. The cabaret entertainers were put on in the second spot. As a collection of freak voices, the eight displayed, they rank as the greatest ever gathered under one roof. The nine men offered eleven numbers that were singles, doubles, trios, quartets and double quartets. The routine presented was very well laid out and entirely to the liking of the audience who applauded their favorites tremendously. There wasn't anyone of the boys who overshadowed the others, but the act opens the way for large sized rathskeller turns. Vaudeville audiences want popular stuff and in the Bronx they stood for 30 minutes of it and clamored for more in addition to almost tearing down the house in an effort to get a speech out of the cafe proprietor who was on hand in a dress suit and who took credit on the program for staging and producing the turn.

Eddie Carr and Co. (New Acts) in "The New Office Boy," had the next spot and with hokum comedy had the Bronxites laughing their heads off. Pauline Hall, the former musical comedy favorite, followed, and fared fairly well.

Joseph Hart's "Telephone Tangle," with dainty Dorothy Regel, closed the first part of the show and got a lot of laughs.

Van Hoven opened the second part. He has added several new tricks and a rooster. The new tricks are showy and help the first part along. The usual laughs were present for the work with the kids at the close. Miss Crossman and Co. in "Thou Shalt Not Kill," followed and were applauded for the anti-war sentiment in the sketch. This speaks well for Miss Crossman's art for it was only an hour earlier this same audience was applauding like mad for a soldier song in direct contraversion of the original sentiment. Maude Muller and Ed. Stanley were down next to closing but the Bronxites did not get their patter as quickly as did the Palace crowd a few weeks ago.

The Six Water Lillies closed the bill without losing a single member. The girls in black tights do not make as good an appearance as they did in the short one-piece suits worn by them sometime ago. Fred.

ACADEMY OF MUSIC.

There is something that is "all wrong" down at the Academy, and whatever it is it seems to affect the audience. Perhaps it is the audience. Tuesday night not very many present sat through a fairly good small time bill but there wasn't a ripple from those in front to show they were alive. Perhaps there wasn't enough slap-stick and hokum to please them; perhaps there weren't women enough, or it may be the manner of running off the show was not to the liking.

The bill comprised eight acts, two single reels and a five-reel Paramount—Mary Pickford, "Mistress Nell." The feature closed the bill and lopped over from the supper show until long after eight o'clock.

The Three Brownies (New Acts) opened the show. They were followed by Jack Burchley (New Acts), a contortionist. McCabe, Lilly and Pond (New Acts) were followed by an Essanay comedy that got some laughs.

After the picture, Niblo's Talking Birds talked with the aid of the man who is presenting the act, with but little result. The act is all that can be asked for in the way of a novelty for small time but it did not get over at this house. Long and Coulter, blackface comedians, tried very hard but did not manage to get their material over at all.

Frank Dodge and Co. (New Acts), with a sketch offering, were also lost, even though Mr. Dodge tried hard. A Hearst-Selig Weekly followed that contained some excellent war views and was one of the applause hits of the show.

Tommy Van and the Ward Girls were down next to closing. Van evidently realized that he would have to

do extra well after seeing how the others ahead of him had done and he went after the audience from the start. The result was that he did manage to get a little, but it was not nearly enough to repay him for his efforts. The smaller of the Ward girls seems to think that she doesn't have to work any more for she did just what she had to do in a most perfunctory manner. The taller of the two girls seems to improve each time she is seen. Work and Play with their novelty acrobatics closed the bill to a house that remained perfectly passive throughout their efforts. Fred.

AMERICAN ROOF.

The attendance Monday night on the Roof was satisfactory from the artists' point of view at least but probably not from the box office. The house was very appreciative and the acts all fared well, any kind of comedy going over easily.

Kerslake's Pigs opened and started laughs at once, closing strongly with the toboggan arrangement that brought howls. Kerslake surely deserves credit for the way he has brought those dumb looking critters around to doing tricks and obeying him. Girard and West (New Acts) had their dancing appreciated in the second spot.

The Monit Arab Troupe made one big hit in the third position. This name is a strange one but the faces of the members are familiar and the routine is the same as carried out by any number of turns of this kind. In all probability there are a couple of new tumblers, some tricks are really new. It seems too bad when one of these turns gets a good bit of comedy every one should immediately use the same thing. This act is using a man to make a speech in a foreign tongue which can not be understood. It gets the laughs but undoubtedly belongs to some other one of these Arab acts, and was first used in Abou Ben Hamid's turn.

John Neff got along royally with his kidding and joke telling. Neff has a way about him that immediately caught on and his returns were coming all through the act. Walsh-Lynch and Co. in "Huckin's Run" closed the first half. This turn has a regular comedian in the young fellow. His slang was sure fire. The act seems to have a new girl and she had too much make-up on her eyes Monday night, noticeable from the back row.

The usual Keystone during intermission was omitted, perhaps because an illustrated song was used to open the show. The picture would in all probability been enjoyed better for the song was warbled in such a way that no matter how good there was no chance for it. W. W. Waters opened after intermission and started more hilarity with his comedy film.

Fred and Nellie Graham added more laughs. Their musical work has a different twist and pleases. The rough knockabout comedy was also well liked. The Scotch comedy costume used at the finish is good for a big scream. It is so different from the rest of the costumes of this kind. Two boys in black

face, Clifford and Burke, next to closing were able to stir up more merriment. They have a bit of waiter talk that is sure fire and the eccentric dance helps.

An evening of laughs was closed by the Nichols-Nelson Troupe of hoop rollers and diablo spinners. Although this diablo thing passed out of existence as a home pleasure some time ago it brings a bit of novelty into the act and aids with the hoop work.

JEFFERSON.

There is something radically wrong at the Jefferson. Tuesday night the house was not half full and the show ran along listlessly except on a couple of occasions. There is too much sameness to the programs week after week. It seems it is not the show that attracts but the added attractions. Tuesday there was nothing in the way of one, and that may have been the cause of the small attendance.

Two acts were the chief turns on the first half's bill. There were five acts consisting of a man and woman, four of which used songs. This will hurt any kind of a bill, and no matter how unintelligent an audience may be they will tire of this kind of entertainment, especially when the acts are run closely together.

Monsieur Albert opened with some shadowgraphs. Brown and Brown, "No. 2," were the first of the singing mixed doubles. The couple do a kid bit that pleases, but the man has a wrong idea of comedy employing some at present that is old and never was worth while. The girl is attractive and kissing the man in the audience pleased the 14th streeters.

Several laughs greeted Hoag and Hardy (New Acts). Roddi and LeRoy (New Acts) followed. The pantomime comedy of Spissel Bros. and Mack was enjoyed greatly. These men are really tumblers and the long panto stuff at the start would get the majority of audiences weary, but not so with the Jeffersonians.

One of the several two acts on the bill that had something a little different were Barrett and Earl. The man talked an awfully long while before he brought his partner, who does a doll bit, upon the stage. There have been few of these doll acts down this way, and the young woman could have been used to advantage earlier, although her work is not of the rigid type done by the other doll impersonators. A goodly number of laughs were awarded Barry, Mildred and Co. The Irish comedy of the male member was appreciated. His partner (but two in the act) has a pleasant smile and personality that took immediately.

The headline act was Henry Frey, who "cleaned up," and the audience was loath to let him go after he had taken three encores. Anything in the way of neighborhood business is sure fire down here, so when Frey had the orchestra sing the house was overjoyed.

The Olympia Desvalls, a circus turn, closed. The stage is rather a small place for an equestrian act of their kind and it suffered accordingly. The high school horse work was liked.

BILLS NEXT WEEK (March 15)

In Vaudeville Theatres, Playing Three or Less Shows Daily

(All houses open for the week with Monday matinees, when so 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 (booked through W. V. A.).—"M." James C. Matthews (Chicago).—"B B O," Broadway Booking Office—"Pr." Proctor Circuit.

New York
HAMMERSTEIN'S
 Valeska Suratt Co
 "Tin Bed"
 Billy Gould
 Nan Halperin
 Van & Schenck
 Mlle Dorlia Co
 Stuart Barnes
 Queenie Dundedin
 (Others to fill)
PALACE (orph)
 Mme Calve
 Molly McIntyre Co
 Thos Egan
 Natl Will
 Dainty Marie
 Ryan & Lee
 Brooks & Bowen
 Rex's Circus
COLONIAL (ubo)
 Beatrice Herford
 Lillian Albertson Co
 Wigton
 4 Marx Bros Co
 Al Herman
 Hines & Fox
 Diamond & Grant
 Lal Mon King
 Bill Wheeler Co
ROYAL (ubo)
 Frank Fogarty
 Claire Rochester
 Eva Fay
 Coradini's Animals
 "The Beauties"
 Tone & Norman
 Sam Leibert Co
 Cooper & Smith
 El Rey Sisters
ALHAMBRA (ubo)
 Orville Harrold
 Matthews Shayne Co
 Hermine Shone Co
 Bill McDermott
 "Pipes of Pan"
 7 Bracks
 Nonette
 Elliott & Muller
 Ford & Hewitt
PROCTOR'S 125TH
 Nell Fontaine
 Edmunds & Lavelle
 Paul Warren Co
 Genevieve Homer
 Gardner Vincent Co
 Lloyd & Adams
 Julie Ring
 Ernest Duille
 Itala Musketeers
 Lear & Fields
 Artols Bros
 2d half
 Itala Co
 Livingston & Coon
 Turrelli
 Matt Best
 Dand & Stevens
 George Reeves
 "Daughter of Italy"
 Booth & Everdeen
 Percy Waram Co
 Louis Stepp 3
 Swain Octman 3
PROCTOR'S 23RD
 Leona Hegy
 Livingston & Coon
 Griffin & Lewis
 "Daughter of Italy"
 Irwin & Herzog
 Percy Waram Co
 Hong Fong
 Garacetti Bros
 Garacetti 2d half
 Hal Merritt
 Johnson & Buckley
 Paul Warren Co
 Edith Clifford
 Jean Franck Co
 Gardner Vincent Co
 Mack & Pinkree
 3 Yocarys
PROCTOR'S 58TH
 Julia Gonsales
 Hal Merritt
 Walter Nealand
 Matt Best
 Booth & Everdeen
 Camille Personal Co
 Louis Stepp 3
 Three Yocarys
 2d half
 Artols Bros
 Genevieve Homer
 Cullion
 DeLaur Trio
 Will Dackery
 Doris Hardy Co
 Lloyd & Adams
 Sierra Sunbeams
AMERICAN (loew)
 Bessie's Cockatoos
 Marathon 4
 6 Steps
 Leona Stephens
 "Detective Keen"
 Wilton Sisters
 Neil McKinley
 Edwards Bros
 (One to fill)
 Belle Baker
 Lonk Tack Sam Co
 Harry & Eva Puck
 Bert Leslie Co
 Lucille & "Cockle"
 J & W Hennings
 Hayward Stafford Co
 Lamont's Cowboys

Polish Bros
 (Two to fill)
NATIONAL (loew)
 Carnaris & Cleo
 Homer Lind Co
 Murry K Hill
 Wormwood's Animals
 (Three to fill)
 2d half
 Dorothy Herman
 Walsh & Bentley
 "Cloaks & Suits"
 Neil McKinley
 (Three to fill)
LINCOLN (loew)
 Marie Donabue
 Leonard & Louie
 Kinkald Killies
 Elliott & Muller
 (Two to fill)
 2d half
 Wilton Sisters
 Vinton & Buster
 Marathon 4
 Felix & Vaire
 Hanlon & Clifton
 (One to fill)
 2d half
 Leighton & Robinson
 Vinton & Buster
 Alice Hanson
 Cabaret Trio
 Wartenberg Bros
 (Two to fill)
 Musical Avollos
 "Giri from Macy's"
 Rose & Moon
 Murry K Hill
 Kobe Japs
 (Two to fill)
ORPHEUM (loew)
 Rice & Morgan
 Girard & West
 "Mysterious Russell"
 Walter Brower
 3 Dooce Sisters
 (Two to fill)
 2d half
 Shriner & Richards
 Mystic Bird
 John Neff
 Lida McMillan Co
 Wormwood's Animals
 (Two to fill)
ORPHEUM (loew)
 "Cloaks & Suits"
 Gray & Graham
 Burton Hahn & O
 Stewart Sis & Escorts
 (Four to fill)
 2d half
 Leighton & Robinson
 Mab & Wales
 Gallagher & Carlin
 Holmes & Riley
 (Four to fill)
GREELY (loew)
 Rose & Moon
 Leo & Lily Garden
 Chris Richards
 Rose Trio
 (Four to fill)
 2d half
 Yvonne
 Walsh Lynch Co
 John & Wynne
 Kinkald Killies
 Cabaret Trio
 Barton & Lovera
 (Two to fill)
BOULEVARD (loew)
 Belle & Jones
 Lida Bros
 Sherman Van & Hy
 Kobe Japs
 (Two to fill)
 2d half
 Solimine Duo
 Eva Prout
 "Last Hope"
 Monarch &
 Rose Trio
 (One to fill)
Brooklyn
ORPHEUM (ubo)
 Helen Ware Co
 Louise & Wynne
 Bonnie Glas Co
 Van & Schenck
 Bickel & Watson
 Harry Beresford Co
 Kajiyama
 Eddie Carr Co
 Donnhue & Stewart
 Arts Bar
BUSHWICK (ubo)
 Rice & Cohen
 Keane & Window
 Mivens Campbell
 Derkin's Novelty
 Henry Fern Co
 Bessie's Cockatoos
 Fields & Lewis
 Lady Ben Mel
 5 Annapolis Boys
 Luce & Luce
 Cole & Denaby
 Ameta
Albany, N. Y.
PROCTOR'S
 Bernard & Scarth
 Scotch Players
 DeLaur Trio
 Clara Cubitt 3
 Cecello's Circus
 Mardo & Hunter
 Two Carlos
 Magee & Kerry
 2d half
 Novelty Alose 3
 Maurice Freeman Co
 Louise & Wynne
 Gilman & Castle
 Swan & Swan
 Song & Dance Revue
 Hayes & Thatcher
 Leo Beers
Allentown, Pa.
ORPHEUM (ubo)
 (Easton split)
 1st half
 Flying Henrys
 Davis & Walker
 Olivette
 (Two to fill)
Altoona
ORPHEUM (ubo)
 (Johnstown split)
 1st half
 Weber & Pearl
 Rawls & Von Kaufman
 Billy K Wells
 Royal Dracons
Ames, Ia.
PRINCESS (wva)
 Dix & Dixie
 2d half
 C & K McFarland
Ann Arbor, Mich.
MAJESTIC (wva)
 Three Falcones
 Hoyt Stein & Daly

Broadway City 4
 Dancing La Vars
 Reynolds & Donagan
 Fred & Albert
FLATBUSH (loew)
 Polin Bros
 Holmes & Russell
 Earl & Curtis
 "His Father's Son"
 Odette Mystery
 Walsh-Lynch Co
 John Neff
 (One to fill)
 2d half
 Hazel Kirk 3
 Stewart Sis & Escorts
 Blanche Leslie
 "Mysterious Russell"
 Gray & Graham
 Nichols Nelson Tr
 (Two to fill)
BLIJOU (loew)
 Murphy & Foley
 Felix & Vaire
 Odone
 Lida McMillan Co
 Nichols Nelson Tr
 (Two to fill)
 2d half
 3 Loretas
 Newsboys Sextet
 Homer Lind Co
 Alice Hanson
 Black & White
 (Two to fill)
CHUBBER (loew)
 Blanche Leslie
 4 Musical Avollos
 Monarch Comedy 4
 Walsh & Bentley
 (Three to fill)
 2d half
 Dusan & Raymond
 "Detective Keen"
 Burton Hahn & O
 Herbert & Dennis
 Wartenberg Bros
 (Two to fill)
COLUMBIA (loew)
 Demarest Collette
 Bernard & Finnerly
 Helen Grayce Co
 Brady & Mahoney
 Over & Over
 2d half
 Bessie's Cockatoos
 Walter Brower
 Subers & Keefe
 Edwards Bros
 (Four to fill)
PULTON (loew)
 Eva Prout
 "Giri from Macy's"
 Subers & Keefe
 Barton & Lovera
 (Two to fill)
 2d half
 Odone
 Kitty Francis Co
 Fred Hildebrand
 Rice & Moran
 (Two to fill)
LIBERTY (loew)
 "The Tamer"
 Burke & Harris
 McClure & Dolly
 (Two to fill)
 2d half
 John Delmore Co
 Kennedy & Melrose
 (Three to fill)
Albany, N. Y.
PROCTOR'S
 Bernard & Scarth
 Scotch Players
 DeLaur Trio
 Clara Cubitt 3
 Cecello's Circus
 Mardo & Hunter
 Two Carlos
 Magee & Kerry
 2d half
 Novelty Alose 3
 Maurice Freeman Co
 Louise & Wynne
 Gilman & Castle
 Swan & Swan
 Song & Dance Revue
 Hayes & Thatcher
 Leo Beers
Bloomington, Ill.
MAJESTIC (wva)
 2d half
 Sid Lewis
 Winifer Gabriel Co
 De Leon & Davis
 Hubert Dyer Co
 (One to fill)
Boston
KEITH'S (ubo)
 Mrs Leslie Carter
 Morris Cronin Co
 Julia Curtis
 Mr & Mrs McGreevy
 Mullen & Coogan
 Newhoff & Phelps
 6 Military Dancers
 Gordon & Rica
 Salon Singers
ORPHEUM (loew)
 Golden & West
 "Man in the Dark"
 Andy Rice & Orr
 Ina Family
 (Four to fill)

2d half
 Callouette
 Gerard & West
 4 LaDella Comiques
 Princess Victoria
 Wilson & Wilson
 Detroit & Dixon
 (Two to fill)
ST JAMES (loew)
 McIntosh & Maida
 Ashley & Canfield
 "Squaring Accounts"
 Princess Victoria
 Kennedy & Melrose
 (One to fill)
 2d half
 Golden & West
 "Kid Kabaret"
 The Stanton
 Gregora & Elmira
 (Two to fill)
GLOBE (loew)
 Ben Smith
 Edna M Spooner Co
 Wilson & Wilson
 Cycling McNutts
 (Three to fill)
 2d half
 McIntosh & Maida
 "Man in the Dark"
 Ashley & Canfield
 Bell & Caron
 (Three to fill)
Bridgeport, Conn.
POLIS (ubo)
 The Fraynes
 Martine & Fabrine
 Rene Arnold
 "When Women Rule"
 Milo
 "6 Peaches & a Pear"
 2d half
 Will Carpenter
 Port & DeLacy
 Capt Barnett Co
 Japanese Prince
 Britt Wood
PLAZA (ubo)
 Emmett & Emmett
 Frank Markley
 Keystone Trio
 Dora Dean Co
 (One to fill)
 2d half
 Field Bros
 "Honey Bees"
 Jones & Johnson
 Montrose Troupe
 (One to fill)
Wesale
SHEA'S (ubo)
 Ed Morton
 Frankie Eric
 Hans Kronold
 Lyons & Yocco
 Una Clayton Co
 Angelo Armento 3
 Great Leon
 Sprague & McNeese
 Tighe & Babette
Buete
EMPRESS (loew)
 Arac & Stickney
 Ray Snow
 "Honey Girls"
 Marie Russell
 Frey Twins
Calvary
PANTAGES (m)
 Ed F Reynard
 A Hurt Wagon Co
 McIntyre & Harty
 "Rose Garden"
 Delton Marsena & D
Champan, Ill.
ORPHEUM (wva)
 Bob Finley
 Chaucery Monroe Co
 Three Emersons
 Bessie & Baird
 Flynn Minstrel
 2d half
 Three Fratons
 Elizabeth Otto
 Bertie Heron
 Emily Smiley Co
 Kimiwa Japs
Charlotte, S. C.
VICTORIA (ubo)
 (Savannah split)
 1st half
 Ower & Ower
 Raine Davies Co
 Billy Van
 Kirkamith Sis
 (Two to fill)
Charlotte, N. C.
PIEDMONT (ubo)
 1st half
 "Clown Seal"
 M & J Dundedin
 Rita Redfield
 Rooney & Russell
 2d half
 Carmen Minstrel
 Norton W & Norworth
 Castellano
 (One to fill)
Chicago
MAJESTIC (orph)
 Montgomery & Moore
 Bessie Clayton Co
 Quilroga
 Avon Comedy Four
 Boganny Troupe
 Dooley & Rugel
 3 Sullys
 Elida Morris
 The Castillans
PALACE (orph)
 Joan Sawyer Co
 Haveman's Animals
 Toby Claude Co
 Hi Brockbank Co
 Marshall Montgomery
 Conlin & Orr
 Hunting & Francis
 Tadera Bros

2d half
 Grix & Griffin
 Warren & Conley
 Mercedes
 Lemaire & Dawson
 Everett's Circus
Decatur, Ill.
EMPRESS (wva)
 Earl & Edwards
 Van & Belle
 Claire Vincent Co
 Richards & Kyle
 Claire Rawson Co
 2d half
 Bob Finley
 Emerson & Baldwin
 Mdm Marion
 Bessie & Baird
 Three Emersons
Des Moines
ORPHEUM
 Moore Littlefield Co
 Els & French
 Mme Jonell
 Radio & Ramsdem
 Anna Chandler
 Brown Hayes
 Brent Fletcher 3
 (One to fill)
EMPRESS (loew)
 Parise
 Trovillo
 Moore & Elliott
 Bell Boy Trio
 Gasch Sisters
 (One to fill)
Des Moines
ORPHEUM
 (Open Sun Mat)
 Cantwell & Walker
 Bell Family
 Shirley Bates Co
 John R Gordon Co
 Santy & Norton
 Rebia
 Brown & Rochelle
EMPRESS (wva)
 Ferns Bigelow & M
 LeRoy & Cahill
 Wagon Trio
 Danny Simmons
 Majestic Musical 4
 2d half
 Paul Rondas 3
 3 Harmony Girls
 Lloyd & Whitehouse
 Munford & Thompson
 California Frank
Detroit
TEMPLE (ubo)
 Gleasons & Houlihan
 Milton & DeLons
 Rosie Lloyd
 Ana Wschpprs
 Kramer & Morton
 Frank Keenan Co
 Henry Lewis
 Doree G Co
Detroit, Mich.
ORPHEUM
 Leo Zarrell 3
 Helen Scholder
 Al Rover & Sis
 (Others to fill)
Farmers, Pa.
MAJESTIC (ubo)
 (Allentown split)
 1st half
 Brown & McCormack
 Ev Shilley
 Morriay & Hackett
 "Mother Goose"
 (One to fill)
Frederick, Conn.
PANTAGES (m)
 "Garden of Rajah"
 Florence Modena Co
 Paul Panzer
 Julia Nash Co
 Frank Brown Co
 "Cheyenne Days"
 2d half
 The Brighton
 Morris & Beasley
 Coogan & Cox
 Pettycoat Minstrels
 Milo
 Harry Bouton Co
Herkon, N. J.
LYRIC (loew)
 "Do You Get Me?"
 Bill Robinson
 (Three to fill)
 2d half
 Jeanette Childs
 "The Tamer"
 McClure & Dolly
 (Two to fill)
Maeston
MAJESTIC (inter)
 (Open Sun Mat)
 McWaters & Tracy
 Correll & Gillette
 American Dancers
 Harry Brooks Co
 Namba Family
 Maley & Woods
 The Grasers
Indianapolis
KEITH'S (ubo)
 Geo N Brown
 Bond & Casson
 3 Leightons
 Clayton White Co
 F & L Bruch
 Houdini
 Will Rogers
 Les August
Wagon City, Ia.
ENGLISH (wva)
 Gilbert Loase
 Pierre Pelletier Co
 Jarvis & Harrison
 Great Lutz Co
 (One to fill)
Jackson, Mich.
BIJOU (wva)
 Benny & Woods

(One to fill)

Winona Winters
(Others to fill)
Paul Miller, Mamm.
ACADEMY (loew)
Dixon & Dixon
"Kid Kabaret"
Belle & Caron
(Two to fill)

Snyder & Buckley
"Har Nance Was D"
6 Stoppers
Cycling McNutts
(One to fill)
Fleet, Mich.
BIJOU (wva)
Rochetti & Sylvester
Jerome & Lewis
Maurice Downey Co
(Two to fill)

2d half
Musical Carnes
Stone & King
Estra Kendall Co
Kennedy & Burt
Three Keys
Pt. Dodge, Ia.
PRINCESS (wva)
Calloway & Elliott
Geo W Day Co
De Michel Bros
Bollinger & Reynolds
2d half
Danny Simmons
The Hassmans
Nadje
Green Mc & Dean

2d half
St. Wayne, Ind.
PALACE (ubo)
Allen Dinehart Co
Connolly & Wenrich
Jarrrell & Conway
Doc O'Neill
Whipple Huston Co
Pipitak & Paulo
Lohse & Sterling

2d half
Fort Worth
MAJESTIC (inter)
(Open Sun Mat)
Dr Pullen
Bendix Players
Robt O'Connor Co
Burnham & Irwin
Willie Hale & Bro
Olive Vail
Cameron & O'Connor

Galesburg, Ill.
GAIETY (wva)
2d half
Arthur Sullivan Co
Thurber & Madison
Heuman Trio
(One to fill)
Grand Rapids, Mich.
EMPRESS (ubo)
Mang & Snyder
Dave Ferguson
J F Wade Co
Ruth Royce

2d half
Edwards Song Revue
Harrisburg, Pa.
ORPHEUM (ubo)
Scamp & Scamp
Ford & Trully
Burns & Fulton
I & B Smith
Bert Levy
Cantor & Lee
"Safety First"

Hartford, Conn.
PANTAGES (ubo)
Tate & Tate
Eastman & Moore
Paul Panzer
Julia Nash Co
Frank Brown Co
"Cheyenne Days"
2d half
The Brighton
Morris & Beasley
Coogan & Cox
Pettycoat Minstrels
Milo
Harry Bouton Co

Herkon, N. J.
LYRIC (loew)
"Do You Get Me?"
Bill Robinson
(Three to fill)
2d half
Jeanette Childs
"The Tamer"
McClure & Dolly
(Two to fill)
Maeston
MAJESTIC (inter)
(Open Sun Mat)
McWaters & Tracy
Correll & Gillette
American Dancers
Harry Brooks Co
Namba Family
Maley & Woods
The Grasers

Indianapolis
KEITH'S (ubo)
Geo N Brown
Bond & Casson
3 Leightons
Clayton White Co
F & L Bruch
Houdini
Will Rogers
Les August
Wagon City, Ia.
ENGLISH (wva)
Gilbert Loase
Pierre Pelletier Co
Jarvis & Harrison
Great Lutz Co
(One to fill)
Jackson, Mich.
BIJOU (wva)
Benny & Woods

2d half
Ewell
Hall & Thomas
Monty & Dot
Hayashi Japs
2d half
Wesley, Pa.
COLONIAL (ubo)
Glady Arnold
Hebbert & Meyers
"After the Wedding"
Isbmed
Arnaut Bros
Evansville, Ind.
GRAND (ubo)
Three French Girls
Hirschel Hendler
J C Lewis Co
Cramer & Wright

2d half
Ewell
Hall & Thomas
Monty & Dot
Hayashi Japs
2d half
Wesley, Pa.
COLONIAL (ubo)
Glady Arnold
Hebbert & Meyers
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2d half
Wesley, Pa.
COLONIAL (ubo)
Glady Arnold
Hebbert & Meyers
"After the Wedding"
Isbmed
Arnaut Bros
Evansville, Ind.
GRAND (ubo)
Three French Girls
Hirschel Hendler
J C Lewis Co
Cramer & Wright

Gilmore Corbin
Martha Russell Co
Broughton & Turner
Creole Band
2d half
Three Falcons
Hoyt Stein & Daly
Stendel Bros
Kennedy N & Platt
Nefsky Troupe
Jacksonville, Fla.
ORPHEUM (ubo)
W B Marvey Co
Raymond & Heider
Silvers
Baby Helen
The Langtons
Johnstown, Pa.
MAJESTIC (ubo)
Altoona split)
1st half
Tom Linton & Girls
Morris & Parks
(Two to fill)
Jeliet, Ill.
ORPHEUM (wva)
2d half
Sylvester
"Starbuck Reward"
Marie Stoddard
Chas McLeod Co
(One to fill)
Kalamazoo, Mich.
MAJESTIC (wva)
Tyron's Dogs
Ray & Hilliard
Transatlantic 3
O'Neill & Walmisley
(One to fill)
2d half
Hooney & Bowman
Duncal & Holt
Gen Plesano Co
Zeno & Mandel
Hendrick's Belle Isle
Kansas City, Mo.
ORPHEUM
4 Danubes
9 White Hussars
Costa Troupe
Jose Collins
Fred Howers Co
Hopkins Sisters
Wallenstein & Fresby
EMPRESS (loew)
(Open Sun Mat)
Les Casados
Ward Sisters
El Cieve
James Grady Co
Samson & Douglas
Russell's Minstrels
GLOBE (wva)
Dewitt Young & Sis
Sherman & Johnson
Leonard Anderson Co
Sid Lewis
The La Volas
2d half
"Whirl & Mirth"
Kenosha, Wis.
VIRGINIA (wva)
2d half
Juggling Wilbur
Edwards Trio
Ross Bros
Kokomo, Ind.
SIPE (wva)
Elwell
Harry Ellsworth Co
Dean Door & Jean
Terry & Fijl Girls
Eul & Lavine Sis
Davett & Duval
Judson Cole
Richard the Great
Lacrosse, Wis.
MAJESTIC (wva)
Dewey & Rogers
2d half
Neluso & Hurly
Versatile Four
Great Howard
Lewis & Norton
3 Rianos
Lansing, Mich.
BIJOU (wva)
Booth & Leander
De Grey 4
Princess Ka
Pisano & Blingham
De Koe Troupe
2d half
Frank Whitman
Kitner Haynes & M
Raymond & Bain
Naldy & Naldy
"Fascinating Flora"
Lewiston, Me.
MUSIC HALL (ubo)
(Split with Bangor)
1st half
Flaves
Elkins Fay & E
Lopez & Lopez
Lawrence & Edwards
Valentine & Bell
Lincoln, Neb.
ORPHEUM
McRae & Gless
Schwarz Bros
Chas F Semon
Jack Gardner Co
McKay & Ardine
(One to fill)
Little Rock, Ark.
MAJESTIC (inter)
Moore & Yates
Keller & Weir
The Brads
Harry Decoe
Lewis & Russell

2d half
Powell's Minstrel
Los Angeles
ORPHEUM
Rigoletto Bros
Chas Grapewin Co
Hugh Herbert Co
Elin Stevens Co
Mjars
Alex McFarland
Creighton B & Bel
Horsik Troupe
(One to fill)
EMPRESS (loew)
Dart Collins (ubo)
Hartley & Pecan
Richmond & Mann
"Grey of Dawn"
Lew Shank
Reckless Trio
PANTAGES (m)
"The Wronk Bird"
"Justice of Peace"
Argo
Nevins & Erwood
Cummin & Seaham
Lewistown, Pa.
KEITH'S (ubo)
Bouncing Pattersons
Howard & Syman
J & E Dooley
Sam Mann Co
Primrose &
Chick Sales
Lucy Gillet
Olga Petrova
Lewell, Mass.
KEITH'S (ubo)
Kennedy & Kramer
Keldy & Currier
"Mary Ellen"
Cumplings & Glad-
"Fixing Furnace"
Oxford Four
Kowana Japs
Madison, Wis.
ORPHEUM (wva)
Chas Olcott
Collins & Hart
(Three to fill)
2d half
Marriott Troupe
Pla Operatic 3
"Inside the Lines"
Spencer & Williams
Nana & Alexis
Marshalltown, Ia.
ORPHEUM (wva)
2d half
Hostwick & Howard
Jack Lewis
DeMichele Bros
Kansas City, Ia.
REGENT (wva)
Seibini & Grovini
(One to fill)
2d half
Newkirk & Evans Sis
Keno Welch & M
Memphis
ORPHEUM
Blanche Walker Co
Wm & Wolfus
Kalm & Brown
The Gaudschmidts
Pantser Duo
Miles City, Mont.
OPERA HOUSE
(loew)
1st half
(Same bill as at Bill-
ing this issue)
Milwaukee
MAJESTIC (ubo)
Charlotte Walker Co
Mabel Riegelman
"Taking Things Easy"
Ball & West
Genevieve Warner Co
Jarrow
Roosan & Stewart
Two Alfreds
Minneapolis
ORPHEUM
Geo M Roosan
Sebastian & Bentley
Chinko
Minnie Kaufman
Nelson Keeler Co
Hime Yorlka
Carus & Randall
(One to fill)
UNIQUE (loew)
Mrs L James Co
Margaret Farrell
Ned Nestor Girls
(One to fill)
Montreal
ORPHEUM (ubo)
Merle's Cockatoos
Weston & Leon
"Dream Pirate"
McMahon & Chappelle
Moran & Wiser
Fisher & Green
Geo MacFarlane
Aerial Budds
St. Vernon, N. Y.
PROCTOR'S
Seymour & Howard
Harris Twins Co
"Neptune's Garden"
Leo Beers
"The Black Sheep"
Sallie Fields
2d half
"Neptune's Garden"
Kelly & Fern
Keefe Langdon & W
Billy Barlow
Julie Ring Co
Phyllis Pell
Newark, N. J.
MAJESTIC (loew)
Fred Hildebrand

2d half
Fern & Zell
Harry Ellsworth Co
Roddell Singers
Smiletta B & Mora
Philadelphia
Wm Penn (ubo)
Van Koors
Gardiner 3
Muller & Stanley
Emmett Devo Co
Friend & Downing
(One to fill)
GRAND (ubo)
Sorelli & Antonette
Conrad & Marino
Barrett & Opp
Barto & Clark
Francis Murphy
Omar Opera Co
KEITH'S (ubo)
Nazimova
Paul Conchas
Bolin & Holts
The Le Grohs
Ernest Hall
Walter LeRoy Co
Claudius & Scarlet
Mack & Orth
Chas Gascoigne
1st half
VICTORIA (ubo)
Teller Sisters
Teed & Lazell
Held & Cameron
Mabelle Fonda Co
GLOBE (ubo)
Dairnie Co
Weston & Claire
Mr & Mrs Murphy
Frank & Gordon
Staley-Birbeck Co
"Little Miss Jean"
Dyer & Fay
3 Decades
ALHAMBRA (loew)
Grannis & Grannis
O'Brien & Buckley
Weber & Elliott
Haydn Troupe
2d half
Shields & Rogers
Ethel Mae Barker
"Ward 22"
Fraser Bunce & M
Swain's Animals
PALACE (loew)
Shields & Rogers
Ethel Mae Barker
"Ward 22"
Fraser Bunce & M
Swain's Animals
2d half
Farrell & Toit
O'Brien & Buckley
Weber & Elliott
(Two to fill)
Pittsburgh
GRAND (ubo)
The Gladiators
Robins
Cardo & Noll
Hawthorne & Ingils
School Playgroup
Harriet Burt
Crawford & Broderick
"Ye Old Halloween"
Tom Mahoney
Ergott's Lilliputians
Oklahoma City, Ok.
EMPRESS (wva)
Carl & Relie
Roosan & Stewart
Musical Parshley"
2d half
The Glochers
Keit & Demont
Omaha
ORPHEUM
4 Amaranths
Anah Quinet
Billy B Van Co
LaFrance & Bruce
Solti Duo
Frenner & Wheeler
Ideal
EMPRESS (wva)
Blooms Tabloid
2d half
Clyde & Marlon
Geo W Day Co
Calloway & Elliott
"Candy Store Girls"
Ottawa
DOMINION (ubo)
Crag & Williams
Gordon Eldrid Co
"Colonial Days"
Harry Breen
Azard Bros
(Two to fill)
Peoria, Ill.
ORPHEUM (wva)
The Mozarts
Crawford & Broderick
Master Gabriel Co
De Leon & Davis
Hubert Dyer Co
2d half
Gormley & Caffery
Bernard & Meyers
Chauncey Moore Co
Hippodrome Four
(One to fill)
Perry, Ia.
OPERA Hl (wva)
C & K McFarland
2d half
Dix & Dixie

Providence, R. L.
KEITH'S (ubo)
Marie Dorr
McDevitt Kelly & L
3 Jennetts
Nash & Clifford
"Light & Tru"
Marion Littlefield Co
Duffy & Lorenz
EMERY (loew)
Mystic Bird
"Her Name Was D"
The Stattons
Gragara & Elmira
(One to fill)
2d half
Bramley & Meredith
Inas Family
Edna Mae Spooner Co
(Two to fill)
Ganey, Ill.
ORPHEUM (wva)
1st half
Wm De Hollis Co
Pierre Pelletier Co
Gilbert Loss
California Frank
Richmond, Va.
LYRIC (ubo)
Mr & Mrs Walker
Bliss & Flins
Grace Cameron
Ralph Hayhl Co
McCromack & Wallace
Martin Johnston
San Diego
PANTAGES (m)
Cornell Corley Co
Exposition &
Three Girls
Josephson Troupe
Evans & Sister
San Francisco
ORPHEUM.
(Open Sun Mat)
Prelis's Dogs
Kingston & Ebner
Howard & McLean
Melville & Higgins
Sam & Kitty Morton
Big City Four
Giri From Milwaukee
Cresay & Dayne
Maria Lo
Chas Weber
EMPRESS (loew)
(Open Sun Mat)
5 Seconds
SHUBERT (loew)
Davis & Matthews
Armstrong & Ford
Elizabeth Cutty
Cameron DeVitt Co
Chas Fletcher
Bellocelle Bros
Rockford, Ill.
PALACE (wva)
Merrill Troupe
4 Juvenile Kings
"The Night Hawks"
Jones & Sylvester
Chas McLeod Co
2d half
Jordan Girls Co
Dotson & Gordon
Chas Olcott
Columbine & H
(One to fill)
Sacramento
ORPHEUM
(15-10)
Harry Watkins
"Edge Of World"
Husey & Boye
"Wall Between"
Whiting & Burt
(One to fill)
EMPRESS (loew)
(Open Sun Mat)
Wolgas & Girls
Scholtes & Chappelle
Philippl Four
Anderson & Burt
Frank Stafford Co
beginning, Mich.
JEFFERS (wva)
Frank Whitman
Kithar Haynes & M
Raymond & Bain
Naldy & Naldy
Cuing Ling Hae
2d half
Booth & Leander
De Grey Four
Princess Ka
Pisano & Blingham
De Koe Troupe
St. Louis
COLUMBIA (orph)
Kitty Gordon Co
Jack Wilson Co
Neil O'Connell
Moore & Hager
Spinnet Quintet
8 Keatons
Jack & Foris
HIPPODROME
(loew)
Joyce & West
Valentine Vox
Bush & Shapiro
"Whn It Strikes H"
Andrew Mack
Six Ollivers
St. Paul
ORPHEUM
(Open Sun Mat)
Barnes & Crawford
Mr & Mrs G Wilde
McConnell & Simpson
Bankoff & Girile
Lee & Cranston
Wm C TenEyck
T & S Moore
Great Arzeneas
Sioux City, Ia.
ORPHEUM
(Open Sun Mat)
Davies Family
W C Fields
Jas Thompson Co

Toronto
SHEA'S (ubo)
Miller & Lyle
Harry B Lester
Franklin
Faber & Girls
Regina Cornell Co
Diana's Monks
Tosca Sisters
YONGE ST (loew)
Madge Maitland
Anderson & Goines
Oliver Briscoe
Law Wells
Amoros & Mulvey
(Three to fill)
Troy, N. Y.
PROCTOR'S
Hoey Mosart Girls
Louis & Ferrara
Gilmore & Castle
Mack & Pingree
Edith Clifford
Swan & Swan
Doris Hardy Co
Helene Grayce Co
Oliver Briscoe
Jolly & Wild
Collins & Hart
Spokane
ORPHEUM (loew)
(Open Sun Mat)
Stewart & Dakin
O'Neill Sisters
Lou Hoffman
Neal Abel
"Between 8 & 9"
Sandy Shaw
Old Soldier Fiddlers
PANTAGES (m)
(Open Sun Mat)
Versatile 5
"9 Forget-Me-Not"
Neal Abel
"Between 8 & 9"
Neil Leungwell Co
Milt Wood
3 Shelves
Springfield, Ill.
MAJESTIC (wva)
Three Kratons
Hawley & Hawley
Mercedes
Four Rubes
Arthur Sullivan Co
2d half
Richards & Kyle
Dolly & Mack
Van & Belle
Maxim's Models
Clare Rawson Co
Springfield, Mass.
PALACE (ubo)
Louis & Ferrara
Henley & Barr Twins
Eugene Emmett Co
Capt Burnett Co
Pettycot Minstrels
Cole Russell & D
Harry Bouton Co
2d half
The Edouards
Eastman & Moore
Emmett & Emmett
"Whn Women Rule"
4 Silkers
Kirk & Fogarty
9 Krasy Kids
Springfield, Me.
JEFFERSON (wva)
The Edouards
Kimball & Arnold
Al Lawrence
2d half
Colton & Miles
Leonard Anderson Co
Sherman & Johnson
3 Seconds
YOSEMITE (orph)
(17-15)
(Same bill as at Sacra-
mento this issue)
Superior, Wis.
PEOPLES (wva)
Musical Soos
Lloyd & Allen
Cycling Brunels
Marlon Harris Co
Hurst Watts & Hurst
Norwood & Anderson
Byrnes, N. Y.
ORLAND (ubo)
The Seabacks
Brunelle Girls
Alex Kida
Grace De Mar
Flo Irwin Co
Philbrick & Cardonias
Mr Hyrnack
(Two to fill)
PANTAGES (m)
Chas L Gill Co
Tasmanian Vandemars
Great Lester
Bernvici Bros
Novelty Barretts
Greene & Parker
Troy, N. Y.
HIPPODROME
(ubo)
Winona Winters
Apdles Circus
Mattie Choate Co
Hager & Goodwin
Berlins Troupe
2d half
Conroy & Models
Those French Girls
Risebel Header
J C Lewis Co
Creamer & Wright
Wm C Fields, (ubo)
KEITH'S (ubo)
Three Blondys
Elele Faye Co
Jane Connelly Co
Ward & Cullen
Scotts Lads & Lassies
Eva Tanguay
Hanson Bros
(Continued on page 25.)

TEN MILLION FILM CAPITAL MAKES PARAMOUNT PRECEDENT

Picture Corporation Announces Increase to Carry on Its Feature Work. Paramount Photoplay Men Now Control 75% of Their Exchange Territory in United States and Canada. Corporation Shows Untold Strength After 6 Months' Start.

The Paramount Pictures Corporation increased its capitalization this week to \$10,000,000. With the formation of Paramount six months ago a nominal capitalization was made, as each of the exchange men in the company had an organized business in their territory as well as a financial rating. With the increase of capitalization the Paramount gains control of the Paramount exchanges in 75 per cent. of the territory in this country. The officers of the company each control the exchange rights for certain states and the majority of other exchange men are directors of the company.

The president of the Paramount, W. W. Hodkinson, controls the exchanges of 11 Western states, including Colorado, Washington, Oregon, Arizona, Wyoming, Nevada, Utah, Montana and New Mexico. Of these states there are but two not entirely controlled by Mr. Hodkinson, the two exceptions are Utah and Colorado which have been put under contract to the Notable Feature Film Co. which already has offices organized in these states.

James Steele, vice-president, controls Illinois, Indiana, Ohio, Kentucky, West Virginia and Western Pennsylvania. The secretary and treasurer, Raymond Pawley, controls eastern Pennsylvania, New Jersey, District of Columbia and Virginia. W. L. Sherry who has had the exchange rights for Paramount in Greater New York and New York state is a director of the company and still controls this territory. Hiram Abrams, another director, has the exchange rights for Massachusetts, Rhode Island, Vermont and Connecticut.

The five independent exchanges are located in Kansas City, Mo., Minneapolis, Atlanta, New Orleans and Dallas.

The New York office of the Paramount has control of the exchanges with the exception of the last five. The home office can dictate to the exchange what pictures shall be used by them.

With the exchanges part of the Paramount Corporation proper it makes one of the strongest organizations possible and by eclipsing anything that has been done in the feature business before this time.

BRADY GOING IT ALONE?

Sails are being set for William A. Brady to launch out in the picture business for himself before the year 1915 has passed into oblivion. Brady's contract with the World Film calls upon him to furnish it twelve play productions. He has come to the conclus-

ion that a new form of play and booking arrangements will mean bigger financial returns than are coming in at present.

When the World Film Corporation turns loose the "What Happened to Jones" play from the William A. Brady play shelves, it will make the ninth of the 12 contracted pieces.

One of the first that Brady is planning to produce himself are elaborate film versions of "Way Down East" and "Bought and Paid For." However, 'tis said that Brady figures that something can be done upon an elaborate meller scale with "The Whip" and "Life," the Drury Lane spectacles.

In a recent article on pictures in the Saturday Evening Post and which purported to have been written by Mr. Brady, the manager stated he had been guaranteed \$150,000 yearly profit, before entering the picture field.

KESEL-BAUMAN FEATURES.

When Ad. Kessel, Jr., comes back to New York around April 1, he is expected to make some definite announcements regarding the eastern distribution of the new features. He is also expected to make known some of the plans of the new multiple-reeled comedy features directed by Mack Sennett.

Of the first big dramatic productions to be cast loose will be "The Devil," directed by Thomas W. Ince, with the principal roles enacted by Edward Connelly and Bessie Barriscale. Another Ince feature will be "On the Night Stage," with W. S. Hart, Robert Edeson and Rhea Mitchell.

COMPLETE PRESS WORK.

Bosworth, from its Los Angeles quarters, has sent out complete billing and press matter for its forthcoming feature, "Sunshine Molly," which has Lois Weber and Phillips Smalley as its principals. This advance stuff is being used on all Bosworth features and sent broadcast.

Bosworth sends the cast, press matter describing the photoplay and its characters for use "two weeks in advance" and appends a page of "samples" for the display advertisements.

This picture press agenting is done in the same manner the legitimate P. A. lays out his press matter for the one-night stands.

PICTURES IN PATERSON.

Paterson, N. J., March 10.

A. M. Bruggemann commenced operating the Empire, which he owns, last week with feature pictures. It lately played stock.

BRITISH CENSORS REPORT.

London, March 1.

The report of the British Board of Film Censors for last year has just been filed. It contains the information that they viewed 6,282 films which measured 6,881,614 feet. The examiners took exception to 148 pictures on various objections, some as follows:

Horrifying murders and suicides.
Horrors of warfare.

Movements of Allied troops that might furnish information to Germany.
Subjects relating to "race suicide."
Sacred subjects treated irreverently.
Drunken scenes.
Vulgarity or impropriety of deportment or costuming.

Cruelty to animals.
Cruelty to children.
Indecent dancing.

In the majority of these cases the objectionable portions of the pictures were either entirely eliminated or re-photographed, eventuating into but 18 absolute rejections.

PICTURES IN HAYMARKET.

A license was granted this week by the Commissioner of Licenses for moving pictures to be shown at the old Haymarket by B. K. Bimberg, provided the name Haymarket and everything resembling the old place be changed. To this Bimberg agreed and will open shortly.

The old Haymarket at 30th street and 6th avenue closed February 12, 1912, when its dance hall license was revoked, was the scene of many exciting times and the police were often called in to quell riots and fights.

FEATURE OF '49.

"The Lily of Poverty Flat," with Beatriz Michelena featured, is going to kill two birds with one purpose. In addition to being the April feature film release of the California M. P. Corporation, with a love story all the way, it will also serve an educational purpose by reproducing the mining operations in the far west as carried on in '49.

SHOWING FOR CHILDREN.

The managers of picture houses in London and the metropolitan representatives of provincial houses which do their buying here, have been very much annoyed of late in the manner in which the trade showing of films has been conducted, by some of the dealers.

Most of the important feature reels are shown at the Shaftesbury Pavilion directly opposite the Shaftesbury Theatre on the avenue of that name. These affairs are held almost every morning at 11.30 and the buyers arrive there at the last moment, to see the picture and then be off.

Of late they have found no seats vacant and the house filled with women and children, friends and relatives of the people giving the show.

One of the largest buyers recently walked out on a very important picture as he refused to stand throughout four reels and there was not an available seat in the place.

COAST PICTURE NEWS.

By GUY PRICK.

Eugene Lowry has been elected president of The Screamers, a picture organization.

Forrest Stanley and Thomas McLannan are going into pictures.

Many improvements are being made at the Bosworth studios in Los Angeles.

Douglas Gerrard is with the Famous Players now.

Bessie Barriscale will do another feature film for the N. Y. M. P. Co. It is to be called "The Reward."

Senor de la Cruz, the singer, is in picture work.

Ina Claire has arrived on the Coast to do a society film drama.

There will be a big dance and other festivities at Universal City on the opening day, March 15.

Ralph Merello has been assigned to the camera staff of Otis Turner, Universal.

The Fiction Pictures, Inc., will build new studios at Edendale, Cal.

Joy Lewis, a Los Angeles society girl, has joined the colony of picture actresses.

Don Meany, publicity man for the Universal, is directing the campaign of Gladys Nicholson, candidate for "1915 Queen of Los Angeles."

Dave Kirkland is with Mack Sennett, as right hand man in the directing line.

Gouldie Colwell has gone to the Mix players.

Cameramen of Los Angeles will hold an outing at Catalina next month.

S. S. Hutchinson, president of the American Film Manufacturing Co., was in Los Angeles last week.

Owen Moore, husband of Mary Pickford, has joined the Keystone.

Cyril Scott, star of "Seven Keys to Baldpate," has been approached by western picture managers. He may take a slyer into the silent drama after completion of his present tour.

Phillips Smalley and his wife (Lois Weber) are taking a rest. They will visit both California expositions.

Gretchen Lederer is leading woman with the Vitagraph (western).

Irene Wallace and Harold Howard are the latest additions to the Selig (western).

Eddy Polo, aerialist, is playing for the Universal, with Francis Ford's Gold Seal brand.

Makata Inokuchi, a Jap, has been signed by Selig for his western stock.

Crown City Film Co. is in its new plant at Pasadena.

Captain Wilbert Melville, head of the Lubin (western) announces improvements to the plant are completed.

King Gray has left the L-KO for the Santa Barbara Co.

W. S. Campbell is back with Mack Sennett after working for several other firms.

If you want to get a "rise" out from George Hill of Bosworth just ask him about the convict suit.

Giles Warren, formerly with the Selig (Chicago), is now in the west for the same concern.

BEN WILSON AND SKETCH.

Ben Wilson, the picture lead, is going into vaudeville. He hasn't fully decided whether it will be next month or next season. Wilson has accepted a nifty little sketch by Bert Ennis and Joseph T. Farrell.

After 9-Reel Educational

The United Booking Office Feature Film Co. is negotiating with Henry W. Savage relative to taking over his newest film feature "Uncle Sam at Work," and arrange its future bookings.

The Savage picture is a nine-reel educational based upon Frederick J. Haskin's book, "The American Government." The picture is now showing at the Auditorium, Chicago.

"UNCENSORED" FILMS APPEAR ON THE QUIET IN NEW YORK

Pictures Without Official National Censorship Stamp Being Exhibited in Heart of Manhattan. Exhibitors Show No Fear Despite Bill Up for State Censorship In Albany. Authorities to Inspect.

The National Board of Censors, which has an official stamp to mark each film supposed to have been passed accordingly and officially, has been heaped with blame of late for having permitted some "unfit for publication" film to reach the market. It has been learned that the censors never saw the pictures in question and that they were gumshoed among the exhibitors without the accompanying N. C. label.

One theatre within a stone's throw of Times square has been reported as having shown several pictures of late which were not there with the official O. K. stamp of the National Board.

With a measure introduced in the State Legislature providing for State Censorship the showing of "unclean films" by some of New York's exhibitors will do more to help the cause of rigid and strict film censorship along and eventually force up the picture prices as a result of extra expense entailed in the proposed picture censorship than anything else.

Commissioner of Licenses George H. Bell, who was in Albany last week, intends to go after the exhibitors showing films that have not been duly censored. A number of "shyster exchange men" have been unusually bold of late in peddling "cheap, tawdry, sensational 'white slave' pictures," and it's these offenders against law and decency the Commissioner would like to bring to time.

The quickest expedient is to revoke the licenses of the film exhibitors showing the wares of these distributors.

GOING AFTER THE FAKERS.

As the result of Mildred Greenberg's story, which will have much to do with the case of Meyer Lipman, now in the Tombs awaiting the action of the Grand Jury, when arraigned for trial later, the police authorities of New York City are going to weed out the alleged "white slavers" who are trapping innocent girls upon the pretext of making "moving picture players" out of them.

Miss Greenberg says she applied early in January for the position of a dancer at a dramatic agency. While there a man came in and informed her that she could be used in pictures. Miss Greenberg said picture work was new to her. The man replied it was easy at \$3 a day. He had an office next door to the agency where she says she went, but was grossly insulted. Upon leaving his place as fast as she could, a man approached her on the street and who later assured her that he could get her work. This man was Lipman, who faces the allegations that he promised to marry Miss Greenberg and then

attempted to compel her to lead an immoral life.

Another "m. p. lure" developed last Saturday when Mrs. Alma Wilkins instituted suit against her husband for divorce alleging she met him upon answering a "fake ad" for m. p. actresses. She says he vamoosed with her bank account of \$200. The police say Wilkins has started "studios" under various names in New York.

MARCELINE WITH KEYSTONE.

A deal is under way whereby Marceline, the famous Hippodrome clown, may become a member of the Keystone forces after Ad. Kessel returns from the Pacific Coast. Mr. Kessel is due in New York March 17.

Marceline was a fixture at the Hippodrome from the time that it opened seven or eight years ago almost continuously, until the Shuberts removed their "Wars of the World" production. The clown remained with the latter spectacle until he was asked to agree to cut off 25 per cent. in salary which he refused.

Since that time he appeared in one picture at the Thanhouser plant but didn't seem to relish wallowing through snowbanks.

METRO'S FIRST.

The first release of the newly organized Metro service will be "The Heart of Maryland," the Tiffany Co. production made on the coast with Mrs. Leslie Carter as the principal player. It was brought on to New York some weeks ago and privately shown. The Metro release of the film will take place in about two weeks, according to report.

INFORMING VAUDEVILLE.

Edith Story, Billy Quirk and Estelle Mardo, of the main acting company of the Vitagraph, have been granted the consent of the Vita to play some of the Loew houses in New York and Brooklyn. About all the players will do is to appear and acknowledge the usual plaudits and tell the folks how much they like their picture work and the money they get for doing it.

Universal City Opening.

The local office force of the Universal is all worked up over the forthcoming "grand opening" of Universal City March 15. R. H. Cochrane, vice president of the U, is on his way to California, while Carl Laemmle and P. A. Powers departed March 5.

Universal City is 16 miles southeast of Los Angeles and eight miles out of Hollywood.

"CAVE GIRL'S" BEAR SKIN.

New Orleans, March 10.

Ethel Wilson, a picture actress with the Mammoth Cave Attractions Company, has called herself "The Cave Girl." She is going right through with it, wearing a bear skin, and naught else.

Ethel has been appearing on the streets of New Orleans and other southern cities in her bear and bare skin, the Mammoth Attraction photographer snapping her in all sorts of sensational poses. She goes from here to Havana, and then returns to Mammoth Cave, where an electric plant has been erected near the entrance to that other natural wonder, and where the last of the "bear girl" pictures will be taken.

LUBIN'S N. Y. OFFICE.

It now looks as though S. Lubin, the Philadelphia film maker, will establish a branch office in New York. Last year Lubin had just about settled an office here in the Strand building with Dick McFarland in charge when Lubin called all activities off in that direction.

As a result of booking "The Eagle's Nest," a Lubin feature, outside the General Film "special" department it is believed that Lubin is opening the office to handle other big, multiple pictures direct.

His establishing an office here does not mean that there is a severance of relations with the General Film. It will be only to take care of some of the bigger things pictorially that the New York office is considered a necessary adjunct.

SERVICE ADDITIONS.

The multiple reels to be made by the Fictions Pictures will in all likelihood all be marketed by the Paramount, the first of the new Louis Joseph Vance features, "The Spanish Jade" being announced as a Paramount release. Hereafter the Vance novels, which will likely include "The Lone Wolf," with Herman Lieb featured, will find their way to the screen via the Paramount.

To the World Film program is added the Lederer film feature, "The Fight," which negative has been bought outright by the World Corporation. All of the Dyreda and Charles K. Harris pictures will also hereafter be distributed by the World company.

WILBUR WITH LUBIN.

Crane Wilbur, the hero of the "Perils of Pauline" series, is to return to the pictures. He has signed with Lubin.

ALLIANCE HANDLING PAGEANT

The Pageant Film Co., a new concern, has arranged for its features to be marketed by the Alliance Film Corporation.

The first picture will be "The Pageant of San Francisco," released as a "special."

The Pageant Co. is composed of H. H. Helbush (San Francisco), President; George Albers, vice president; William H. Borgfeldt, secretary-treasurer; Adolph Loessell, director general.

Helbush came on from the Coast to make the eastern connection.

"JITNEY" OPPOSITION.

New Orleans, March 10.

The latest influence to deflect patronage from the theatre is the jitney, which, as everyone knows, is automobile service for a nickel. Southern managers, where the jitneys are in operation, claim that their receipts are being cut at least \$100 weekly, and the game is just in its infancy.

Then, again, it is the mass that is patronizing the jitney most. Not accustomed to the luxury of riding in a car, they are "going to" the new entertainment with a vengeance.

One can ride in a jitney about three hours, the length of an average evening's entertainment in the theatre, for a quarter.

ROLFE EXPANDING.

Planning many big features and moving into larger floor space in the same building in the Times square district the B. A. Rolfe Co. is going to increase its output of 16 films later to 24 features.

In addition to the two directors, Jack Noble and Ed. Carew, now in California, two more of a big reputation are to be engaged.

Rolfe proposes to bring all its companies east, having four in organization before the summer is at an end.

New studios are to be owned near New York and sites are already under consideration.

The first features now in work are "The Right of Way," with Orrin Johnson "The High Road," with Valli Valli, and "Cora," with Emily Stevens.

Further indications that Rolfe is out for features with legitimate names are evident in the signing this week of Olive Wyndham, Lionel Barrymore, Jane Grey and Orrin Johnson (re-engaged).

The new Rolfe plan is to turn out a feature every two weeks.

ANOTHER HEARING.

Albany, March 10.

Another hearing, or rather the continued argument on the Mitchell bill favoring the lawful creation of a State Board of Motion Picture Censors will be held here before the Assembly Judiciary Committee to-morrow. When the proposed bill came up to have its various phrases fully explained last Thursday, the film interests of New York City were well and ably represented.

At the state censorship bill hearing in Albany last week speeches against the bill were made by W. Stephen Bush, Joseph Price, Walter W. Irwin, Lillian Detts and Jacob Chester. For the bill appeared Rev. William S. Chase, rector of Christ's Church, Brooklyn, and Sarah Temple Seward of Boston.

The committee continued the hearing until March 12.

Lignon Johnson, representing the United Managers' Theatrical Association, New York was present and may also return to Albany tomorrow.

MOVING PICTURES

FILM FLASHES

Fox is to make a big feature out of "The Plunderer," with William Farnum featured. John Zantff will take Farnum and supporting players to Arizona within the next fortnight to stage the picture.

Ibba Mitchell has been entrusted with the lead of "The Fakir," a two-part, shortly to be released by the Mutual.

Selig is now sending out a small weekly press sheet.

In the Charles E. Van Loan film story, "Little Sunset," Gordon Griffith, the boy actor, appears as Sunset Jones.

Lubin may shortly organize another western company. New acquisitions to the Lubin western forces are George Berrell and Jay Morely.

The first of the Frank Gotch wrestling match series to be made by Selig will appear April 5. The picture will be offered in weekly installments.

Maurice Barr, who is looking after the World Film branch, New Orleans, was ahead of "Alias Jimmy Valentine" when the Liebler Co. had it out as a road attraction.

Estelle Thebaud, a former artists' model, has joined the All-Komey Co. of the Kriterion service.

Ben Drum, formerly stationed in Denver, is now in charge of the Washington office of the World Film Co.

Sydney M. Baber, the London office manager for the Famous Players, sailed for Europe last Saturday, after visiting the western and eastern offices of the F. P. Co.

The Famous Players announces March 22 as the release date for the John Barrymore feature production of "Are You a Mason?"

Donald Brian is a late acquisition to photoplay feature work and Laasy announces Brian will engage in film acting at the close of the present season, under its direction.

Lillian Elliott, of the original company of "Help Wanted," has been specially engaged to play her old role in the film version of the play by the Morosco Co.

"The Lone Star Rush," a camera adaptation from Edmund Mitchell's novel, will be the next release of the Alliance Film Corporation. The leads were played by Robert Fraser, Rupert Julian, Charles Arling and May Gaston.

Southard Brown is looking after the publicity for the Alliance.

Crossett & Dunlap, New York book publishers, are making a release of novels from which late photoplay features have been made.

The board of directors of the Kentucky branch of the Motion Picture Exhibitors' League of America met at Lexington, Ky., last week and chose that city as the meeting place for the next annual convention April 21-22.

Miller Bros.' 101 Ranch, now showing at P. P. I. E., Frisco, is preparing to produce several Wild West films. W. A. Brooks, a southern producer and director, is organizing the company and will do the directing. The films will be posed for in the 101 arena.

George Fleisher, with the James Young Co., making "Hearts in Exile" (five parts) at Saranac Lake, N. Y., had an icy experience last week while in front of the camera. The company was out in the open, with the thermometer 10 below, when Fleisher and his horse broke through the ice.

The Lund companies, which have been south photoplaying "Miles" and "The Butterfly," have returned to New York.

The New York Imp forces are getting ready to take possession of the new studios at Coatesville, N. J., July 1. The players are glad a hug is to be in operation to and from the Fort Lee ferry.

Stuart Paton is putting the finishing touches to a five reeler which deals with tuberculosis but has a story.

Some new changes have gone into effect at the Imp. Ben Wilson will hereafter direct the films in which he has the leads. Clem Eastman, who formerly staged the Wilson pictures, will join the James Garwood company as director. Garwood was formerly with the American forces.

Charles Scragg has been elected president of the Philadelphia M. P. Exhibitors' League.

The Joker is going in for a new line of comedy pictures with Fay Tichner in new roles.

John Brennan and Dot Gould are still playing principal roles with the Sterling releases, having some busy scenes in the March releases.

Bess Meredith wrote the scenario for "Their Hour," a two-part Gold Seal.

Charles Murray will visit his folks in Muncie, Ind., this month, his first vacation since joining the Keystone.

It's understood that all of the proposed Vitagraph comedies, with legitimate players featured, will be more than one and two reels.

Madeline and Marlon Fairbanks, the Thalhouser twins, have the leads in the T picture "The Reward."

Paul Quirk, of the Universal Weekly, has been receiving many compliments upon his newspaper ads for "The Black Box." They were written in a snappy vein away from the old style.

A report Ruth Stonehouse has left Esanay. However she is slated for some of the Esanay March releases.

Ralph Heckathorn, 14, Oil City Pa., has gone blind from constant attendance at the movies. He was in them morning, noon and night.

Wally Sigler, with John T. Doyle and Co. in vaudeville, is appearing with Anita Stewart in the new Vitagraph serial.

Rolf has the picture rights of Gilbert Parker's novel, "The Right of Way." Orwin Johnson has been engaged to play the lead.

Fred A. Balshofer, formerly connected with the managing direction of the Sterling pic-

ture company, who came east several weeks ago only to fall heir to a severe attack of pleuro-pneumonia, is able to be out and around again. Balshofer intends to remain east here for some time and has several plans pending which will result in new connections.

Fred Mace will very likely be engaged to direct the forthcoming multiple production of "Why Smith Left Home," to be made by the Peerless.

After the World Film photoplays the old meller, "Women and Wine," which was produced years ago, it will follow it up with a big production of "Triby."

When P. A. Powers departed with the Universal bunch for the Coast last Saturday he carried away about three weeks' growth of whiskers. He wished to be disguised during all the camera clicking on the route.

Some of the men and women in the Universal made that trip to California and back in about 30 minutes and 500 feet of film—the time spent in the auto ride to the station and the number of camera celluloid used in making camera note of the departure. However there were enough who departed to make the getaway impressive. The Broadway parade almost forgot the band but someone suggested it be plied into a taxi.

Billy Gane says Philadelphia is the greatest film eating city in the country.

It's George Soule Spencer, the former leading man in stock, who has the male lead in the Lubin multiple feature "The Evangelist," and not Arthur V. Johnson as some papers reported. Barry O'Neil did the directing.

Tom North, who looks after the George Kleine office, San Francisco, came within an ace of shuffling off this mortal coil with ptomaine poisoning resulting from a feast of mushrooms. Quick work by a doctor saved Tom's life.

Thomas Grindley is again managing the Bell, Chehalis, Wash.

The Universal press department has taken another step in the right direction by issuing the notes regarding the forthcoming releases of the company in the form of galley proofs.

Supreme Court Justice Platzek last week granted an application of Marc Klaw, A. L. Erlanger and Robert Hilliard for a permanent injunction restraining the General Film Co. from exhibiting a production entitled "A Fool There Was" as a film play. The court held that even though the plot of the piece was not similar to the play of the same title the use of the appropriated name was not justified. It was also ordered that the General Film Co. give the petitioners an accounting of the profits of the play and to pay over the same to the plaintiffs.

Jefferson De Angelis has finished his first picture under the direction of the Jealousy. It is entitled "The Funny Side of Jealousy."

Billie Reeves "The Original Drunk" returned the first of this week from Philadelphia after completing a two-reel comedy, "The Clubman" for Lubin. Reeves left Wednesday for Philly to work in a new dramatic two-reeler, "London by Night," for the same concern. This is his first attempt at dramatic work on the screen, all of his former pictures, both for this and other film concerns, have been of the comedy variety.

Edwin August, the movie leading man, has been informed by Mr. and Mrs. Harry L. Fox, Franklin, Ill., that they have named their newly born son after the picture star. A gold spoon suitably engraved was sent west.

William Lord Wright now handles all the general publicity for the Selig Co.

The Lyric, Atlanta, dark for six months, is now playing feature pictures.

The Kansas branch of the Motion Picture Exhibitors' League will hold its next convention, March 15-16, in Emporia.

Among the photoplays features which the Oliver Morosco Co. will make this summer are "The Son" and "The Witness Chair," which Morosco has given stock productions on the Coast.

The Renfax Co. has recently completed singing picture productions of "The Holy City" and "Grown-Up Ladies." Parker Leonard appeared in both pictures.

Edw. F. Johnston and Arthur Depew have been engaged to play the organ lately installed in the Broadway theatre for the Paramount pictures.

NEW INCORPORATIONS.

Whitney Theatre Co. Capital \$100,000. Edgar, Gaston and Alphonse Sterck, Brooklyn, N. Y.

Pioneer Feature Film Corporation. Capital \$5,000. Augustus and Nathan Hirsch, Julius Belmont, Bronx, N. Y.

Central Film Corporation. Capital \$21,000. Sidney M. Goldin, Louis Winkler, David Krakower, New York City.

Selvia Film Corporation. Capital \$75,000. L. A. Brown, M. Silverstein, H. W. Kahn, New York City.

Mirograph Corporation. Capital \$10,000. E. M. Conigan, H. W. Pawler, C. A. Tausie, New York City.

Profit-Sharing Film Corporation. Capital \$300,000. G. M. Healey, L. F. Little, J. J. Fitzgerald, New York City.

M. & S. Odeon Theatre Corporation. Capital \$10,000. J. Barodkin, L. Schneider, E. Mayer, Eastern Parkway, Brooklyn, N. Y.

MOROSCO IN BOTH.

In order that no further confusion results over the Oliver Morosco Photoplay Co. and the Bosworth-Morosco Co., it can be said there are two organizations, with Morosco in both.

Frank A. Garbutt, vice-president of Bosworth, Inc., and Morosco are the prime organizers of the Morosco Photoplay Co., while Morosco is also understood to be in on the new Bosworth-Morosco studio arrangements.

Hobart Bosworth has withdrawn from Bosworth, Inc., and Morosco is reported as having taken his interests in the corporation.

New Film Corporation.

A new feature film company has been formed with \$100,000 capital. An elaborate screen production of "The Birth of Venus," which Captain Leslie T. Peacocke wrote, will be its first work of the new Venus Film Corporation.

RELEASED NEXT WEEK (Mar. 15 to Mar. 20, inc.)

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ.:

GENERAL	UNIVERSAL	MUTUAL	AMERICAN	UNITED	UNITED
Vitagraph V	Imp I	American A	Gaumont Ga	Magnet Mag	Miller Bros 101
Biograph B	Bison B1	Keystone K	Tamson T	Gauzier Ga	Superba S
Kalem K	Nestor N	Reliance R	Empress Emp	St. Louis St. L	Nelson Nel
Lubin L	Powers P	Majestic Maj	St. Louis St. L	Nelson Nel	United States U
Pathe Pth	Eclair Ecl	Thanhouser T	Kay-See K S	Domino Dom	Mutual M
Selig Sel	Rex Rx	Kay-See K S	Domino Dom	Princess Pr	Komic Ko
Edison E	Frontier Fr	Domino Dom	Princess Pr	Komic Ko	Beauty Be
Essanay SA	Victor Vic	Beauty Be	Apollo Apo	Royal Ro	Lion Li
Kleins Kl	Gold Seal G S	Apollo Apo	Royal Ro	Lion Li	Hepworth H
Melies M	Joker J	Lion Li	Hepworth H		
Ambrosio Amb	Universal like U				
Columbus Col	Sterling St				
Mina Mi	Big U B U				
	L-K O-L K O				

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

MARCH 15—MONDAY.
 Mutual—The Two Sentences, 2-reel dr, A; Keystone title not announced; The Reward, dr, Rel.
 General—Saved from the Vampire, dr, B; The Master Mummer, 3-reel dr, E; Love and Trouble, com, S-A; Unfaithful to His Trust, 2-reel dr, K; Patsy Among the Smugglers (12th of the "Patsy Bolivar" series), com, L; The Fox in the Road, 2-reel dr, and Hearst-Selig News Pictorial, No. 21, S; Mr. Jar Jar Brings Home a Turkey (2d of the Jar Family series), com, V.
 Universal—Wife's Fling, dr, I; The Refugees, com, J; The Storm, 2-reel dr, Vic.
 Kriterion—A Voice from the Sea, 2-reel dr, Par; Billy's Waterloo, com, S B.
 United—Retrieving the Past, 2-reel dr, F 1.

MARCH 16—TUESDAY.
 Mutual—The Master's Model, 2-reel dr, T; In the Mansion of Loneliness, com-dr, Be; The Emerald Hooter, dr, Maj.
 General—After the Storm, 2-reel dr, B; When the Fates Spin, dr, S-A; Ham at the Garbage Gentlemen's Ball, com, K; Her Country Cousin, com, E; Here Comes the Bride, com, L; Sage-Brush Tom, com, S; From Headquarters, 3-reel dr, V.
 Universal—The Blood of the Children, 2-reel dr, G S; The Mix-up at Maxims, com, N; At His Own Terms, dr, B U.
 Kriterion—Spanish Madonna, 2-reel dr, Mt. A Devilish Dream, com, Thlt.
 United—Lady Audley's Secret, com, Sup; With a Girl at Stake, dr, Prem.

MARCH 17—WEDNESDAY.
 MUTUAL—Competition, 2-reel dr, A; The Balance, dr, Rel; A Case of Poison, 2-reel com-dr, Br.
 GENERAL—The Animated Grouch Chaser, cartoon com, and Seen Through the Make-up, com, split-reel, E; The Trap Door (An Episode of the "Girl Detective" series), dr, K; A Tragedy of the Hills, 2-reel dr, L; The Puny Soul of Peter Rand, dr, S; The Fable of "The Glumtious Girl," com, S-A; Postponed, com, V.
 UNIVERSAL—Saved by Telephone, 2-reel dr, Eclr; Rough, but Romantic com, L-KO; Universal Animated Weekly, No. 158, U.
 KRITERION—Love's Tribunal, 2-reel dr, Trp; Steve's Steadfast Steed, com, C K.
 UNITED—The Verdict, 2-reel dr, Grand

MARCH 18—THURSDAY.
 MUTUAL—The Mill by the Zuyder Zee, 2-reel dr, Dom; Keystone title announced; Mutual Weekly, No. 11, M.
 GENERAL—His Desperate Deed, dr, B; The Lady Wives, 2-reel dr, B; Hearst-Selig News Pictorial, No. 22, S; The Battle of Frenchman's Run, com, V; As He Blew, He Blew, com, and The Dove of Peace, cartoon-com, split-reel, M.
 UNIVERSAL—The Funny Side of Jealousy, 2-reel com, B U; Raindrops, and Girls, com, Star; All for Peggy, dr, Rx.
 Kriterion—The Story of the Brothers, 2-reel dr, S B; Cy's Triumph, com, Pch.
 UNITED—'Im Crazy to be Married, com, Star; With Daddy's Aid, and Ye Gods What a Cast, split-reel com, Luna.

MARCH 19—FRIDAY.
 MUTUAL—Only a Tramp, dr, Rel; The Phantom on the Heath, 2-reel dr, K B; Joe Harkin's Ward, dr, Pr.
 GENERAL F.—Seekers After Romance, dr, B; The First Commandment, 3-reel dr, K; In the Shadow of Death, 2-reel dr, E; One Law Breaker, dr, L; Why Billings Was Late, com, S; The Wood Nymph, 2-reel dr, S-A; The Captulation of the Major, com, V.
 UNIVERSAL—The Golden Spider, dr, Vic; The Black Pearl, 2-reel dr, I; Down on the Farm, com, N.
 KRITERION—The Romance of an Actress, 2-reel dr, At; Kriterion Komic Kartoon, Pyrd; and Cigar Making, edu, Not, split-reel.
 UNITED—Courtin' Trouble, com, Emp.

MARCH 20—SATURDAY.
 MUTUAL—The Slave Girl, 2-reel dr, Rel; Keystone title not announced; Doggone It, com, R.
 KRITERION—When the Tide Turns, dr, B; The Railroad Raiders of '62, dr (19th of the "Hazards of Helen" series), K; For the Man She Loved, dr, E; The Wavvle Slumber Party, and On the Road to Reno, split-reel com, L; Jack's Pal, dr, S; The Western Way, dr, S-A; The Millionaire's Hundred Dollar Bill, 2-reel dr, V.
 UNIVERSAL—Madonna of the Moon, 3-reel dr, E101; The Rejuvenation of 'Liza Jane, com, J.
 KRITERION—When the Fiddler Came to Hug Horn, 2-reel dr, Kriterion; Syd, The Athlete, com, Al.
 UNITED—The House on "E" Street, 2-reel dr, Reg.

has a daughter. Molly stays on the job. Meanwhile Old Pete has been ill and is nursed by Molly. He makes a will leaving his shack and his well to her. Bull gets worse. He is found unconscious on the fields by Molly and brought to the shack by her. Mrs. O'Brien, who now has social ambitions, arranges with a professional matchmaker to provide a husband for her daughter. The match is made by a woman who introduces the family to a society man. Patrick when he hears about it and that there is going to be a reception at the fields to introduce the fields to the party. He does so and on his way back home takes Bull to a hospital. The bunch from the fields arrive at the reception and wholesome comedy is derived from this scene. The mother and daughter are indignant. She orders the men back to the fields and Patrick goes with them vowing to be out of society for good. The mother and daughter are asked about the marriage settlement by the society man and the three journey out to the fields to interview Pat on the matter. When Patricia O'Brien's fiancée sees Molly he tells the men that she is a jail-bird. They drag him to Molly and make him say it again. Molly then says that the woman who was first in a room with the proprietor's son tried to get fresh and she resented it and attacked him. She tells them they will find the scar on the society man's shoulder and when they do so they throw him out of the town after beating him up. To get even the society man fires the fields and is chased by Bull, (who had not covered up up on the matter) the society man falls and is killed and Bull is injured. Bull is cared for by Molly and in the sickroom they fall in love with each other.

THROUGH CENTRAL AFRICA.

Under the title of "Through Central Africa" James Barnes, an English explorer, is showing about 6,000 feet of film and a number of still slides of wild animal life in the heart of the Darkest Continent. The entertainment as presented, with its attendant lecturing, takes on the general aspect of a traveling rather than a motion picture exhibition, and as such will interest the better classes. On the night the picture was seen the lecturer, who bore all the earmarks of being an English actor, made a distinct impression upon the small audience. The public as they left the theatre carried with them a rather distinct remembrance of the lecturer and not much about the pictures. Mr. Barnes and his pictures will naturally expect to be compared with the Rainey pictures which have preceded him. Mr. Barnes' pictures will be of great interest to the members of the geographical societies and like bodies who are interested in data from a part of the African continent heretofore untraveled by white men. He said the 6,000 feet of film he culled from approximately 21,000 feet taken. The greater part of the wild animal life that is exhibited shows the game with which the country abounds at the water holes. Some very interesting and exceedingly beautiful pieces of picture photography are shown and the pictures of the lion hunt of which he had a few hundred feet he possessed a real thrill. Another thrill was the showing of the handling of the dugouts by the natives in the rapids of the Ituri River. As almost every specie of wild animal that there is to be found in Africa is shown in the films they will also be of great interest to Zoological societies. It seems as though the picture would have a greater value as a high-classed affair rather than a straight picture entertainment for the general public. It might prove to have some draft as a box office attraction if the picture were first shown in private in each town for the societies most interested and from the attendant publicity been shown to the public by popular demand.

THE HERMIT OF BIRD ISLAND.

In stretching this tale of a lonely island into three parts Lubin broke all records in drawing out a picture story. There appears no reason why the picture should have been. The story is of a very old magazine type and the acting is nearly all mediocre. The best actor in the cast is the male lead. Mary Keane is Agnes Carrol, the feminine lead. The story starts showing a girl called Viola and a rich Englishman, who is a motor boat enthusiast, engaged to be married. The Englishman injures his arm which prevents him from running his motor boat in a race which is to be held on the morrow. Viola is disappointed and gets to know Dave Hallow, a fisherman. By her wiles she induces the fisherman to consent to drive the motor boat in the race. He tries to make love to Viola, but she tells him to wait the boat race first. The race is the only redeeming point of the picture, though it was probably taken at a regulation race. After it Viola turns the fisherman down. Hallow quickly walks into the ocean and starts swimming. He does so until a friendly island comes out to meet him. It is uninhabited. He decides to become a hermit. Then the story goes back to Viola and her friends. Her cousin Agnes arrives. Agnes is from the country and is sad because there are so many gowns around but none on her. She confesses this to the Englishman who is engaged to her cousin. He tells the girl if she has \$50 he can get her pretty gowns for it through his influence. He fixes it and the shop keeper to charge her over \$100 to him. Viola when she sees Agnes all dressed up suspects immediately and calls the Englishman to account and he confesses. Agnes is told and she immediately gathers a grouch, goes out rowing alone and loses an oar. The tide brings her towards Bird Island where the fisherman went to forget the world and women. When near the shore the boat is tipped over and she is rescued unconscious

by the fisherman. He places her in the hut he had built for himself and leaves her there. For weeks he provides food for her, but he will never come near her when she is awake because he is afraid that she will cry away by writing in the sand to each other. Finally the Englishman comes to explore the lonely island while on a cruise in his yacht. With him is Viola. He comes across the girl and starts to make love to her whereupon the Hermit rushes up and after a short tussle puts the Englishman down for the count with a blow to the head. Agnes and her provisions and a minister through the Englishman. There is then a wedding upon the island and the author leaves them there.

THE VOICE OF SATAN.

If the National Board of Censors passed this four-part feature, "The Voice of Satan," every one on the board must have been fast asleep. It is about the worst piece of film infidelity on the screen in months. Any attempt to tell what "The Voice of Satan" was all about would be utterly fruitless. The only thing about it that should not have been allowed to be shown anywhere. One scene alone makes the picture obscene. That is the hawdy house interior where Sylvia, the feminine lead of the picture, has been thrust against her will. One sees a man playing a piano, couples dancing and at one juncture a negro apparently in the house to enjoy his feet with the same freedom as the white guests place an arm around the shoulder of one of the white women within the brothel. And they turn down pictures not one fiftieth as bad in censorship! The entire story is grooved to appeal to the coarser senses of mankind in general in the neighborhoods where they welcome a picture of this revolting and filthy type. A devil of a man named Eckholt is nothing more than a white slaver and he takes the fair Sylvia and has her placed in the scarlet house. In this picture, which appears to have been made abroad, judging from the acting players and style of photography new captions have been made for recent marketing of the film, the construction of the words showing an American bias at the helm. Here are just a few of the captions: "The Gilded Hall," "I Bought and Paid For You and You Shant Cheat Me," "Two Brutes" (showing big dog and rough-looking negro), "A Tool of Iniquity," "Shattered Souls," "The Futile Struggle," "Mate Morell is attracted by Sylvia," "The Captain Makes Advances," and others bearing nothing more or less upon the adventures of Sylvia in the hands of white slavers, house of ill fame densities, a designing sea captain, etc., with only one decent chap in the whole lot, a mate named Morrell. Another indecent suggestion is forcibly suggested in the boat scene where a cabin room is shown, a white linen bed also and others bewhiskered captain making a physical effort to force Sylvia through the open door, etc. Another thing that must not be overlooked. After Sylvia made quite an attempt to free herself from the white slavery atmosphere, the director shows subsequent scenes where Sylvia has become accustomed to the rough life and not only dances for the guests but also sings to the boat as a party of sailors out for the night. Off with the blinkers, blinders and eye mists in censorship.

A FOOL THERE WAS.

"A Fool There Was" is the product of the Fox Film Corporation. The picture is in six reels and is a close adaptation from the play of the same name. The strong man caught in the meshes of a wicked woman makes an interesting theme. The life of the man and woman as shown in the picture being the time in Italy would make any fellow forget all about the old home. The two leading players are Edouard Jose and Theda Bara. Miss Bara as the vampire scores easily. Jose did better when elderly. The remainder of the cast has been well chosen. The women are exceptionally attractive. Mabel French as the wife impressed and May Allison as the sister is pretty and attractive. In direction the picture has been well taken care of. A bit of mixed-up business enters when the characters are said to be in Italy in one instance, and again in London. Explanation would have removed all doubt as to who kept up the beautiful home while the husband was away with the other woman. The scene in the vampire's apartment at the ending of the picture is rather broad.

THE WOMAN WHO DARED.

George Kleine is responsible for the American showing of this five-reel picture. It made its first appearance at the invited audience Monday morning at the Candler. The story hangs on the recovery of stolen papers and rounding up crooks. The action takes place in an imaginary country. Count Bertrand and his wife are social leaders, with the Count active in the affairs of state. A society circus is to be given. The couple set out to make the man succeed by doing everything in their power to help it along. Ivanoff, a circus ring manager (and also a spy), is engaged as coach. The Count is busy drawing plans for the mobilizing of troops. Ivanoff learns of this and decides to get the plans. His wife is his accomplice. They dope the Count and get the papers. The Count is sentenced to prison for 12 years. His wife begins a search for the thieves. Ivanoff leaves the country, selling the plans to a neighboring nation. The Countess becomes a circus rider to locate the man she believes committed the crime. While appearing at the Hippodrome, Roussard, Ivanoff comes to a performance in the city. He is known to the man by a faithful servant. She wears a black mask. Ivanoff is charmed with

her grace and seeks an appointment. She goes to his apartment removing her disguise and covering her man with a revolver. He is obliged to give her the plans and she leaves the house with them. While going out of the door she drops a letter, later picked up by her servant. She boards a train, but Ivanoff gets an auto and beats her to the frontier, where the train is stopped and she is taken prisoner. The Countess is released after the papers are taken from her. Her cause seems fruitless. When all hope appears blasted the Count comes to the rescue. He tells what clears the husband of all blame. The picture is made up of one interior after another. The real melodramatic part is the race between auto and train. This is not impressive, as the two are not seen racing side by side. With the crook selling the papers to a government it is hard to see how he still has them in his possession when the woman comes to his place after a number of months have passed. This point if slipped by the director will be thought of by picture students. The cast is headed by Francesca Bertini as the wife. She is very emotional and has a couple of scenes where her work can be appreciated. The male members have not all been well selected. Some are decidedly unpleasant looking individuals. The man playing Ivanoff has a comedy makeup good for a number of laughs. The mustache looking affair on the top of his head looks ridiculous. At a friendly showing a number walked out before the picture was half way finished. The usual foreign production.

O'GARRY OF THE MOUNTED.

A three-part outdoor drama (Vitagraph). The picture was supposed to have been taken in the Canadian Rockies, but in all probability it was made in some mountainous country nearer the Vita studio. Ned Flinn is the leading player. The story tells of two prospectors who go into the Canadian country in search of the yellow metal. Larose, one of the two, is a morose individual and married. His wife is a very sweet woman, treated harshly by her husband. O'Garry tries to help her in every way, and the husband grows jealous. After spending some time together and getting enough gold to make it pay, O'Garry becomes restless and decides to go farther into the wilds. He meets a member of the Royal Mounted and, after some persuasion, decides to enlist. While on duty at his station a notice is sent around to search for a murderer. The picture which accompanied it shows that it is O'Garry's former partner. He does not divulge it. His companions learn he knows the man. They force him to hunt for him. O'Garry finds Larose and tells him that he is to be punished for the crime he committed so long ago. The two men have a struggle on the high palisades along a river. The murderer throws his opponent off and thinks that he has killed him. The man's wife sees O'Garry fall and rushes to his rescue and barely rescues him, nearly taking her own life at the same time. A half-witted Indian, a friend of O'Garry's, witnessed the struggle, and when Larose was gloating over killing his former partner, he is stabbed in the back by the redskin. The picture has some of the beautiful scenery that has been shown upon the screen and the director did some careful selecting. Because the picture lacks any heavy interior sets in it cannot be said it is a cheap production, for it is far from that. The picture is entertaining from start to finish, and exceeds many of the so-called "studio masterpieces."

THE REGENERATION OF LOVE.

A Lubin three-reeler. In spots the photography is remarkable but the padding of the plot makes quite a tiresome feature. The story is of a man and a wife who have had a quarrel. The quarrel and the man leaves the wife, taking the boy. A lapse of about 15 years. The boy and his father are in a quarrel and the boy leaves him. The son looks for his mother, his father refusing to tell him where she is living. After a fruitless search the boy takes a direct route to the dogs. In showing the boy in his travels towards the camera a whiskey bottle is slipped at him at every available opportunity. He finally meets what is termed a vaudeville team and becomes very friendly with them (man and woman). The father becomes broken in health and returns to his wife. After forgiveness he dies. His last request is that the missing heir be found and returned to his mother. The man in the vaudeville act reads the announcement advertised by the dead man's lawyer to the effect that the boy cannot be found and that there is a fortune awaiting him. Knowing the real heir to be a confirmed "drunk" he decides to impersonate him for the money. His girl partner is left to keep the heir continually "sober." The impostor when the money is accepted. The thing that upset his plans, though, was that he falls in love with the daughter. He confesses in a letter and leaves, saying he will send the real son home. But the vaudeville girl has wearied of seeing the young fellow intoxicated. She sobered him up and fell in love with him. They are married before the impostor returns. The real son refuses to go home without his wife and his friend. They go together and the reformed impostor secures the daughter after all. The entire story could have probably been told in one reel. It is certain that two would have had room for it, and then a little to spare.

WELLS RETAKES HOUSE.

Atlanta, March 10. The World Film Corporation has turned back the Grand to Jake Wells. The World played pictures in it.

CHAPLIN FILM CANCELED.

Several picture exhibitors in Greater New York, especially those drawing a high class audience, have cancelled the second Essanay comedy release with Charlie Chaplin, owing to the suggestiveness in the picture.

The name of the film is "A Night Out." Much of the action takes place in a hotel where the comedian is in a room with another man's wife.

ECLAIR FEATURES.

Several rumors have been going the rounds anent the Eclair but each of them has been emphatically denied by attaches of the Eclair offices.

The Eclair is leaving the Universal program but it is not quitting the picture business. Instead it's understood to be getting ready to make five-part features, one a week, and booking it upon new conditions soon to be announced.

PACIFIC COAST BANDITS.

Los Angeles, March 10.

Negro bandits are terrorizing the picture territory. On pay nights particularly do these bad men seek out their prey and hold them up.

The latest victims are Fred Shaffer, William Booth and George Andray, who were waylaid and robbed near the beach of jewelry and money.

GOING IN FOR COMEDY.

Evidence that the Vitagraph Company is going into the making of comedy "specials" upon an elaborate scale and with well known legitimate players featured is to the front with Frank Daniels to appear in a big screen production in one of his old roles and with Ward and Vokes being engaged to camera enact their old vehicle, "A Run on the Bank." Paul West is writing the scenario for the Daniels film. It is also reported that the Vita will make a bid for the services of Bert Melrose, the vaudeville clown.

HOUSTON HOUSE SOLD.

Houston, Tex., March 10.

Herman Fichtenberg has sold his Isis theatre here, considered one of the finest picture houses in the south, for \$60,000.

Majestic, New Orleans, Sold.

New Orleans, March 10.

The Majestic, formerly owned by the Greenwall estate, has been sold to Stephen Ciolina for \$9,500. The Majestic is a large suburban theatre of frame construction that cost \$20,000 to erect.

Savoy Giving Gum Away.

Commencing Monday Walter Rosenberg's Savoy theatre on 34th street commenced giving a 5-cent package of chewing gum to every patron. About 3,000 packages were distributed during Monday. The gum is supplied the management without charge.

OBITUARY

Max C. Anderson died Sunday night in his home in New York. He was about 55 years of age, and had been allied with the principal vaudeville managements of this country for several years. Mr. Anderson was of the theatrical firm of Anderson & Ziegler. His partner, H. M. Ziegler, is of Cincinnati. The firm now owns but one theatre, the Walnut, Cincinnati, but holds leases on others in Cincinnati, Dayton and Indianapolis. Five or six years ago they sold their southwestern vaudeville theatres to the B. F. Keith interests. Anderson with the Shuberts took over the New York Hippodrome, operating it under the title of the Shubert-Anderson Co. Later Mr. Anderson sold his stock in the enterprise to George B. Cox of Cincinnati. Anderson when young, located in Wilkes-Barre, Pa., afterward going to Cincinnati, where he secured the Fountain theatre, on the site of what is now Keith's in that city. Mr. Anderson placed an entrance from Walnut street to the house and it was the start of his fortune. He was estimated to have been worth between \$3,000,000 and \$5,000,000. At the time of his death he was treasurer of the B. F. Keith New York Theatres Co., but was not considered actively engaged in theatricals. Mr. Anderson married about six years ago. His widow survives. The funeral services were held in the Elks' lodge, New York, Wednesday afternoon and was largely attended. Many prominent theatrical men attended.

Florus Hamnet Frost, of 22 Revere street, Malden, Mass., known in the theatrical profession as Prof. Hamnet (with a bird and dog act) died Monday after a long illness of rheumatism, aged 59 years. He retired from the stage last June because of his trouble. He is survived by a daughter, mother, and three sisters.

Mrs. Mary Chang (Pekin Mysteries) died in New York Wednesday after having given birth to a baby Thursday of last week. She is survived by her husband, and two children. One is a boy of five and the infant born last week.

Mt. Vernon, N. Y., March 10. Karl Konig (of the Eugen Troupe) who fell Thursday and broke his neck while appearing at Proctor's theatre here died in the Mt. Vernon Hospital Saturday. Konig had just completed a double sommersault when he fell. The fall was but two feet, but in falling his head doubled under his body. An operation was performed immediately on his arrival at the hospital, and although the patient regained consciousness he was paralyzed from the head down. His remains will be cremated and the ashes shipped to his parents in Baden, Germany.

William George Evans died March 5 at the Union Protestant Infirmary, Baltimore. He was about 45 years of age, and was born in Wales in 1870. Cancer of the stomach was the cause

of death. He had been troubled with it for some time. Last summer Evans was prepared to go under an operation, which was started, but as the surgeons saw the seriousness of his condition did not proceed with it. Evans headed the George "Honey Boy" Evans Minstrels and went out with his troupe this season, playing until three weeks ago in Birmingham, when he had to retire. He became known as "Honey Boy" Evans through a song composed by him some years ago. In his earlier day Evans commanded a salary of \$50 weekly in vaudeville. In later years he has received as high as \$1,500 weekly, doing a "blackface single," and had he preferred to play vaudeville rather than to head his minstrel show, Evans could have secured a season's vaudeville route at \$1,000 weekly. Mr. Evans was a member of the White Rats, Friars, Lambs and Press Club. A widow survives.

Anthony Mars, collaborator with Adolph Bisson in the comedy, "Surprise or Divorce," died in Paris, Feb. 18.

Harry A. Robinson, aged 47, for six years manager of the club department of the Western Vaudeville Managers' Association, Chicago, and who later came to New York, died March 5, at the Robinson residence, 28 West 63d street, New York. Death resulted after an illness of a year's duration. A widow and two sisters (Ethel Robinson and Mrs. J. A. Granger) survive.

Los Angeles, March 10.

Mrs. Clarence Kolb, known professionally as Charlotte Vidot, was found dead in San Francisco last week. The police found a cyanide of potassium bottle near the body and suicide is alleged by them as a result. Mrs. Kolb's husband, with the Kolb & Dill show, "A Peck o' Pickles," at the Morosco, could advance no theory for Mrs. Kolb ending her life.

Charlie Miller, 47, musical director with the Pat White burlesque show, following several hemorrhages of the lungs, died suddenly March 3, at the home of his sister in Greenpoint. Miller had been with the show up to a few nights before he died.

Mrs. Roy Schoonmaker, who was Eva Smith prior to her marriage in December, 1911, died March 5, Caldwell, N. J., after a two years' illness. Mrs. Schoonmaker was best known professionally as Eva Smith. A husband and a number of relatives in Pennsylvania and Virginia survive.

BILLS NEXT WEEK.

(Continued from page 19.)

Winnipeg ORPHEUM B W & Crooker Alan Brooks Co Abe Attell Geo Dameral Co Morton & Moore (One to fill) PANTAGES (m) Johnson Howard & L Tate's Motoring VonKlein & Gibson Taylor & Arnold Curtis & Hebard Nolan & Nolan STRAND (wva) Drexler & Fox Miami Dreams	Wanzer & Palmer Minstrels De Luxe Worcester, Mass. POLIS (ubo) The Brightons Marlon Weeks Morris & Hensley Krazy Kids Kirk & Fogarty Werner Amoras Tr 2d hall Tate & Tate Mille Yoppe Jull-Nash Co Wesley & Barr Twins Cole Russell & D "Cheyenne Days"
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EXPOSITION'S "ZONE."

San Francisco, March 10. Edward Hall (marine engineer) and Amoy Tai (of Honolulu and singer of Hawaiian songs) applied for a marriage license last week. It was refused on the grounds Miss Tai's father was Chinese while her mother was of Hawaiian descent which prevented the officials under the law that a white can't marry with either race in this country.

The first week's attendance at the Expo' is quoted at 600,000.

(Miss) "Bobbie" Dean of "Neptune's Daughters" had to have a pad made to protect her body while high diving. Doing 28 shows in a single day resulted in bruising her body to such an extent portions of it where she struck the water turned black and blue.

Word has been received here that owing to the delicate diplomatic situation in Washington, President Wilson will not attend the Expo' March 21 as originally planned. His visit here is postponed indefinitely.

Dayton Flood is opened.

During the inclement weather several of the shows are said to have lost money, causing the backers some worry.

Recently in a speech C. C. Moore said if Alameda County pays the \$1,000,000 it promised, the P. P. I. E. Co. stood even when the gates were opened to the public Feb. 20. The question of Alameda paying the amount, it is alleged to have pledged, will come up before the voters of that county during this month. There is a possibility that the voters may put the "kibosh" on the project. According to the papers, those residents who favor supporting the Exposition, suggest taking a million dollars' worth of stock and thus making an investment of the county's pledge of a million.

"Japan Beautiful" held a Doll Festival March 4.

The P. P. I. E. Bureau of Exploitation paying some of its special writers one-half cent a word for descriptive articles on various exhibits and attractions. The length of these articles run anywhere from 5,000 words up.

The Irish Village has eliminated its entrance fee and has opened the "Rocky Road to Dublin" attraction.

Julius Garrison, in Australia for the past several years, is exhibiting a painting on the "Zone."

Elizabeth, the tiny doll, is with "Toyland."

Fred Wolfe is creating the illusions in "Underground Chinatown."

"Japan Beautiful" is using a Japanese Band as ballyhoo.

A set of chimes hidden in the entrance of the Grand Canyon show plays at intervals, attracting considerable attention to the concession.

Spellers and lecturers claim the crowds on the "Zone" during the past week showed a strong inclination to hold on tightly to their coin.

"The Evolution of the Dreadnaught" is using a group of Hawaiian instrumentalists and serenaders at the entrance.

Business along the "Zone" took a slump last week. It is said the night play fell short of the expectations.

The labor commissioner's deputy was seen a couple of times last week meandering along the "Zone." He hinted he had received complaints from entertainers there that they were being forced to pay illegal commissions.

"Dayton Flood" is charging 25 cts.

"The Joy Wheel" is running at 10 cts.

"101 Ranch" parades daily.

Maurice Chick is spelling before the Maurice Restaurant.

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

Law King, a local cabaretist, and Marie Miller were married in Chicago last week.

Emma Kramer was granted a divorce from her husband, Al Stedman, this week in the local circuit court.

Rocco Vecco announces he will be married in June to Dolly LaMarre (formerly of the La Marre Sisters) and who is now doing a "single" in vaudeville.

Lella Shaw is the new leading woman at the Willard, where stock replaced vaudeville and pictures sometime ago. Miss Shaw succeeds Grace Hayward.

Mort Slinger left for New York Tuesday of this week to attend the funeral of Max Anderson. He expected to return before the close of the week.

Nellie Andrews, burlesque chorister, has been granted a divorce from Tom Andrews, an electrician with a burlesque company, the decree being ordered by Judge Walker in the local circuit courts. Cruelty was the charge.

E. J. Grubel and the St. Joe Electric Co. propose to erect a \$100,000 theatre and office building in St. Joe shortly on the site of the present Majestic. The new house will seat 2,000.

Earl Vance, who was recently "investigated" by Bert Levy, has unearthed a patent on his drawing machine, the government permit giving him prior rights on a glass arrangement whereby he covers the glass with acid and paints his pictures in natural colors.

Davey Jones, one of the featured comedians with "Hanky Panky," retired from that company last week, following a heated argument with Manager Bloom, in which it is said blows were exchanged. Joe Kane replaced Jones.

Martin Beck was here for several days, with the usual conferences between he, his associates and employees. Among other things it was decided to renovate the Majestic theatre during the summer months.

George Bubba's "The Lion and the Mouse" closed at Strong City, Kan., last week while down in Missouri. "The Shepard of the Hills" (southern company), under the management of Gaskill and McVitty, gave up the struggle and returned to the rack.

"After Ten Years," a new sketch by Ralph T. Kettering, press representative for Jones.

Linick and Schaeffer, will shortly be shown to vaudeville patrons with Hugo B. Koch playing the lead. Koch is well known hereabouts as a dramatic man.

Another vaudevillian has decided to desert the drama for the business end of the profession and will become a part of the Coney Holmes Agency next season. His name is Edgar Dudley, formerly of Lorraine and Dudley.

Bert Howard, who left the stage to sell insurance, later to desert the insurance business for a ten per cent. office, has gone back to the commercial field, this time as an auto salesman. Howard's career in the percentage field was brief.

The Sylvandall Amusement Co., recently promoting Aurora's largest amusement building, has definitely decided to postpone the opening of the dance hall and skating rink until next season. The Thomas Orchestra will open the structure on May 8, a sell-out in advance being the best promise of a prosperous future.

Tom Swift, whose run at the College theatre on the north side endeared him to all the neighborhood belles a few seasons ago, has returned to Chicago to organize a company to play "Stop Thief" over the Klimpt-Gazsollo-Rickson time, which includes four weeks in Chicago.

Florence Wilson, in private life Mrs. Lew Earl, was successfully operated upon last week by Dr. Charles Thorak, who removed a large tumor. Mrs. Earl, prominent in the Muskegon professional colony where the Earls have several property parcels, was removed to the American Hospital from the Michigan town.

Dick Hoffman, until last week a member of the cabaret staff of the Western Vaudeville Managers' Association, has been delegated to fill the vacancy created by Bert Cortelona's departure from the Allardt office and will immediately assume charge of the books for that circuit. George Van will remain in charge of the cabaret end.

George Primrose, a local vaudeville attraction this week, is said to have paid the Franklin Theatre Co. of Saginaw \$600, the amount of the claim for liquidated damages to avoid further legal entanglements. Meanwhile the Franklin company are going ahead with conspiracy proceedings against the Butterfield organization, although to date nothing has been accomplished.

DON'T MISS OR FORGET IT

AT TERRACE GARDEN

58TH STREET, 3D AND LEXINGTON AVENUES.

Tuesday Night, March 16th

GIVEN BY

**The White Rats
Big Masque and Civic Ball**

PROFESSIONALS IN STAGE COSTUME

GOOD FUN,
PRIZES

GOOD DANCING,
UNIQUE NOVELTIES

GOOD MUSIC.
SURPRISES.

NEXT TUESDAY NIGHT (MARCH 16) AT TERRACE GARDEN.

ing but rumors and promises are forthcoming.

The Rubin-Finkelstein string of houses in Duluth, Minn., and St. Paul, are reported to have returned to the Western Vaudeville Managers' Association again, although the statement is strenuously denied by J. C. Matthews, who recently closed a booking franchise with the Northern managers. Matthews exhibits a wire from Manager Rubin to bear out his contention, but the "Association," nevertheless, officially announces the news.

The news of Harry Robinson's death was received in Chicago with considerable regret, Robinson having spent the greater portion of his professional life in this city. He was in charge of the Western Vaudeville Managers' Association club and social department for several years and later assisted his sister, Ethel, in the park and fair office of the same organization. When Ethel left the "Association" to open a fair agency of her own Harry resigned and shortly after left for New York.

E. P. Churchill, one of the past exalted rulers of the Western Vaudeville Managers' Association, and now located at the Hippodrome, Peoria, where stock has been the policy, despite bad business, visited Chicago this week to arrange with Walter Keeffe for a three-act vaudeville bill which will be sandwiched in between acts of the drama in order to coerce Peorians to forget the business depression. Despite the optimistic predictions of Churchill, it is claimed Peoria may be without stock shortly.

An enterprising ten percenter, booking through the W. V. M. A., gave birth to an organization idea last week and endeavored to bring his associates together in an effort toward that end, the main scheme being a sort of friendly society to eliminate the existing evils of the profession. Fortunately, or unfortunately as the case may be, the effort apparently died-a-bornin', for the majority of ten percenters holding "Association" franchises seem satisfied with their lot and refuse to aid any movement toward the scheme, probably scenting the expected results of such a move.

Claims against the Orpheum theatre, Detroit, for liquidated damages on unfilled contracts issued by the Pantages office during the last few weeks that J. C. Matthews booked the theatre have been declared worthless by a Detroit firm of attorneys who investigated the claims for the S. L. & Fred Lowenthal office. J. P. Williamson, manager of the Orpheum, claims the Orpheum Co. sold the house and lease to C. H. Miles, holding only a \$50,000 mortgage on the leasehold and carrying \$50,000 general indebtedness when the transfer was made. The company is not defending any salary or contract claims and

the investigators advise any attempt to collect on the contracts issued would be foolish.

Harry Miller, a member of the Interstate Circuit's booking staff, filed a voluntary petition in bankruptcy this week, scheduling his liabilities at \$4,000. The principal creditor is Katherine Montgomery, who was granted a judgment in Lincoln, Neb., several years ago, her claim being for a personal injury which occurred in the Lyric theatre, of which Miller was then manager. Miss Montgomery was at that time the wife of the Lyric's piano player. Miller is now booking small time in the Interstate office. He was formerly connected with the Theatre Booking Corporation, where he booked a southern string in connection with the Miles circuit.

BLACKSTONE (Edwin Wappler, mgr.)—"Grumpy," with Cyril Maude, opened three weeks engagement.

CORT (U. J. Hermann, mgr.)—"The New Henrietta," continues successful run.

CORIAN'S GRAND (Harry Ridings, mgr.)—"On Trial," still very popular.

COLUMBIA (William Roche, mgr.)—"Prize Winners."

CROWN (A. J. Kaufman, mgr.)—"Hanky Panky."

FINE ARTS (Albert Perry, mgr.)—"One-act plays and 'Alice in Wonderland.'"

GARRICK (John J. Garrity, mgr.)—"Nearly Married," with Marie Tempest, final week.

ILLINOIS (Augustus Pitou, mgr.)—"Otis Skinner in 'The Silent Voice,'" opened two weeks engagement.

IMPERIAL (Joe Pilgrim, mgr.)—"A Fool There Was."

LA SALLE (Joseph Bransky, mgr.)—"What's Going On," doing nicely.

LITTLE (Maurice Browns, mgr.)—"Miriam Marmelo."

OLYMPIC (George C. Warren, mgr.)—"The Crinolette Girl," with Julian Eltinge, doing fairly well.

POWERS (Harry J. Powers, mgr.)—"The Dummy," closing successful run.

PRINCESS (Sam P. Terson, mgr.)—"Our Children," with Henry Kolker, drawing fair business.

VICTORIA (Howard Bralaski, mgr.)—"The Candy Shop," with Rock and Fulton.

NATIONAL (John Barrett, mgr.)—"The Girl from Rector's."

MAJESTIC (Lyman B. Givver, mgr.; art., Orpheum Circuit).—A highly entertaining conglomeration of class and comedy makes up the current week's program at the Majestic with Dunbar's Bell Ringers sharing returns with Bert Fitzgibbon, the latter showing a decidedly noticeable improvement over all previous visits insofar as Chicago as concerned. The Dunbar production for many years a lycum attraction hereabouts, seemed to please the Majestic patrons particularly because of its novel construction, away from the usual vaudeville type and strictly in a classic groove. And its presence somewhat dampened the atmosphere for Mme. Doree's operatic aggregation, who offer bits from the

popular operas with appropriate scenic attachments. The Doree specialty went over nicely, but the Dunbars provided an opportunity for comparison which has its own handicaps. Frank Mullane held the second position with a routine of patter and songs, the latter bringing him sufficient reward to justify his presence. Mullane's appearance is noteworthy and he has in addition a likeable delivery. Ball and West were a popular pair from beginning to end. It's a good combination for the present construction and runs faultlessly throughout. Harry Cooper was fully appreciated for every atom of comedy, but Cooper's voice lost much of its commercial value because of the late position. At that he earned a trio of encores and with three good selections went exceptionally big. Charlotte Walker and Co., in "The Might Have Been," drew a solid hand at the finale although throughout the piece seemed rather talky, at times to a monotonous point. The theme is unique although hardly practical, carrying the moral and to many present was a treat because of this feature, but the general opinion seemed to convict the author for slowness in preparation. Miss Walker's childless mother was excellent and the entire supporting company deserve credit. Following Fitzgibbon came the Spinnette Quintet, five dancers who stand out because of the construction of their turn. The dancing is but mediocre at best with general appearance falling below the average. It's a foreign turn just completing a tour of the Orpheum time. At best it's only a fair big time opener. Luigi Roma's Troupe opened.

PALACE (Harry Singer, mgr.; art., Orpheum).—A good all around show, running rather light on singing and dancing, but as dancing has been the predominant feature here the past few weeks, the lack of this form of entertainment on this week's bill did not detract from the program. Laddie Cliff had the dancing all to himself and naturally had an easy time of it. His comedy songs were liked, and he also got big applause after his recitation, which he did as an encore. Kitty Gordon is headlined, and Jack Wilson's name is under Miss Gordon's in the lights. He is next to closing on the bill, following the headliner. With the assistance of Harrison Hunter and a young woman in "Alma's Return," Miss Gordon scored nicely. Wilson ably assisted by Franklyn Batie, went big with his impromptu talk about the acts which had preceded him on the bill. Miss Gordon helped him get many extra big hearty laughs by appearing in his act at an appropriate time. The show was opened by the Three Blondys with gymnastic feats. They started the show in good style. Jarrow was next and his comedy talk, while doing his card and other tricks, got him many laughs. Imhoff, Conn and Coreen presented their military playlet, "Surgeon Louder, U. S. A.," well received. Minnie Allen followed the sketch with her rather novel idea of offering character songs and making changes of costume. Her impersonation of how she thought Sarah Bernhardt would sing

"Tipperary" went exceptionally big. Collins and Hart were "No. 5" and got the usual laughs with their well-known burlesque "strong act." Laddie Cliff was next. The Three Travilla Brothers and their seals did very well in the closing position.

GREAT NORTHERN HIP (Fred Eberts, mgr.; art., W. V. M. A.).—George Primrose the minstrel star and his minstrels headline on the day shift here this week. Mary Gray, return engagement, is the added feature. The Primrose turn includes seven clever fellows besides himself. The usual minstrel routine is strictly adhered to, the only notable difference being that they include some new jokes. Primrose has surrounded himself with an exceptionally clever company, whose individual and combined efforts put the act over big, and making the hit of show. Miss Gray's offering shows originality, and her imitable manner of putting over comedy and character numbers stamps her as a clever comedienne. That she proved a big favorite here was evidenced by the reception accorded her, and the applause given at the conclusion. The Two Junes are girls who do some fast work on the web and rings. Lewis and Norton, a mixed team, sing, talk and dance into favor. Three Mori Brothers unusually good in their line, and their work was fully appreciated. Chabout and Dixon did well; the girl makes a nice appearance, displaying a good voice, while the man handles the violin in fine style. His comedy attempts at the piano appear to be slightly overdone. The Three Dixon Girls, in a musical novelty, opened the show. They look nice and are graceful dancers.

McVICKER'S (J. G. Burch, mgr.; art., Loew).—A pleasing show this week, with business up to the usual standard. The Wilson Brothers were billed, but failed to put in an appearance on account of not being given more prominence in the billing. Gertrude Barnes is headlined, sharing honors with "California," a musical comedy operetta, with a neat plot. The principals are good, the girl displaying an excellent voice. The act, which is pretentiously staged, was well received. Gertrude Barnes carries several drops and makes quite a few costume changes. Her repertoire of songs and style of delivery won her big applause. Henry and Adelaide, a singing and dancing team, showed well. The Nichols Sisters cut up with their familiar black face turn, that got them laughs. Arthur Whitelaw's rapid-fire monologue brought desired results. He also sang a couple of songs and closed with a recitation that was liked. Ishakawa Brothers in acrobatics and hand balancing are exceptionally good and were fully appreciated. One of the men should eliminate his comedy endeavors, as it detracts from the class of the offering. Johnny Woods ventriloquist offering was well liked. Georgales Trio have a nice shooting novelty that pleased. The Five Ferris Wheel Girls on their revolving trapeze held attention. Their musical opening, playing cornets, was also appreciated.

SAN FRANCISCO VARIETY'S
SAN FRANCISCO OFFICE
 PANTAGES' THEATRE BLDG.
 Phone, Douglass 2213

ORPHEUM.—Matinee off in attendance. Maria La and Co. offered "Porcelain," with its Chinaware productions, proved a posing act that made an excellent impression. Cressy and Dayne, pleased. Mae Melville and Bob Higgins were an unquestioned hit. Creighton Broe, and Belmont did not do as well as expected. Bertlach, in opening position, interesting. Big City Four replaced by Eleonora De Cionoras. Valerie Bergere repeated successfully in her second week, while Ray Samuels, another holdover, was a big favorite. Mijaras, in closing position, good.

EMPRESS.—Frank Stafford had the closing position, holding everybody in for the finish. The Philippi Quartette did fairly well. Anderson and Burt gave excellent satisfaction with their turn. Morris and Allen, splendid entertainers. Woigas and Griffee were satisfactory in the opening spot. Schrode and Chappelle, pleased. Frank De Story and Co., in "A Bachelor's Dream," added attraction.

CURT (Homer F. Curran, mgr.).—"High Jinks" (1st week).

COLUMBIA (Gottlieb, Marx & Co., mgrs.).—"Seven Keys to Baldpate" (last week).

ALCAZAR (Belasco & Mayer, mgrs.).—"The Clansman" 9th (2d week).

GAIETY (Tom O'Day, mgr.).—"Dark."

WIGWAM (Jos. F. Bauer, mgr.).—"Monte Carter Musical Comedy Co."

FRINCESE (Bert Lutz, lessee and mgr.; agent, Lewy).—"Vaudeville."

REPUBLIC (Ward Morris, mgr.; agent, W. S. V. A.).—"Vaudeville."

A baby contest will be a feature of the Press Club's show in April.

Agnes Smith Haverside-Shanley, divorced wife of Francis Shanley, the theatrical hotel proprietor, has announced her coming marriage to Russel H. Luther.

Theatrically things are unusually quiet just at the present. Up to now the opening of the Expo seems to have overshadowed everything else in the amusement line.

Maud Allan is visiting her parents here after an absence of five years. According to the dailies Miss Allan will go from here to London to organize a new company and later return to play an American tour.

While playing here last week Clarence Oliver was notified he would play Kansas City on his way back as the result of a petition signed by 3,800 Kansans asking that Oliver be permitted to play his home town. When Oliver and Oip were booked for the Orpheum Circuit Kansas City was not given them.

Word has reached here that Mrs. A. R. Shepard (wife of A. R. Shepard, former Fuller-Brenan American booking representative), died recently in Australia where she went with her husband at the time he was recalled from here because of the war. Her death, so it said, was the aftermath of an operation performed while the couple were here.

CLARENCE OLIVER AND GEORGIE OLP
 IN
"The Wall Between"
 By Agnes Scott
 Direction of WM. A. BRADY
 ORPHEUM TOUR

HAMMERSTEIN'S THIS WEEK (March 8)
LEW FITZGIBBON
 XYLOPHONE EXPERT
 Direction, FRANK EVANS

Frank de Raismes, said to be a former New York millionaire society man, graduate of an eastern university and so on, and Mrs. Harry Eyman Loug, said to be a local society woman who was recently refused a divorce from her husband by the courts, made their vaudeville debut here last week at the Republic. Immediately after Raismes' appearance he was arrested on a charge of abandonment preferred by his wife. When brought before the judge he was released on bail furnished by Sid Grauman, who booked him to appear in the Empress this week. The matter will be threshed out in the courts later.

BALTIMORE.

By J. E. DOOLEY.

MARYLAND (F. C. Schanberger, mgr.; agt., U. B. O.).—"Flo Irwin and Co. sketch bubbles over with laughter; Lillian Lorraine, gorgeous gowns; Florence Tempest, real good; Mary Dorr, pleasing; Mack and Orth, funny; Morris Cronin, novelty; Jackson and McLean, unique exhibition; Peterson Dick and Morrison, sing well; D'Amore and Douglase, strong.

GARDEN (George Schneider, mgr.; agts., Ind.).—"Mile. Minni Amato and Co., score; "Girls in the Bungalow," pleasing; Alice La France, hit; Harry Johnson, many laughs; Francesca Redding and Co., funny; Earl and White, entertaining; De Velde Trio, very good.

HIPPODROME (Charles E. Lewis, mgr.; agt., Loew).—"Clown Life," over big; Bert Melrose, laughter; Monarch Comedy Four, please; Haydn, Burton and Haydn, applause; El Cota, artistic; Burke and Burke, amusing; Freddy James, humorous.

VICTORIA (Pearce & Scheck, mgrs.; agts., N.-N.).—"Corrigan and Vivian, marvelous; Bennett Sisters, entertaining; Porter J. White and Co., gripping sketch; Baldwin Comedy Co., constant laughter; Gallerini Four, clever.

FORDS (O. H. Charles E. Ford, mgr.; agt., Loew).—"Pygmalion," draws better than any other house here; 15, "Bird of Paradise."

ACADEMY OF MUSIC (Tunis F. Dean, mgr.).—"The Yellow Ticket." Poor business.

AUDITORIUM (Edward Renton, mgr.).—"Poli Piers in "The Big Idea," first time here, splendid interpretation. Good business.

COLONIAL (C. F. Lawrence, mgr.).—"Excuse Me," does not attract so well. 15, "Trail of the Lonesome Pine."

NEW (J. H. Wairaven, mgr.).—"Pictures. Above fair business.

GAIETY (J. C. Sutherland, mgr.).—"September Morning Glories." Big attendances.

PALACE (W. L. Bailauf, mgr.).—"The Ginger Girls." Returns not so large.

The last of the series of concerts that are being given this season in the Lyric by the Philharmonic Society of New York, under the direction of Josef Stransky, took place Monday night. The attendances this season have been far below expectations and whether the orchestra returns next season depends largely upon the number of subscription blanks that are filled out and sent to the society's offices in New York before March 23.

Charles Warner, who directed the orchestra at the Maryland theatre for many years, up until a few years ago, returned to his former post Monday. The cabaret in Hotel Kernan began Monday and Harry Seidemann was placed in charge of the music there. Mr. Seidemann has been leading the Maryland orchestra since Mr. Warner left.

The Edmondson Amusement Co. has applied to Building Inspector Stubbs for a permit to build a moving-picture theatre on Edmondson avenue just west of Pulaski street. The building will be two stories high and will cost \$14,000.

The Arcadia Dance Hall property, formerly known as the Casino, on North avenue between Charles and St. Paul streets, was bought last week from James E. Ingram by the Board of Public Utilities of the Maryland Shrine. A few changes will be made in the present building in order to adapt it to the purposes of the Temple. The price paid for the property was \$102,500.

Another suit, similar to that instituted in the United States District Court about a month ago, was filed in the City Court Thursday against the Garden Company, C. E. Whitehurst president, by the Harris, Silvers, Bsker Co., of New York, asking \$20,000 damages on a contract for structural steel to be furnished the Garden Company in the erection of the Garden theatre on West Lexington street. It is alleged in the bill that a balance of more than \$12,000 remains due under the contract.

A record-breaking run from this city to Cleveland was made Sunday by the Western Maryland Railway, carrying about 100 persons, principals and players of "The Girl From Utah," which ended its engagement at the Academy Saturday night. The special train of two Pullmans, two baggage cars, one day coach and one dining car, left Hillen station at 10 o'clock in the morning and reached Cleveland at 9 o'clock Sunday night. This run was the fastest ever made—by two hours.

On the sixty-second anniversary of his birth, George Frederick Goll, the former watchman at the Academy of Music, who was handcuffed and tied to a post in the theatre a year ago by three masked men, the latter riding the safe in the box office and getting away with several thousand dollars, died last Wednesday night at his home on West Lantau street. The physician who attended him declared that he suffered a nervous breakdown, but his widow says he died of a broken heart. Goll was arrested after the robbery, later dismissed, and then lost his position at the theatre.

BOSTON.
 BY J. GOOLTZ.
KEITH'S (R. G. Larsen, mgr.; agt., U. B. O.).—"Another bear-cat of a bill which did not look especially hot on paper but which was characterized Monday matinee as one of the best samples of balanced vaudeville seen in Boston in years. Orville Harold was featured, the tenor never having been seen here in vaudeville. He was followed by Mrs. Gene Hughes and Co. in "Lady Gossip," which went well; and Walter C. Kelly, always a hit here. The La Grohs closed, holding the house well. The Tuscano Brothers opened, followed by Ted Lorraine and Hattie Burke, both numbers going well. McDevitt, Kelly and Lucy produced some incidental eccentric dancing that went big. Bessie Wynn filled in nicely before Mathews, Shayne and Co., using "In Dreamland."

NATIONAL (Nat Burgess, mgr.; agt., U. B. O.).—"Resumed feature film policy this week."

RIJOU (Harry Gustin, mgr.; agt., U. B. O.).—"Pop vaudeville. Fine."

BOWDOIN (Al Somerhee, mgr.; agt., U. B. O.).—"Pop vaudeville. Best business in years."

PARK (Joseph Roth, mgr.).—"Paramount Service in remodeled house succreeding better than was expected in face of hard competition."

LOEW'S ORPHEUM (V. J. Morris, mgr.).—"Pop vaudeville. Excellent."

LOEW'S ST. JAMES (Frank Meagher, mgr.).—"Pop vaudeville. Packed."

LOEW'S GLOBE (William Lovy, mgr.).—"Pop vaudeville. Fair."

CASINO SQUARE (John Crak, mgr.).—"Stock—100th performance of "Common Clay" given Monday night. Seats selling four weeks in advance."

BOSTON O. H. (Henry Jewett, mgr.).—"Shakespearean stock with an English company continues to clean up. After Easter company will play modern and romantic plays."

TOY (A. Washington Pzet, mgr.).—"Gertrude Kingston in "Captain Brass Bound's Conversion" opened Wednesday night."

BOSTON (Frank Ferguson, mgr.).—"Submarine films opened Monday night for an en-



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DOROTHY BROWNE

as "BETTY"

KRITERION

1600 BROADWAY, NEW YORK CITY

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agement booked to last until Easter when the Aborna will come in for an indefinite booking.

SHUBERT (E. D. Smith, mgr.).—"Al Johnson in "Dancing Around" opened Monday night to capacity and because booked for only two weeks will probably beat any fortnight's gross at this house this season."

WILBUR (E. D. Smith, mgr.).—"Eleventh week of "A Pair of Sixes" with no end of engagement announced."

MAJESTIC (E. D. Smith, mgr.).—"The Lila Domino," second week to better business than was anticipated."

HOLLIS (Charles J. Rich, mgr.).—"Ann Murdock in "A Girl of To-day," which since its metropolitan premiere here has been given the billing of a "Second Peg O' My Heart."

COLONIAL (Charles J. Rich, mgr.).—"Dark this week, with Mrs. Patrick Campbell in "Pygmalion" next Monday."

TREMONT (John B. Schoefel, mgr.).—"Last week of "Good Night, Nurse," which fared far from well here. The premier of "The Sea Wolf," by Jack London Monday. Its principal virtue is reported to be scenic investiture of the marine spectacle type."

PLYMOUTH (Fred Wright, mgr.).—"The Third Party," second week, going well with big advertising."

CURT (John Curt's son, mgr.).—"Nearly Married" with Richard Bennett, 4th week."

HOWARD (George E. Lothrop, mgr.).—"The Tango Girls," with Cora Livingston heading the house bill."

GRAND O. H. (George E. Lothrop, mgr.).—"Jardin De Paris Girls," fair business."

GAIETY (Charles Hatcherell, mgr.).—"The Girl From Happyland," Good."

CASINO (Waldron, mgr.).—"The Love Club." Excellent business."

Otis Skinner comes to the Hollis March 22 in "The Silent Voice," and Evelyn Nesbit is

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SAMUEL GOLDFISH
TREAS. & GEN'L. MGR.

CECIL B. DEMILLE
DIRECTOR GENERAL

booked for Keith's the same date. Next Monday, Matty Baldwin, the lightweight, beats the Howard's house bill.

BUFFALO.

BY CLAUDE F. HENX.

TECK (John R. Osher, mgr.).—"Today" took dramatic Buffalo by storm. Big business. Next, William Hodge in "The Road to Happiness."

STAR (P. C. Cornell, mgr.).—With company of 50 magicians and illusionists, Le Roy, Talmy and Bosco, in massive production, furnished ample amusement of the mystifying and thrilling character to big audience. GAVETY (J. M. Ward, mgr.).—"The Winning Widows," abounding with beauty and song, played to capacity.

SHEA'S (Henry J. Carr, mgr.; U. B. O.).—Irene Franklin, with Burton Green, headline with ease; Regina Connell & Co., in "The

Lollard"; Farber Girls, good; Shannon & Innis, scream; Harry B. Lester, laughs; Tomca Sisters, marvel; Miller & Lyles, please; Anita Diaz' monkeys, capably open.

HIPPODROME (Henry Marcus, mgr.).—Features, fair business.

MAJESTIC (John Laughlin, mgr.).—Realistic "Uncle Tom's Cabin," did good business first half. Well staged for road show. Next, "Henpecked Henry."

ACADEMY (Jules Michaels, mgr.).—Prof. J. J. Clifford, billed as the world's greatest hypnotist, headlined. Act is an exception in its class, all to the good. McIntosh Mallo, big hit; E. Kelly Forrest, real comedy; Savinour & Williams, scored; Edna Smith, favorite in Buffalo; Bean & Hamilton, go over big; Fred & Beas Lucler, fine; Marlene Rhone, admirable character work; Rawl, good novelty juggler; Joe Kelter & Co., feature novelty. Exceptionally good bill for the house. Business 50 per cent. better in past few weeks.

LYRIC (Joe Payton, mgr.).—"Confessions of a Wife," held melodramatic loving patronage. Good business. 15, "The Gambler of the West."

OLYMPIC (Charles Densinger, mgr.; agent, Sun).—Nelson, Dean & Co., in "The Has Been," a pugilistic skit of real merit, headlined; 7 Mischievous Kids, good; Major Wright, assisted by clever dancers, pleased; St. Gotthard Alpine Choir, big musical act, good on any bill; Jimmy Cooper, laughs; pictures close.

STRAND (Harold Edel, mgr.).—Feature pictures, good business.

FAMILY (Al Sherry, mgr.).—Nat & Sol Fields with company of 14 in "Hokey Pokey," big; Svingdall, entertainer in mental telepathy; Breakaway Barlows, good; Brennan & Cleveland, please; Anthon & Ross, funny.

PALACE (Deahler Welsh, mgr.).—Paramount features, doing big business.

PLAZA (Jacob Rosing, mgr.; agents, McMahon & Dee).—Slauson-Tyson musical comedy company, all week.

Chan Hoy, proprietor and manager of the Buffalo Cafe, recently imported \$30,000 worth of inlaid mother-of-pearl furniture, silks and embroideries from China, to furnish his establishment in elaborate fashion. Five entertainers are maintained in his cabaret hall.

Monday was "Donation Day" for the unemployed of Buffalo. Thousands of dollars was contributed by citizens in various manner. Seeing his opportunity for publicity, with Noodles Fagan held over to pilot the campaign, Manager Michaels of the Academy instigated what he featured as "Vegetable Week." City newspapers carried front page stories on the feat. It was the biggest one-time charity movement seen in Buffalo in years, and the theatre was packed at every performance. The lobby of the theatre each day was lined with barrels. Everyone was urged to bring a potato, an onion, a carrot, an apple, cabbage, most anything, and that they did. 17 barrels were filled on Monday alone, individuals, retail and wholesale dealers, shippers, business firms, organizations, all adding to what is destined to become a train load of eatables for the poor of Buffalo. A free show Saturday morning will swell the financial pot. Fagan in less than an hour Monday sold over \$45 worth of newspapers.

William Hensen, Buffalo contractor, former circus performer, "59 years young," as he puts it, has posted \$25 as a forfeit, if he fails to turn all the tricks as of yore, at a big fraternal athletic meet to be held by the Eagles in their new \$85,000 home, rapidly nearing completion. Despite his age, Bill's as agile as a kitten.

"Telmachus," a four-act drama, dealing with the gladiator contests of the early Christian period, will be presented by students of Canisius college, at the Majestic theatre, April 29-30 and May 1. 100 are to appear in the cast.

Iroy Elkins, popular Buffalonian, is appearing with the Colonial Stock company at St. Catharines, Ont.

Estimated, over \$2,000 was realized from the big Red Cross benefit presented at the Teck theatre last Friday afternoon. The performance lasted four solid hours, participated in by performers from every theatre in the city. Everything was donated.

Every now and then, despite the city ordinance prohibiting the same, a theatrical manager will attempt to put over a singing act in connection with his movie program on a Sunday. Manager Michaels of the Academy on last Sunday presented for the approval of his patrons Lovell and Lovell in "Songs of the Past." The act for three performances was a big hit. Police then got wind of the appearance and upon their fourth entrance upon the stage the manager was requested to cut the act. He did. Lovell and Lovell later appeared on the regular bill.

"Cabaret Night" (Friday), is weekly becoming more popular at the Academy. The house has been filled to capacity for the past several weeks, the unique features being introduced unequalled anywhere in the city. On Friday night of this week the event was headlined as "The Hypnotic Cabaret," every performer on the bill appearing supposedly under the hypnotic influence of Prof. Leonard, who featured the daily performance throughout the week.

Fleptic fans thronged to the Olympic this week to see the realistic one-act play of the prize ring, "The Hasbeen." Nelson, Dean and Co. were a big hit in the skit.

Despite rumors to the effect that the war would prevent the opening of the two Canadian summer resorts, Crystal Beach and Eric Beach, the managements have both announced opening dates in May. Both resorts are reached from Buffalo via boat. Dominion authorities announce that no attempt will be made to interfere with passengers landing at either park, although the same conditions as to immigration and customs inspectors will be in

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forced as in past seasons. Both resorts have made extensive improvements and look forward to a big season.

Carnival Court, Buffalo's only city amusement park, plans to open on May 27. Motorcycle racing at the Velodrome is planned to open as early as April.

CLEVELAND.

BY CLYDE E. ELLIOTT.

COLONIAL (Robert McLaughlin, mgr.).—Wm. Hodge in "The Road to Happiness." Repeating success.

OPERA HOUSE (George Gardiner, mgr.).—"The Girl From Utah." Doing well.

HIPPODROME (Harry Daniels, mgr.).—Mid-winter festival week. "On the School Playgrounds," and Mr. and Mrs. Carter De Haven, going strong; Seebacks, good; Jane Connelly and Players, applause; Carlo and Noll, good; Fred Bosman, strong; Fridkowsky Troupe, interesting; James Thornton, good; Lydell, Rogers and Lydell, good; La Milo, much applause.

MILES.—"On the Riviera," good spectacle; Bowman Bros., good; La Donne, entertaining; Amros and Mulvey, good; Murry Bennet, applause.

PRISCILLA (Proctor Seas, mgr.).—Novelty Minstrels, good; Howard's Comedy Bears and Dogs, entertaining; Miss Salome Park and Co., hit; the De Peron Trio, interesting; Harbour and Lynn, good; Parker and Butler, good.

GORDON SQUARE (Harry DuRocher, mgr.).—Mlle. Alice's Pets, good; the Five Foolish Fellows, applause; King City Trio, hit; Hilary Long, funny; Julia Bernard, entertaining.

PROSPECT (George Lyons, mgr.).—"The Shepherd of the Hills," large attendance.

CLEVELAND (Harry Zirker, mgr.).—"Old Heidelberg" by the Alcine-Gates players.

STAR (C. J. Kittz, mgr.).—"Bon-Ton Girls," good.

EMPIRE (Bert McPhall, mgr.).—"The Cracker Jacks." Very good business.

Arling Alcine and Carolyn Gates have purchased the interests of the Holden Players, formerly owned by Holden and Edw. City. The stock company at the Cleveland is now known as the Alcine-Gates Players.

CINCINNATI.

BY HARRY V. MARTIN.

KEITH'S (John F. Royal, mgr.; agent, U. B. O.).—Toyo Troupe, satisfactory; Eileen Stanley, fair; Jed & Ethel Dooley, nice; Fritz Buch & Sister, elegant; Robert B. Dalley & Co., roar; Barry & Wolford, excellent; Marie McFarland & Mary McFarland, good; Anthony & Mack, very good; Sam Mann & Co., great; Cameron & O'Connor, fine; Lucy Gillett, enthusiastic.

EMPRESS (George A. Boyer, mgr.; Loew).—Lawton, Fred Hillebrand, "The Tangle," Von Hampton & Josselyn, Slayman All's Arabs.

GRAND (Theodore Aylward, mgr.; K. & E.).—Annett Kellermann in "The Model Girl"; George Arliss in "Di-ra-ell," repeat.

LYRIC (Hubert Heuck, mgr.; Shubert).—"The Passing Show"; 14, Marie Tempest.

WALNUT (George F. Fish, mgr.; S-H).—Cecil Spooner in "Love's Model"; 14, "Damaged Goods."

OLYMPIC (Charles Walters, mgr.; Columbia No. 1).—"London Belles."

STANDARD (Columbia No. 2).—"The Review of 1013."

HAWAIIAN ISLANDS.

By E. C. VAUGHAN.

Honolulu, Feb. 15.

BIJOU (J. H. Magoon, mgr.).—Alphn Musical Comedy. Stock, changing weekly.

YE LIBERTY, EMPIRE, HAWAII, Pictures.

With the Alphn Musical Comedy Co. at the Bijou are Jules Mendel, Wm. Gould, Geo. Ford, Grover Scheer, Walter Abbey, Denise Hill, Rose Mendel, Ethel Davis, Dorothy Dale, Ada Robertson, Gertrude Alvarado, Lillian Goodwin, Babe Williams, Ethel Lynn, Ross Egbers, Cecile Hunter, Florence Roxby and

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STAR	PLAY	AUTHOR
ORRIN JOHNSON	"SATAN SANDERSON"	Hallie Erminie Rives
S. MILLER KENT	"THE COWBOY AND THE LADY"	Clyde Fitch
VALLI VALLI	"THE HIGH ROAD"	Edwin Sheldon
EMILY STEVENS	"CORA"	Fred de Gressac
JANE GREY	"FIGHTING BOB"	Edward Rose
ORRIN JOHNSON	"THE RIGHT OF WAY"	Sir Gilbert Parker
OLIVE WYNDAM	"THE FLAMING SWORD"	George Gibbs

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1493 BROADWAY, NEW YORK CITY

Marie Gordon. Charley Alphin is musical director. Eob Hughes is in charge of the box office.

POPULAR (Bredhoff & Blair, Mgrs.).—Films and cabaret.

Sam Blair of the Popular says he has secured Holbrook Blinn and his company for a season at the house.

INDIANAPOLIS.

By C. J. CALLAHAN.

SHUBERT MURAT (J. D. Barnes, mgr.).—"Omar."

ENGLISH'S (Ad. F. Miller, mgr.).—0-10, David Warfield; 12-13, John Drew.

LYCEUM (Phil Brown, mgr.).—"Within the Law," first time at popular prices; big business.

FAMILY (C. Harmon, mgr.).—Gus Rapier Musical Comedy Co. Business very good.

KEITH'S (Ned Hastings, mgr.).—Adelaide and Hughes; Chick Sale; Frances Nordstrom and Co.; Elsie Faye Trio; The Gladiators; Bounding Pattersons; McCormick & Irving; Hawthorne and Inglis.

LYRIC (H. K. Burton, mgr.; art. U. B. O.).—First half, Dolly Marshall, clever; Margaret Braun and Sister, excellent; Winter and Fields, scored; Marie Stoddard, hit; 4 Elliott Sisters, extraordinary; last half, Hatakichi; Siber and North; Long, Chapron and Green; Fob Hall; Walter Terry and Fiji Girls. An all-girl bill first half of this week at Lyric drawing big business.

GAYETY (C. Cunningham, mgr.; art. C. T. B. E.).—Pop vaudeville. Business very good.

MAJESTIC (Walter Wattersone, mgr.).—"Merry Burlesquers," with Millie De Leon. Good business.

COLUMBIA (G. E. Black, mgr.).—"Garden of Girls."

Togo, a Jap wrestler used as an added attraction, appeared at the Columbia Friday, but the match did not take with the audience. This is Togo's first attempt at booking himself independent since his manager, J. J. Jackson, left him. Mr. Jackson has gone east to Musical Tab.

Joe Smith's "Hoop-La Girls," formerly in stock in St. Louis and at the Majestic here last week, are playing one nighters in Indiana before returning to stock in St. Louis Monday.

KANSAS CITY.

By R. M. CROUSE.

ORPHEUM (Martin Lehman, mgr.).—Alice Lloyd, very big; Billy B. Van and Beaumont Sisters, laughs; Ideal, good diving; Little Nap, good monk; Rebia, juggling, hit; Genevieve Warner and Co., music; James Thompson and Co., sketch.

EMPRESS (Cy Jacobs, mgr.).—Andrew Mack, drawing 'em; Joyce and West, excellent; Norine Coffey, liked; Roland West and Co., good; Bush and Shapiro, fine; Valentine Fox, pleased; Six O'ivers, thrills.

GLOVE (W. V. Newkirk, mgr.).—George W. Day and Co., good; The Kitties (not the band but acrobatic); Kelley and Galvin, hit; Marl and Howard, fine; The Hassmans; Willard Bros.

HIPPODROME (Frank Comaberry, mgr.).—Carter the Great, splendid; Pauline Raff and Co., sketch; Lawrence and Lawrence, fun; Krapp and Toby, acrobats; Camm and Thera ventriloquists; Hazel Morris, very good.

SHUBERT (Earl Steward, mgr.).—"Peg O' My Heart."

GRAND (A. Judah, mgr.).—"A Topsy-turvy Honeymoon."

AUDITORIUM (Miss Meta Miller, mgr.).—Stock "Madame X."

GAYETY (Matt Smith, mgr.).—"Troca-deros."

CENTURY (Joe Donegan, mgr.).—"Girls from the Polles."

Mike Gibbons, the middleweight champion, is an added attraction with the "Girls from the Polles" at the Century this week. It's a big week.

Nellie Burros has closed with the Geyer Musical Comedy Co.

Dorothy Mortimer, ingenue with the Auditorium Stock last year, will rejoin the company next week.

Felice Lyne, opera singer, has returned home for a few weeks.

LOS ANGELES.

By GUY PRICE.

ORPHEUM (Clarence Drown, mgr.; U. B. O.).—Week 1, Hans Linne & Co., well liked; Newhouse, Snyder & Co., clever; Ellnor & Williams, amusing; Haviland & Thornton, passable; Mr & Mrs. Douglas Crane, artistic; Ching Lee Foo & Co., entertaining; Mill Collins, fair; "Woman Proposes," hit.

EMPRESS (Harry Follette, mgr.; Loew).—Week 1, "Strongest Tie," well received; Roy & Arthur, went well; Ogden Quartet, hit; Smith & Farmer, fine; Clark & Rose, very good; Three Donalds, entertaining.

REPUBLIC (Al. Watson, mgr.; Levey).—Week 1, Ray Manikina, good; Russells, passed nicely; Wentworth & Burns, scored; Bob Roberts, fair; Frisco Four, ordinary.

HIPPODROME Lester Fountain, mgr.; W.

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To Jones"**

With Fred Mace

Released Mar. 22

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Beginning Sunday, March 14th,
EDITH WYNNE MATTHISON in
"THE GOVERNOR'S LADY"
Other superior picture attractions. Strand
concert, orchestra and soloists. Next week—
John Barrymore in "Are You a Mason?"

S.—Week 1, Aerial Bartlett, passably pleas-
ing; Gruett & Gruett, fair; Glison, Farn-
worth & Reichman, hit; Straub Sisters, en-
tertaining.

BURBANK.—"Seven Days."
MASON.—"A Perfect Lady."
MAJESTIC.—"Everywoman."
MOROSCO.—"A Peck at Pickles."
CENTURY.—Burlesque.

Fred Follett, Loew's local manager, will
shortly bring his wife to the Coast.

Walter Gattlett will soon begin rehearsals
for his new play, which Morosco will star
him in.

Will Armstrong has returned east and will
resume his tour in "The Baggageman."

Hans Linne, who sponsored the Maryon
Vadie dancing act, has been booked to play
a long European engagement. The company
was feted upon its return here.

T. Daniel Frawley leaves soon for New
York.

Harry Girard and wife (Agnes Cain
Brown) will lay off for the summer. They
have been playing vaudeville dates all winter.

Harry Middleton is no longer manager of
the Auditorium, Venice. George Cleveland
succeeded him.

John Blackwood has returned from San
Francisco.

Frank Mandel is here to go over the cast of
his new play, "The Lady We Love," with
Manager Morosco.

Jim Nellis has opened a school of acting.

Mrs. Christeen Hill, who claims to have a
claim on "Joseph and His Brethren," will
produce that play here soon. The plan is to do
with "Joseph and His Brethren" what is be-
ing done with the "Mission Play."

Percy Bronson answers to the name of
"Daddy" now. A baby girl arrived at the
actor's home the other day. Mrs. Bronson
(Winnie Baldwin) is recovering nicely.

Dick Ferris writes from Minneapolis that
he is promoting a big outdoor celebration for
that city.

Thomas Allen Rector, the dancer, will give
a series of exhibitions here.

Tom McLarnie is at the Burbank again, hav-
ing returned from Chicago last week.

Howard Kanagy is again managing Quinn's
Garrick.

NEW ORLEANS.

By G. M. SAMUEL.

ORPHEUM (Arthur White, mgr.).—Trove-
vate appearing "No. 2." was on the stage 30
minutes and registered an enormous hit. Swor
and Mack were well received and success
was registered by Frank North and Co. Stone
and Hughes might omit the last dance. Will
Oakland and Co. excellent voices. The De
Serris Art Studios, beautiful. Mariska Ald-
rich, operatic, badly advised on vaudeville
routine.

TULANE (T. C. Campbell, mgr.).—"A Pair
of Sixes."

CRESCENT (T. C. Campbell, mgr.).—"Til-
le's Punctured Romance."

DAUPHIN (Low Rose, mgr.).—Stock bur-
lesque.

ALAMO (Will Gueringer, mgr.).—Vaude-
ville.

Mrs. Brankyn, "angel" of Grossman's Yid-
dish Players, eventually paid the company
salaries due, and was released by the au-
thorities.

The Dauphin will be dark for several days
this week, preparatory to opening with a new
company Sunday.

Lasky's "Red Heads" played Plaquemines,
Baton Rouge and Donaldsonville during their
lay off last week.

The police swooped down upon the "tango
belt" the other night, arresting entertainers,
the "squab squad" (girls who dance only),
and "drink touts" (elderly females who sit
around and insist on just one more) of the ca-
barets bordering on the underworld section of
New Orleans. The raid was caused by a vis-
itor who "squashed" after being relieved of
his "roll." The same night another guest was
bit on the head with a piece of lead pipe and
robbed, but the hold-up man fared badly. After
going through his victim, he became frighten-
ed and left the lead pipe behind him. The
party assaulted got more for the lead pipe
than the thief robbed him of.

Damrosch Orchestra plays here April 24.

Billie Burke, accompanied by her husband,
Flo Ziegfeld, is touring the south.

On one of the walls of a dressing room in
the only vaudeville theatre at Sentry, La., is
a sign reading: "Who Goes There?" An ar-
tist has scribbled "neath it—"Nobody!"

PHILADELPHIA.

By J. J. BURNES.

KEITH'S (Harry T. Jordan, mgr.; agent,
U. B. O.).—This week's bill did not run ac-
cording to the program, having had to be re-
arranged on account of Miss Neabit being
forced to cancel through illness. She was
replaced by May Irwin, who delighted the
audience with her stories and songs. She
divided the honors with Eddie Leonard and
Mabel Russell. The management added an
extra act this week, making a bill of ten
acts. The added act, not programmed, was
Gaston, a juggler, who made a good opener.
This young man, who works in two, played
one of the small houses here not so long ago,
and the manner in which he works this house,
shows that he realizes the difference between
a big and small time audience. He gained
many laughs and was successful. Sam Hearn
and Helen Eley did not hit the high spot
until Hearn played the violin, which put them
over. Edward Marshall, presenting "Chalk-
ology," proved to be a good entertainer with
his cartoons of the different persons in the
house. He did very nicely. Nan Halperin
did not start very well, but seemed to get
stronger as she went along. She closed with
her imitations, getting the most applause.
Billy McDermott returned with many of his
old boys. He got a few laughs and closed
well. Arnaut Brothers registered solid with
tumbling and violin playing. They were the
best novelty seen here for sometime and had
an easy time of it. In the next position was
Miss Irwin, who made a nice little speech
about being called at the last moment to re-
place Miss Neabit. With a piano accompanist
she did a few songs and then told some real
amusing stories. She scored decisively. "Pekin
Mysterles" were forced to work with two of
the members out of the act on account of the
illness of one of the wife's who recently
gave birth to a child in Ottawa. One of the

other men doubled and they did most if not all
of the tricks. They were in a nice position
and made the most of it. After Leonard and
Russell, Weiling Levering Troupe of cyclists,
billed to open, but closed the show Monday
night and did nicely.

BIJOU (Joseph Dougherty, mgr.; agent, U.
B. O.).—The show this week proved to be
somewhat weaker than those of the preceding
weeks. Comedy pictures opened followed by
Alexander, Lane and Nieman, who livened
things up with their two tramp characters
and a nance brakeman. They have some good
comedy and have good voices which helps to
get them over. It is a new act and will im-
prove as they go along. Wilson Rogers, a
black face monologist, had a hard time of it
Monday afternoon, but after plugging he man-
aged to make a fair closing. "Moving Day,"
which was featured, was far from being a
headline act. The act is absolutely without
merit. The scene is that of an empty flat
where a man and wife are moving in, and the
only action in the room is the moving of the
furniture. The comedian is impossible and
his attempts at comedy fall flat, which put the
house almost asleep. Fitz and Cameron, who
came next, were a life saver. This team
brought them to life and they went over big,
the target to the girl, who is a good com-
edienne whom the house likes feeds. The
Three Nevarras are a good acrobatic act, but
lack the appearance and style to get them very
far. They close with the woman wrapped
around; the understander stands close to the
footlights and catches the topmouter who
dives from a distance of about twenty-five
feet to land on the floor. Pictures closed.

put them over in great style. The picture
closed nicely in the next spot. They got a lot of
comedy out of being good natured when some
mechanic attached to the house started to
hammer when they were on. Stoddard and
Hynes are musicians of ability, but they do
not get much out of their present offering, as
they seemed to tire the house. They received
a fair hand but not what they are worthy of.
Al Burton was well liked in his impersonations
of old time singers. The first real speed was
shown when the "Lawn Party" opened. This
act walked away from anything on the bill
and cleaned up. The work of William J. Dool-
ey, the comedian was very good and he helped
to put the act over. Following was "Senator"
Francis Murphy, who has them laughing from
start to finish. Byal and Early also went big
in the comedy singing act. They put a lot of
ginger in the songs and Miss Early gets a lot
of laughs from displaying arms which are ex-
ceptionally thin. Richards and Brandt, an
acrobatic number, closed the show. The house
was very light Tuesday afternoon.

WILLIAM PENN.—"The Haberdashery."
Clark and McCullough, Joe and Lew Cooper,
Dupree and Dupree, Barto and Clark, Kremka
Brothers.

NIXON.—The Count VonStromberg, Britt
Wood, Beaux and Belle, Harold Crane and
Co., Evans and Vicoq, Tojette and Bennett.

GRAND.—Madden and Fitzpatrick, Five
Naval Cadets, Lew and Mollie Hunting, Oak-
land Sisters, Will Morris, Harry Breen.

KEYSTONE.—"The Girl in the Moon." Al
White's "Kidland," Clara Iling, Rawls and
Von Kaufman, Wopman and Horton, Al Espe
and Peck.

CROSS KEYS.—"Arabian Nights," Weber
and Elliott, Edith Moulton, Percy Warren and
Co., Burns and Acker, Atlas Trio.

PALACE.—Newsboy Sextet, Whitney's Opera
Dolls, Hallen and Hayes, Thre Kolos, Jeanette
Childs. Photoplay, "Warrens of Virginia."

VICTORIA.—Hayes and Alpoint, Mott and
Masfield, The Romany, Charits Day.

ALLEGHENY.—Spills with the Bijou. Five
Comical Cops, Mueller and Mueller, Carri-
Nagel and Co., Falke and Adams, Aldo Bros.,
and a feature picture.

STANLEY.—Pictures: "The Caprices of
Kitty."

ORPHEUM.—Pictures: "The Christian."
CHESTNUT ST.—Pictures: "The Eternal
City."

52D ST.—Pictures: "Battle of Sexes."
LOCUST.—Pictures: "Chocolate Soldier."
BELMONT.—Pictures: "The Christian."
AMERICAN.—Stock. "The Blindness of
Virtue."

EMPIRE.—Stock. "The Escape."
WALNUT.—"Mutt and Jeff."

FORREST.—Pictures: War pictures.
GARRICK.—"Seven Keys to Baldpate."

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"When Our Mothers Rule the World"

BY ALFRED BRYAN AND JACK WELLS. THE SONG THAT WILL APPEAL TO EVERY MOTHER'S SON AND EVERY SON'S MOTHER IN THE WORLD

DID YOU EVER RUN TO CATCH A TRAIN? A STORY OF THIS 1915 HIT APPEALS TO EVERYBODY

"ON THE 5.15"

THIS ONE IS RECOGNIZED AS THE FIRST HIT OF THE YEAR. PERFORMERS RAVE ABOUT THIS SONG AND SO WILL YOU WHEN YOU HEAR IT. STANLEY MURPHY AND HENRY I. MARSHALL ARE RESPONSIBLE FOR THIS ONE

THIS IS THE ONE WE PREDICT TO BE THE GREATEST "BABY SONG" EVER PUBLISHED

"OH, WHAT A BEAUTIFUL BABY"

SEYMOUR BROWNE IS RESPONSIBLE FOR THIS NOVELTY

SELDOM HAS A SONG BEEN WRITTEN AND TALKED ABOUT AS THIS ONE. IT MAKES A BIRD QUARTETTE NUMBER AS WELL AS A SINGLE

"COME OVER TO DOVER"

IT'S A DAINTY, RUSTIC BALLAD THAT NEVER FAILS TO LAND YOUR AUDIENCE. BY STANLEY MURPHY AND GEORGE BOTSFORD

A BRAND NEW ONE

"I DIDN'T RAISE MY DOG TO BE A SAUSAGE"

By McCarron and Paley

The Greatest Novelty Comedy Song Ever Offered

IF YOU ARE LOOKING FOR A CLEVER STORY, PUT THIS ONE ON QUICK

"WRAP ME IN A BUNDLE"

GUS KAHN, EGBERT ALSTYNE AND HARRY B. LESTER ARE RESPONSIBLE FOR THIS SURE-FIRE HIT.

OUR GREAT BIG NATIONAL HIT. THIS IS THE ONE THEY'RE ALL TALKING ABOUT

"CHINATOWN, MY CHINATOWN"

A TRULY WONDERFUL SONG SENSATION BY JEROME & SCHWARTZ

ONE OF THOSE DIFFERENT KIND OF RAG NUMBERS THAT MAKE THEM SIT UP AND TAKE NOTICE

"EVERYBODY RAG WITH ME"

THE BEST NOVELTY SONG THAT KAHN AND LEBOWITZ HAVE EVER WRITTEN

ONE OF OUR SURE FIRE HITS IS THAT NEW LOVE SONG

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BOSTON

DETROIT

CHICAGO

SAN FRANCISCO

LULU GLASER

IN VAUDEVILLE

Opening Vaudeville Tour at Montreal, March 22

Direction, **ALF T. WILTON**

METROPOLITAN.—DeWolf Hopper for two weeks in Gilbert and Sullivan's Opera.

LYRIC.—Robert Mantell opens for two weeks.

BROAD.—"The Mistletoe Lady."

LITTLE THEATRE.—Edith Wynne Matthison in "The Piper."

CASINO.—"Sliding Billy Watson."

TROCADERO.—"The Charming Widows."

GAYETY.—"The Taxi Girls."

DUMONT'S.—Stock Minstrel Burlesque.

Sale was made yesterday by Charles Wastman to Harry B. Hammond of the picture theatre, known as the Baltimore, 5026-28 Baltimore avenue, for a nominal sum, subject to mortgages of \$33,564. The property is assessed at \$25,000. The lot has a frontage of 40 ft. and extends in depth 92 ft. on the east line and 104 ft. 6 1/4 in. on the west line.

Joseph McCreedy took over the management of the Casino last week, replacing Billy Valle, who has been acting in that capacity for the last four months. This house plays the Columbia attraction but has not been doing the business expected. "Follies of the Day" played the house last week and very good.

PITTSBURGH.

BY GEORGE N. SEEDS.

GRAND (Harry Davis, mgr.; agt. U. B. O.).—Houdini, success; The Volunteers, scored; Grace La Rue, hit; Adler and Arline, good; Charlotte Ravenscroft, pleased; Franagar and Edwards, laugh; Sabina and Bonner, excellent; Brunelle Girls, good; Monkey Music Hall, laugh.

MILES (Harry Woods, mgr.; agt. Loew).—Lottie Mayer and Diving Girls, scored; Three Alex, good opener; Maud Tiffany, pleased; Rinso and Samuels, hit; Towers and Darrell, good; Charles Leonard Fletcher, excellent; Guy M. Dally, city life guard, conducting swimming contests daily for medals.

HARRIS (C. R. Buchheit, mgr.; agt. U. B. O.).—"Mother Goose," headline, scored; Musical Conservatory Four, encored; Three Romans, excellent; Morris and Parks, pleased; Sol and Leslie Burns, scored; Wood and Lawson, good; Leonard Kane, neat act.

SHERIDAN SQUARE (Charles Dempsey, mgr.; agt. U. B. O.).—Edw. Farrel and Co., scored; Harry Lewis, good; Corbett, Shepard and Donovan, applauded; Lancton, Lucler and Co., good; Paula, good; Novelty Clintons, very good.

NIXON (Hos. J. Kirk, Jr., mgr.).—Return engagement of "The Poor Little Rich Girl," drew well; 15, Leroy, Talma and Bosco.

ALVIN (J. B. Reynolds, mgr.).—"The High Cost of Loving" drew big house. Lew Fields got big ovation; 15, "Innocent."

LYCEUM (Cliff Wilson, mgr.).—"In Old Kentucky," usual good house; 15, Cecil Spooner in "Love's Motel."

DAVIS (Harry Davis, mgr.; stock).—"Magpie Pepper" was presented splendidly to fine house. Company more popular than ever; 15, Broadway Jones.

GAYETY (Henry Kurtsman, mgr.).—"Behman Show," full house.

VICTORIA (George Gallagher, mgr.).—"Hello Paris," drew well.

ACADEMY (Harry J. Smith, mgr.).—"Tango Beauties" drew pretty well.

Abou Ben Hamid TROUPE

CLOSING THE SHOW AT THE PALACE, NEW YORK, THIS
WEEK (March 8), and holding them in. Starting

Orpheum Circuit March 22nd, Majestic,
Milwaukee.

Manager,
GEO. ABOU BEN HAMID

Direction
PAUL DURAND

119 West 43rd St, New York

NEW YORK ROOF CAKE WALK REVIVAL'S Music Arranged

Dance Revus's Music Composed by

DANIEL DORÉ ADDRESS VARIETY, NEW YORK.

The Cincinnati German theatre company presented "Die Durchgegangene Eva" at the Nixon Tuesday matinee.

The Davis stock will make its first venture into musical comedy March 22, when "The Yankee Consul" will be presented. Florence Malone, the leading woman, has a good voice and will be in the cast. Several outsiders will be engaged. The old Davis company presented several musical comedies with success.

Washington and Jefferson college players will present "The Purple Dragon" at the Schenley Friday night for the benefit of the football team. The book and music are by W. and J. students.

The Federal theatre has been purchased by Raymond B. Grootzinger from G. A. Denlinger.

The road force of the Picture Playhouse film company has been augmented. Max Stern is traveling through West Virginia for the firm.

A new downtown theatre, the Quality, is open. T. W. Tooker, who managed the Sheridan Square, is manager.

It is reported that David Adler and Nathan Friedberg, who own the big Alhambra, have two sites in consideration for another large house in East Liberty.

Three of the downtown theatres will run pictures during the summer months. Police say they think Samuel Miller, a laborer of Mt. Washington, who advertised recently for 10 girls to join a show, is mentally ill, and in Central police station he was held for examination by the department of charities.

W. M. Eastman, an actor, arrested on complaint that he stole clothing which belonged to the wife of Charles Connors, another actor, was fined \$5 in Central Police Station. Connors said Eastman took a dress and a rug from a trunk and sold the rug. They were guests at a downtown hotel.

H. M. Little, father of S. C. Little, treasurer of the Nixon theatre, died at his home in Baltimore last Thursday. This is the second bereavement in the family within a short period, Mr. Little having lost his mother about two years ago.

PORTLAND, ORE.

BY R. E. ANSON.

HEILIG (W. T. Pangel, mgr.).—2, Whirl of the World, Good business.

BAKER (Geo. L. Baker, mgr.).—Stock "Awakening of Helen, Richie," current.

ORPHEUM (T. R. Conlon, mgr.).—Week 28, Bill Dooley and Evelyn opened good; Big City Four, hit; "When Caesar Ran a Paper," scream; Girl from Milwaukee, fine; Howard and McCane, encore; Kingston and Ebner, good; Preele's Circus, pleased; good business.

EMPRESS (H. W. Pierong, Mgr.; agent, Loew).—Week 3, Frevoli, opened good; Goetz, Storts and Lafayette, fine; Charles and Bally Dunbar, laughs; Elsie Gilbert and Co, good; Beasie LeCount, pleased; Reddington and Grant, laughs; good business.

LYRIC (Dan Flood, Mgr.).—Healy Trio; White Eagle; Pictures.

The 2,300-pound sign recently erected by the Lyric has over two miles of wires to make connections for the 1,100 flights in it.

ST. PAUL.

BY G. J. BRUNNAN.

ORPHEUM (E. C. Burroughs, mgr.).—Harrison Brockband & Co., please; Asahi Quintette, liked; Abe Attell, well received; Bowers, Walters & Crocker, succeeded in pleasing; Lew Hawkins, best liked on bill; Muriel Ridley, good; Shirli Rives & Ben Harrison, appreciated.

EMPRESS (Gus S. Greening, mgr.).—Capacity house (causing Mgr. Greening to view the opening show from a seat on the balcony stairway) roundly applauded excellent bill made up of Macart & Bradford, Vestoff Trio, Clarence Wilbur, Beth Challiss, Carl Damann Troupe.

NEW PRINCESS (Bert Goldman, res. mgr.).—Split week. First half, Jennings, Jewell & Barlowe, Weber Sisters, Rieca, Gene & Faye. Second half, 7 Castellucci, Pope & Uno, Mints & Palmer, The Jeunetta.

METROPOLITAN (L. N. Scott, mgr.).—Chauncey Olcott again, and as pleasing as of old. 15, Forbes Robertson in repertoire.

SHUBERT (Frank Priest, res. mgr.).—This week Huntington Players in "Freckles." Next, "Pretty Peggy."

STAR (John P. Kirk, res. mgr.).—"Gay New Yorkers," with Molly Williams, must have realized that they scored highly at the opening performance from the vociferous applause from a well filled house.

Marguerite Torrey

This Week (March 8)—B. F. Keith's Orpheum, Brooklyn.

Next Week (March 15)—B. F. Keith's Alhambra, New York

FEATURED IN
"PIPES OF PAN"
DIRECTION
HARRY WEBER



GEO. W.

CHRIS

COOPER AND SMITH

PRESENTING

THE BELL BOY AND THE PORTER

In "HOTEL GOSSIP"

HAMMERSTEIN'S THIS WEEK (MARCH) 8
WEEK MARCH 22, BUSHWICK

NEXT WEEK, (MARCH 15) B. F. KEITH'S ROYAL
WEEK MARCH 29, PALACE, NEW YORK

BOSTON "POST"
(Feb. 20)

Mme. Nazimova and her supporters proved just as gripping and thrilling in her presentation of "War Brides" this week as last and she was forced to respond to a number of curtain calls after each performance at Keith's yesterday. There are a number of other things on the programme also that are especially pleasing and that serve to make this popular play house a source of continued delight. One of the drollest, though also one of the most entertaining, of these is Henry Lewis, who is styled "A Vaudeville Cocktail." He is clever, and has invented such a twist to expressions and songs that he uses that he convulses. Even the most misanthropic sour tempered man in the world could not but laugh at him.

"BILLBOARD"

Despite the fact that there was a great exodus following Calve's final encore Henry Lewis held two-thirds of the house and cleaned up the comedy hit of the show. Considerable credit is due an artist who can hold his house as Lewis did (following so great an attraction as Calve) and Lewis gets unbounded praise from this Underwood for his achievements. His ultimate departure was marked by roars of laughter, and his turn had convulsed everybody who remained for the best straight vaudeville turn on the bill.

N. Y. "GLOBE"
(March 9)

Henry Lewis—amusing and original—really captured the hit of the bill.

IN BOSTON.

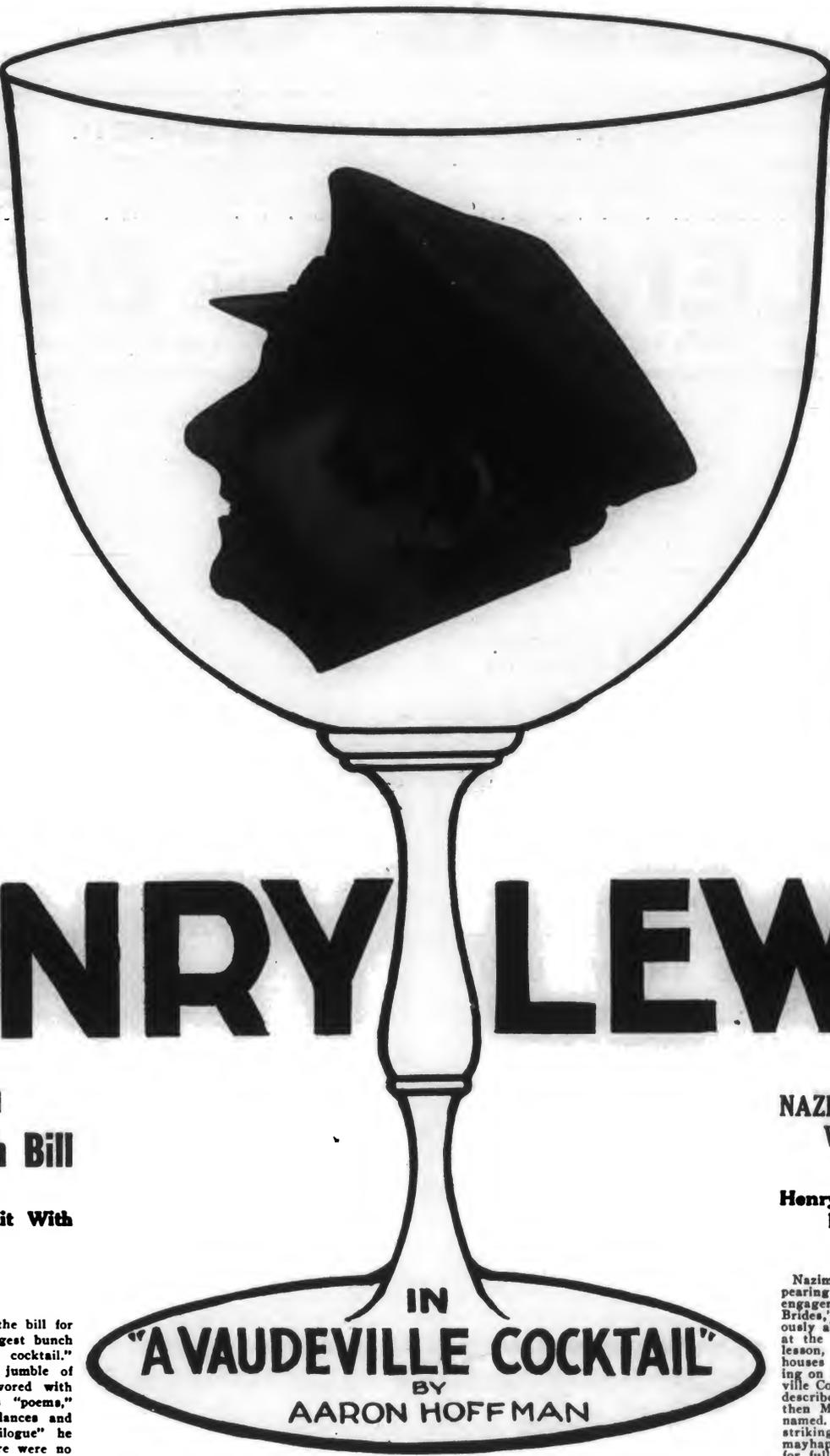
The laughing feature of the show was Henry Lewis, who offers a vaudeville cocktail, as he calls it. Lewis does about everything in the line of entertainment. That which he cannot perform he burlesques. His recitations, dancing and general tomfoolery kept the audience in an uproar.

"MORNING TELE-GRAPH"

The position of following Mme. Calve was not one to be envied, but Henry Lewis and his "Vaudeville Cocktail" songs got a grip on his audience from the moment he prologued. In filling the difficult position he added a great deal to his reputation.

"CLIPPER"

The real knockout of the entire bill was captured by Henry Lewis, an entertainer with songs and stories that kept the audience in an uproar of laughter every second he was on. He occupied the stage for fully twenty-two minutes and only retired after he had made a short speech. Lewis, as a comedian, is one of the best appearing in vaudeville today. His ideas are original and the way he puts his material over stamps him a leader in his line.



HENRY LEWIS

IN BOSTON.

IN BOSTON.

**Nazimova Again
Heads Keith Bill**

**NAZIMOVA'S SECOND
WEEK AT B. F. KEITH'S**

**Henry Lewis Makes Hit With
His "Vaudeville
Cocktail."**

**Henry Lewis Shares Honors—Bill
Is Excellent Generally**

Henry Lewis, who appeared on the bill for the first time, carried off the biggest bunch of chuckles with his "vaudeville cocktail." It was an apparently haphazard jumble of vaudeville novelties agreeably flavored with burlesque and foolery. He sings "poems," "grand operas," "tells puzzles," dances and impersonates. When, in his "epilogue" he modestly declared "I'm good," there were no cries of protest from the audience.

Nazimova, the famous Russian actress, appearing in the second week of her special engagement at B. F. Keith's Theatre in "War Brides," Marion Craig Wentworth's tremendously absorbing sketch, distinctly neutral, yet at the same time carrying with it a potent lesson, shared the applause of two holiday houses yesterday with Henry Lewis, appearing on the bill for the first time in "A Vaudeville Cocktail." And, if as a cocktail was once described, there is a little of everything in it, then Mr. Lewis' act has been very properly named. Henry Lewis is a humorist and in a striking costume of some former Dutch period, mayhap, proceeds to entertain his audience for fully 20 minutes. As he expresses it, he "poems," he "grand operas," he "puzzles."

IN
"A VAUDEVILLE COCKTAIL"
BY
AARON HOFFMAN

THIS WEEK (MARCH 8) PALACE, NEW YORK NEXT WEEK (MARCH 15) TEMPLE, DETROIT

Endless Laughs
and Not a Blush

EDDIE CARR and CO.

KEITH'S ROYAL, NEW YORK, THIS WEEK (Mar. 8) ORPHEUM, BROOKLYN, NEXT WEEK (Mar. 15)

Direction, **THOS. J. FITZPATRICK**

FIRST TIME IN NEW YORK IN FOUR YEARS . . . WITH A NEW ACT

VALENTINE AND BELL

THIS WEEK (March 8) B. F. Keith's Royal, New York. MANAGERS first see our act, then see STOKER & BIERBAUER

TORONTO.

By **HARTLEY.**

ROYAL ALEXANDRA (L. Solman, mgr.)—Percy Hoewell presented "A Scrap of Paper" and the same was given a fine reception. As an added novelty Mlle. Santl in her classical dancing divertissement was a success.

PRINCESS (O. B. Sheppard, mgr.)—"The House of Lies" was the second week's offering of the Cummings Stock and was well received.

SHEA'S (J. Shea, mgr.; agt., U. B. O.)—Gus Edwards' "Song Revue" scored strongly; Frank Gregory Troupe, good; Weston and Leon, clever; Roach and McCurdy, pleased; Schreck and Percival, amusing; Webb and Burns, entertaining.

LOEW'S YONGE STREET (J. Bernstein, mgr.; agt., Loew).—"Dairy Maids," bright; "The Way Out," well rendered; Cycling McNutts, good; Warren and Francis, good; Golden and West, pleased; Chas. Kenna, entertaining; the Stantons, good; "In the Winter Garden," Mlle. Gaby Deslys in Her Triumph (special photo production).

SHEA'S HIPPODROME (A. G. McArdle, mgr.; agt., U. B. O.)—Sully Family, laughing hit; Merle's Cockatoos, big novelty; Bert Hanlon, good; Graham and Randall, a hit; King and Queen, encoired; Parker and Thomas, pleased; "Runaway June" (feature film).

GAYETY (T. R. Henry, mgr.)—Watson Sisters.
STAR (Dan F. Pierce, mgr.)—"City Belles."

C
Cantor Eddie & Lee Al Orpheum Harrisburg
Carr Nat 10 Wellington St London Eng
Chandler Anna Orpheum Denver
Collins Milt 133 W 113th St N Y C
Colvin Walter Burbank Los Angeles
Comfort & King Keith's Washington
Conchas Paul Keith's Philadelphia
Conlin Ray Variety N Y
Cosroy & Lemaire Variety N Y
Cook Joe Variety N Y
Corradini F care Tausig 104 E 14th St N Y C
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D
Danubes 4 Orpheum Kansas City
Darrell & Conway Palace Ft Wayne
Davies Family Orpheum Sioux City
De Die Harry Circus care Tausig 104 E 14th St N Y C
De Felice Carlotta Variety N Y

De Long Maidie Variety N Y
Devine & Williams Variety N Y

JIM **SYBIL**
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"Nifty nonsense"
Next Week (Mar. 15), Keith's, Cleveland

Dooley & Evelyn Orpheum Oakland
Dorr Marie Keith's Providence
Dupres Fred Pantages Salt Lake City

E
Early Trio Variety San Francisco
Eis & French Orpheum Denver
Ellmore & Williams Orpheum Salt Lake
Elizabeth Mary Variety N Y
Emmett Mr & Mrs Hugh 227 W 46th St N Y C
Erroll Bert Temple Rochester

F
Fagan & Byron care Cooper 1416 Bway N Y C
Fields W C Orpheum Sioux City

FONDELIER
Young Master Accordionist
Direction, Jack Curtis, Palace Theatre Bldg., New York

ADDRESS DEPARTMENT

Where Players May Be Located
Next Week (March 15)

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

Abeles Edward Variety N Y
Adams Rex & Co Variety N Y
Adler & Arline Keith's Cincinnati
Alfreds Two Majestic Milwaukee
Anthony & Mack Orpheum New Orleans
Armstrong Will care Simon Agency Dearborn Bldg Chicago
Attell Abe Orpheum Winnipeg
Avon Comedy 4 Majestic Chicago

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
Briscoe Olive Princeton Hotel N Y C
Brooks Wallis Variety N Y

6 BROWN BROS.

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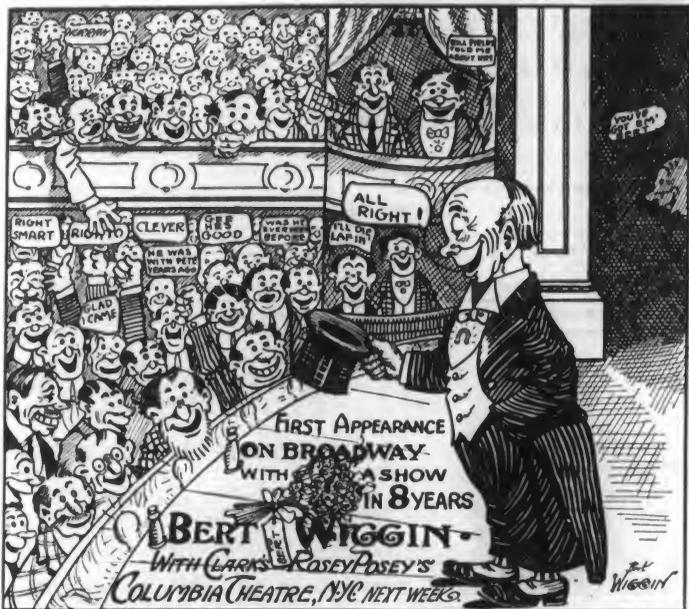
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Bohemians 15-17 Park Manchester 18-20 Worcester Worcester
 Bon Tons 15 Olympic Cincinnati 22 Empire Toledo
 Bowery Burlesquers 15 Casino Philadelphia 22 Empire Hoboken
 Charming Widows 15-17 Majestic Wilkes-Barre
 Cherry Blossoms 15 Columbia Indianapolis
 City Belles 15 Savoy Hamilton Ont
 City Sports 15 Empire Cleveland
 College Girls 15 Star & Garter Chicago 22 Imperial St Louis
 Columbia Burlesquers 15 Gayety Kansas City 22 Gayety Omaha
 Crackerjacks 15 Victoria Pittsburgh
 Dreamlands 15 Casino Brooklyn 22 Music Hall New York
 Fay Foster Co 15 Olympic New York
 Follies of the Day 15 Empire Brooklyn 22 Orpheum Paterson
 Follies of 1920 15 Haymarket Chicago
 Follies of Pleasure 18-20 Gilmore Springfield
 Franch Models 15-17 Grand New Haven 18-20 Park Bridgeport
 Frolies of 1915 15 Standard Cincinnati
 Gaiety Girls 15-17 Majestic Perth Amboy 18-20 Grand Trenton
 Garden of Girls 15 Buckingham Louisville
 Gay New Yorkers 15 Gayety Milwaukee 22 Star & Garter Chicago
 Gay Widows 15 Corinthian Rochester
 Ginger Girls 15 Gayety Washington 22 Gayety Pittsburgh
 Girls from Mappyland 15-17 Grand Hartford 18-20 Empire Albany 22 Miner's Bronx New York
 Girls from Joyland 15 Star Toronto
 Girls from Follies 15 L O 22 Gayety Chicago
 Girls of Moulin Rouge 15 Orpheum Paterson 22 Westminster Providence
 Globe Trotters 15 Columbia Chicago 22 Englewood Chicago
 Golden Crook 15 Gayety Detroit 22 Gayety Toronto
 Gypsy Maids 15 Gayety Montreal 22-24 Empire Albany 25-27 Grand Hartford
 Happy Widows 15 Gayety Boston 22 Columbia New York
 Hastings' Big Show 15 Casino Boston 22-24 Grand Hartford 27-29 Empire Albany
 Heart Charmers 15 Gayety Baltimore
 Hello Paris 15 Penn Circuit
 High Life Girls 15 Howard Boston
 High Rollers 15 L O 22 Gayety Baltimore
 Honeymoon Girls 15 Westminster Providence 22 Gayety Boston
 Kelly Mike Show 15 Academy Jersey City
 Liberty Girls 15-17 Empire Albany 18-20 Grand Hartford 22 Casino Boston
 Lovemakers 15 Gayety Pittsburgh 22 Star Cleveland
 Mischief Makers 15 Century Kansas City
 Monte Carlo Girls 15 Cadillac Detroit
 Orientals 15 Star Brooklyn
 Prize Winners 15 Imperial St Louis 22 Gayety Kansas City
 Robinson's Carnation Beauties 15 Empire Newark

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 Rosey Poney Girls 15 Columbia New York 22 O 25 Casino Brooklyn
 September Morning Glories 15 Gayety Philadelphia
 Social Maids 15 Miner's Bronx New York
 Star & Garter 15 Star St Paul 22 Gayety Milwaukee
 Sydell's London Belles 15 Empire Toledo 22 Columbia Chicago
 Tango Girls 15 Grand Boston
 Tango Queens 15 Gayety Brooklyn
 Tango Queens 15 Empress Ft Wayne
 Taxi Girls 15-17 New Nixon Atlantic City 18 So Bethlehem 19 Boston
 Tempters 15 Gayety Chicago
 Transatlanticque 15 L O 22 Howard Boston
 Trocadero 15 Gayety Omaha 22 L O 29 Gayety Minneapolis
 Watson Sisters' Show 15 Gayety Buffalo 22-24 Bastable Syracuse 25-27 Lumberg Utica
 Watson's Big Show 15 L O 22 Gayety Minneapolis
 Winning Widows 15-17 Bastable Syracuse 18-20 Lumbers Utica 22 Gayety Montreal
 Zallah's Own Show 15-17 Stone O H Binghamton 18-20 Van Culler O H Schenectady

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 Geo
 Alford Jack (C)
 Allen Alice
 Anderson Melville
 Arden Julia (C)
 Armstrong Lucille
 Avery Mr A
 Avery Randolph
 Block Hume & Thomas
 Bogert & Nelson
 Bollet Mr L A
 Bonita Miss
 Bounidi Bros (C)
 Boutin Mrs Chas
 Brasham Nat
 Brooks Emerson
 Brown Ben
 Browne Farte M (C)
 Brown Harris Brown
 Brown Nona Kelly (C)
 Bundy Oliver (C)
 Bundy Thos J
 Burke Jas
 Burke Mrs John
 Buraham Emma (C)
 Burt Burton Richard
 Bush Fred
 Buttner Dick
 B
 Bailey Bill
 Balto Harvey
 Barlette Lucille
 Barnes Edwin (C)
 Bartholomeus Chas (C)
 Bayle & Patay
 Belford Blanche
 Bennett Grace
 Bergerson Olive
 Bernard Ednah
 Bernard Miss V
 Blimbe Chas (C)
 Blimbe Chas
 Blimbe & Coanally (C)
 C
 Cain & Odell (C)
 Callahan Emmet (C)
 Carey James T
 Carleton Kate

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Castrion Gynacio (C)
Charters & Holliday
Clare Nell
Clarke Marion
Clifton Willie
Clive V E
Clogg Madden
Cobb Irving
Collier Miss R
Cooper Ashly
Copelin J W
Cortese Frank (C)
Cromwell Billy
Cromwell Will
Crumbly Walter

Du Bois Harry
Dufty Worthy (C)
Dumitrescu Gy Mitu
Dunham Fred (C)
Dyval Annette
Dyere William

Dakota Jack (C)
Darley Brian
David Sisters
Dealy James
Deane Phyllis (C)
De Cordova Leander
De Costa Harry
De Frankie Sylvia
De Grant Oliver
Deimont Nan
De Long Lottia
De Mar Rose (C)
Demprey Jack
De Noville Josie
De Noyer Eddie (C)
De Vassy Count (C)
Dreklin E C
Dockstader Lew (C)
Dodge Billy
Dolly Batrau
Donovan James
Donovan Walter
Dorothy Miss
Dougherty Anne
Dreano Josh

Earle Evelyn
Ebner Geo
Eddy Clifford
Edisa Connie
Elton Dawn
Emery & Wood
Errol Eileen
Erwin Chris (C)
Evans Ralph
Evans Ray
Excellas The (C)

Gerard Oscar B (C)
Germaine Florrie (C)
Germaine Gerlie (C)
Gerrard Alfred
Gilmore Mr
Gleason Violet
Glenn Fred
Goldy B H
Goodwin Grace
Goodwin H
Gordon James
Gorman B
Gorman W
Gougets Les (C)
Granger Ted
Grant Fannie
Grant Jack
Gray Harry
Greene Fred
Greenwood Charlotte
Griffin Weldon D (C)
Griggs Miss
Gunning Louise
Gynnye & Gossett

Keller Bill
Kelly C & A
Kelly Eddie (C)
Kelly Lew
Kelly Plstel (C)
Kelly Tom
Kelso & Leighton
Kennedy Fred (C)
Kent Marjorie
Kerne J & J (C)
Kimball Grace Co (C)
Kingsbury & Munson
Kitchie El
Kilns Sam (C)
Knight Harlan (C)
Koners Avery
Krazy Kids Nine
Kudara Y A
Kyle Austin

Hackler Herbert
Hager Clyde (C)
Hahn Fred
Hails A H (C)
Hallett A H
Hammond Irene
Harland James
Harvey Ben (C)
Harris Dorothy (SF)
Harr & Lowe
Hart Billy
Hartman & Varady (C)
Hearn Frank
Helms Freda
Henry & Lisell
Hewitt Harry
Hill Laura (C)
Higgins Gene
Hoffman Al H (SF)
Hoffman Dave
Hong Fong
Hopkins Ethel
Howard J
Howard J

La Belle Miss
Laird Laura
Lait Jack (C)
Lally Maude
Lambert George
Landy Bros
La Roy Paul F
Larsen Troupe
La Toy Brothers
Laud Joe
Lawrence Ray (C)
Lee Geo (C)
Lee Leo (C)
Leide Maria
Leonard Frank
Leonard Wm (C)
Leroy & Lester
Leslie Maude
Lester H E (C)
Lewis Ban W (C)
Lewis Jimmie
Lewis & Marset
Lexey Pauline
Littlejohns The
Lockwood Howard
Long Gertrude & Co
Lorraine Oscar
Loetus C
Lowell & Lovell (C)
Lowe Walter
Lucaenes Frank
Luklin Will
Lynch Mary
Lynott Anna (C)
Lytell Wm

Ingersol Florence
Inman Annie E (C)
Irwin Fred
Jackson Bert (C)
James Arthur
Janet Isabelle
Jerome Edwin
Jermon Irene
Jolly & Wild
Jones Abbot
Jones Edith (C)
K
Kay Mandie
Kayne Agnes (C)
Keate Harrison
Keegan Gus

Mark J W
Mack Lillian (P)
Mandies Elmer (C)
Marcell & Bell (C)
Marconi Bros (C)
Marino Sisters
Marks Abraham
Mariette Robert
Marshak Max
Martin Jerome
Martin & Florence (C)
Martyn Mrs V (C)
Maxime Deloris (C)

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280 Broadway, New York City.

EVELYN NESBIT
AND
JACK CLIFFORD
Direction, H. B. MARINELLI

MARYLAND THEATRE, BALTIMORE

Jack Donahue and Alice Marion Stewart make up a team that, "in a bundle of refined nonsense," would acquit itself creditably even without the eccentric dancing of the male member of the duet. Donahue is, without a doubt, one of the best dancers of his kind on the stage and reminds one very strongly of Fred Stone, of the celebrated team of Montgomery and Stone.

MARYLAND THEATRE, BALTIMORE

Mr. Lester Sheehan danced with Miss Clayton and he came in for his share of the applause. Bickel and Watson are back with their fun-making stunts and a line of chatter that is bound to make everyone laugh. Mr. Watson is the trombonist and Mr. Bickel is the German bandmaster. Donahue and Stewart are another pair who pleased. The dancing of Mr. Donahue is great. He can cut up more capers with his feet and legs than any other person who has been seen at the Maryland in a long time. Miss Stewart talks after the Frank Tinney style and is very good.

MARYLAND THEATRE, BALTIMORE

Laughter is plentiful at the Maryland Theatre this week, for nearly every act on the bill is filled with comedy.

Miss Bessie Clayton has an artistic dancing act, in which, with her partner, Lester Sheehan, she depicts the dances of yesterday, today and tomorrow. The gavotte of 1830, the fox-trot, Argentine and maxixe are danced by Miss Clayton and her partner in a graceful manner. A sextet of unusually clever musicians furnish music for the dances.

From the humorous viewpoint, "Jack" Donahue and Alice Marion Stewart easily top the bill. Donahue is an elongated chap whose very appearance is a scream.

PROVIDENCE "JOURNAL," FEB. 15, 1915

Hello—Keith's?

"What time does that funny eccentric dancer that everybody is talking about go on?"

"Do you mean Donahue and Stewart?"

"I guess that's the name—the fellow who does so many funny and new comedy dancing steps. They say he's the funniest dancing comedian on the stage to-day and that his partner is a scream, too. I heard he was a riot yesterday."

"They go on at 3:56 and 9:46."

"And what time does Valeska Suratt go on? My wife wants to see the wonderful gowns and wraps Miss Suratt wears in 'Black Crepe and Diamonds,' and—between you and me—I'd like a look at them myself. A friend of mine told me he never saw so many glittering, gorgeous creations in his life. He said Paul Polret might have designed them after eating a piece of mince pie at Maxim's. I'll bring my blue glasses and take a chance, though. What time does Miss Suratt go on, did you say?"

"3:30 and 9:20, sir. But if you'll allow me to suggest, you will make no mistake in coming early, in time for the entire performance, and waiting for every act on the bill. Our patrons yesterday showed unmistakable liking for every single act, and the big jump in the sale for the week indicates the hit the whole show has made."

"Much obliged for the suggestion. I'll take your tip if I can—but I don't want to miss Valeska Suratt or Donahue and Stewart. Where did Donahue and Stewart come from, anyway? I follow vaudeville pretty closely, but they're newcomers to me."

"They're musical comedy recruits. They were new to us, too; else we'd have advertised them among the headliners. However, the hit they're making makes them a headliner even without advertising."

WHAT A FEW OF THE OUT-OF-TOWN CRITICS THINK OF:

JACK ALICE M.

DONAHUE and STEWART

March 15—Orpheum, Brooklyn
March 22—Alhambra, New York
March 29—Hammerstein's.

TEMPLE THEATRE, DETROIT
DETROIT FREE PRESS SAYS:

After the Foy's, the hit of the bill was made by Jack Donahue and Alice Marion Stewart, who sing and talk and dance and walk around a lot. Their patter is bright and they deliver it expertly, Jack's soft-shoe dancing won the crowd, as well it might, for it showed agility and inventiveness. Alice's nut stuff was not just like all the others, and it went right over. They're a corking good team, although it seemed yesterday that if Alice had worn skirts she would not have needed to work so hard at the opening. The spectators were chilly when they got a good look at the rig. Alice pleased in spite of the disguise. Mr. Foy wears skirts and he's funny. Miss Stewart wears trousers and she's funny. Folk are funny, aren't they?

KEITH'S PROVIDENCE

The team of Jack Donahue and Alice Marion Stewart, while of regulation "nonsense" character, uncovers one of the most amusing and skilful eccentric dancers seen here for a long time. The man performer not only has unique ideas in the limber grotesque line, but has many of them, and is not particularly hoarding thereof, in contrast to some others of his kind. His partner indulges in a novel costume and is amusing in the role, essentially of foil. The act made a decided and deserved hit last night.

ROBINSON'S ELEPHANTS

With SELIG WILD ANIMAL FARM
Panama-Pacific Exposition, San Francisco



Sam Barton

"The Silent Tramp"
Direction, MAX HART

- McClannan Kenneth
- McConnell & Simpson (P)
- McCormack James
- McCullough
- McInery J C (C)
- McLean Caroline
- McMinn Olive (C)
- McNally Auto Act
- Madlin Clark & T
- Melchert Bernice
- Melville Peg (P)
- Mendoza Lena
- Meyer Herman
- Meyers Marty
- Military Maids
- Miller Elsie Faye
- Miller Jessie
- Miller Will S
- Moore Bob
- Moore Goldie
- Moore Irene (C)
- Moore Nellie
- Moore Ralph A
- Mora Tess (C)

- Moreland Joe
- Morgan Jimmie (C)
- Morton & Hart
- Mudge Laland
- Mudge Margaret
- Mullaly Jack
- Murphy Chas
- Murphy Jack
- N
- Neal Octavia
- Neirt Hazel (C)
- Nelson Billy S (C)
- Nielsen Chas J (C)
- Nokes Wm
- Norris C J
- Nugent J C Co
- O'Brien Havel Co
- Owens Mildred
- P
- Pablo John J
- Palmer Gaston
- Pantyer Ernest

El Rey Sisters

NEW ORLEANS "ITEM"
Feb. 14, 1915

ORPHEUM ROAD SHOW REAL CARNIVAL BILL

Love, dogs and roller skates, an unusual combination on which to build a good bill, are the real features of the Orpheum road show that opened to a crowded house Monday night. As listed on the programme these three are Claude Gillingwater and his company in "Wives of the Rich," Meehan's novelty, a dog act, and the El Rey sisters, whirling wonders on skates.

The El Rey Sisters, Zoe and Klair, close the show and therefore deserve all the more credit. They are dainty, well costumed, and what counts more, do some wonderful work on roller skates. Their only fault is they make something difficult appear too easy. They are as much at home on spinning little wheels as most dancers are on solid ground or the boards, rather. They dance all the latest numbers with a grace that is wonderful. They seem to deserve better plating.

"Made one of the biggest hits an opening act has ever made at the Palace Theatre. The El Rey Sisters have a dainty, darling act; their entire offering is without a flaw."—ZIT.

"THE KIDS ARE CLEVER"

Alhambra, New York, This Week (Mar. 8)

Direction, GENE HUGHES

- Park Annabelle
- Park Hamilton J (C)
- Payne Raymond (C)
- Pearl Sam
- Pearson Harry
- Phelps Vern (C)
- Philbrick W
- Philbrick & Girls
- Phillips Francis
- Pistel Lew
- Poole Jack (C)

- Powers John T
- Prevast Ed (C)
- R
- Rammage & Vincent
- Raymond Charles
- Ray Ethel
- Reddington & Grant
- Reece Stanley
- Rehn Geo W (C)
- Renard Wm

- Reynold Ethel
- Rice Fanny
- Rice & Dores
- Richie W E
- Ritchie Adele
- Roach & McCurdy
- Robbins Ethyl
- Roberts Bob (C)
- Roberts Carl (C)
- Roberts Joe Co
- Robertson Fay Co

- Roberts Sam
- Rock William
- Rockwell Maude
- Rogers & Evans (C)
- Ronair Maud
- Roome Earl
- Rooney Miss
- Rose Harry
- Roseby Miss (C)
- Rosa Charles
- Roth Al

- Rothschild L H
- Roy & Arthur (C)
- Roy Francis (C)
- Russell Ethel (C)
- Russell Fred P (C)
- Russell Robert H (C)
- Russell Walter
- Ryan Jas E (C)

- Terry Nellie (C)
- Thaser Harry (C)
- Those Three Girls
- Thurber Leona (C)
- Tracey Caludine (C)
- Truck Sam (C)

- V
- Vadette Villa
- Van Charlie (C)
- Victor The Great (C)

- W
- Walker Johnnie
- Walker S (C)
- Wallace Jack
- Wallace & Brock (C)
- Ward Alma (C)
- Ward Chas B
- Watts Carrie
- Webb & Burns
- Webb & Burns (C)
- Whalte JA
- Wheeler Bert
- Wheeler Richard (C)
- Whitbeck F E
- White's Circus (C)
- White Jack & Bud
- Wilkins Roy (C)
- Willard Frank
- Williams Muriel (C)
- Wilson Alma
- Wilson Clifton
- Wilson Sisters
- Woods & Halpin
- Woods Alber
- Worth Charlotte
- Wright Joe

- Y
- Yes Y
- Yokohama
- Young Dorothy (C)
- Young Jacob

- Z
- Tate Harry
- Teddy Brothers
- Zylas Musical (C)

GLEN ELLISON

"A SCOT WITHOUT A KILT"
THIS WEEK (Mar. 8), KEITH'S, WASHINGTON
NEXT WEEK (March 15), KEITH'S, PROVIDENCE, R. I.
Direction, ARTHUR KLEIN

Glen Ellison, with what might be called a Harry Lauder act after it had passed through a refining influence, was thoroughly delightful in a series of songs and stories.

—WASHINGTON "TIMES."

NILA DEVI

FEATURED DANCER WITH THE
IDA FULLER BALLETT

JARDIN DE DANSE Management, William Morris

WILLIAM

DAPHNE

PLAYING U. B. O.

BURR and HOPE

Direction, JENIE JACOBS

THIS WEEK (March 8)
BUSHWICK, BROOKLYN

In an artistic modern love episode

"A Lady, a Lover and a Lamp"

Sailing for London in May to Play
Moss and Stoll Tour

FULLY BOOKED UNTIL 1922

Don't forget to mention "Colorado National Park" when writing to a friend and tell them to boost for it. Good old Long's Peak is going to see something in the future.

A few town topics: Harry Kingsby came into town this week; being shot in the foot is not funny. He says the lights of London look like Broadway compared with Hall.

Jimmy Sales has had a hair cut.
Perry sits and thinks all day and night.
Something wrong with this boy.
Springaherly Yours.

Vardon, Perry and Wilber
VARIETY, LONDON.



SKIPPER, KENNEDY and REEVES
STILL WORKING FOR MR. MATTHEWS
IN THE MIDDLE WEST

THEODORE TENNY
VENTRILOQUIST
"They say the dummy is clever."



HAMILTON
PARK
and
EDNA
HALL
"A MAN, A MAID AND A WHEELBARROW"

THE MYSTIFYING
CHINESE MAGICIAN



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YEE HO KIANG
AND HIS COMPANY

On Their Second Tour of the World
D. P. GRIFFIN, Manager

THE ORIGINATOR OF
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BEN HARNEY
(AND CO.)
WHAT THEY DO
Play piano and harmonica, sing harmony and comedy songs. Their chatter is up-to-date. They dance, all of them, straight, eccentric and acrobatic dances. Wardrobe, the best, making eight changes.
NOT a Vaudeville or Rathskeller
but a
COMEDY NOVELTY ACT



GAVIN and PLATT
The PEACHES
TOURING
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7 Hawthorne Ave., Clifton, N. J.

WHENEVER YOU SEE
A SKETCH THINK OF
ALLEN MILLER and CO.
THOSE MUSICAL WIZARDS
ARNO and STICKNEY
Direction, FRANK BOHM



TRANSFIELD SISTERS
REFINED MUSICAL ARTISTS
Playing Matthews Time.



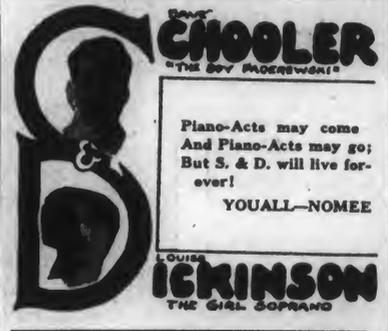
Buster Santos and Jacque Hays
The Girls with the Funny Figure
Direction
SIMONS AGENCY



Lloyd and Britt
Playing for U. B. O. March
15, Keith's, Columbus
Direction
Harry Fitzgerald



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CHINESE WONDERS
Now playing U. B. O. Time
All communications to
LONG TACK SAM
Sole Owner and Prop. VARIETY, New York



S & D
"THE BOY MOOSEWORTH"
Piano-Acts may come
And Piano-Acts may go;
But S. & D. will live forever!
YOUALL-NOMEE
LOUISE
IRKINSON
THE GIRL SOPRANO



GEO. VON HOFF
MIMIC
COMEDIAN
ALFREDO
RICKARDS TOUR-AUSTRALIA
FRANK EMILY
Jerome and Carson
BACK IN U. S. A. "WORKING"

RE-UNITED
GORDON and MARX
Direction, FRANK EVANS

Nan Halperin
Direction, M. S. BENTHAM

AMERICA'S OWN PRODUCT
Little MARION WEEKS
THE MINIATURE PRIMA DONNA
Playing U. B. O. Personal Management, NICK HANLEY

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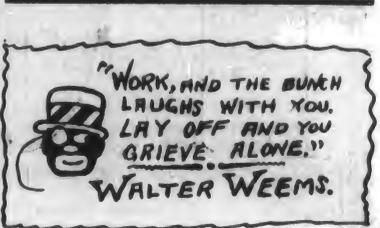
The World's Greatest
Boomerang Throwers
A SENSATIONAL NOVELTY
VAN and BELLE
BOOKED SOLID
Direction, SIMON AGENCY

FRED LULU
HOLMES AND WELLS
With McINTYRE and HEATH in "THE HAM TREE"
Permanent Address, VARIETY, New York

FRANCES CLARE
and
GUY RAWSON
with
"Their Little Girl Friends"
in
"Yesterdays"
A Delightful Story of Youth
Booked Solid
Direction
CHRIS O. BROWN



WELCOME
TO OUR PAGE—
SIR WALTER WEEMS
AND SINGLERS DISCUSSION
THE MORE THE MERRIER!
MESSRS CLANCY AND JORDAN
OF THE DOMINION OF OTTAWA
AND KEITH'S PHARMACY
RESPECTIVELY ARE TWO
MANAGERS WHO MAKE LIFE
A BIT BRIGHTER FOR THE
ITINERANT TRAVELER—MORE
POWER TO 'EM!
EDWARD T. MARSHALL
"HALLUCINOLOGIST"
KEPT BUSY AND HAPPY BY A.E.T. WILTON.



"WORK, AND THE BUNCH
LAUGHS WITH YOU.
LAY OFF AND YOU
GRIEVE ALONE."
WALTER WEEMS.

ARTHUR J. HORWITZ

("SMELLY")

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NEW YORK CITY.

PRICE TEN CENTS.

The cover features a central, large, dark portrait of a woman with the name **PATRICOLA** printed across her chest. This central image is framed by a decorative border of leafy branches. At the top center of the border is a shield-shaped label with the word **Pictures**. On the left side, a label reads **Dramatic**, and on the right side, a label reads **Variety**. The entire composition is enclosed within a frame of four ornate classical columns. Four smaller circular portraits are arranged around the central image: **ADELE REY** (top left), **ISABELL DARNLEY** (top right), **MAE LAWRENCE** (bottom left), and **FRITZI BRUNETTE** (bottom right). At the bottom center, there is a small illustration of a harp and a decorative flourish with the text **EDGAR M. MILLER N.Y.** below it.

EVA TANGUAY

Offers

“Biggest advance sale in the history of the theatre.”

— Mr. Pearlstein (Manager Keith's Toledo)

Biggest Monday the theatre ever had

Eva is here, watch out for the “standing room only” sign. Circuses are no competitors for Eva Tanguay. The Tanguay box office rush starts long before the cyclonic comedienne arrives in town and box office inquiries usually continue for a week or so after she has departed.

TOLEDO “BLADE.”

The news that Eva was coming stirred up an unusual amount of interest and the advance sale for the entire week has been unusually heavy.

TOLEDO “TIMES.”

EXTRA!!! The name of Eva Tanguay is so big that many acts, unknown and *wishing to attract attention*, have upon the slightest provocation connected the name with *their act*.

VARIETY

Vol. XXXVIII. No. 3.

NEW YORK CITY, FRIDAY, MARCH 19, 1915.

PRICE 10 CENTS

WAR'S ENDING NOT EXPECTED UNTIL SOMETIME NEXT AUTUMN

Foreign Show People in New York Make Prediction. Will Not Go Through Another Snow Spell, but Nations Will Fight During Time Ground Is Dry. England's Financial Resources Big Item.

Foreign show people in New York have settled among themselves that the war will continue over the summer and into the fall. Most are ready to predict peace will be declared before the next snow flies in the trouble-laden countries on the other side.

While none of the showmen who make these assertions claims to have any more information or basis for them than the merest stranger to the seat of trouble, and do not profess to be fortune tellers, they say the intuition the show business has given them in preparing for certain times to come, has inspired the belief that now the winter is about over and the armies have withstood the rigors of the cold and ice for their countries' sake, their countries will fight while the ground is again dry, but will not press their armies into another winter's conflict.

The show people do not take into calculation supplies of nourishment nor ammunition, but wholly vouchsafe their opinions on the ingrained belief that they are right, for the cessation of hostilities mean much to the foreign professionals on this side. They would gladly set an earlier date for a convenient peace of mind meanwhile, if they could justify themselves in doing so, but mention September or October next for the finale of the conflict with a perfect assurance the prediction will eventuate into an actuality.

Reports from abroad that have not appeared in the American prints as far as known say that of the warring nations, England is the best off financially, and is placing funds at the demands of other countries not capable of raising immediate money. Germany, Russia and France are reported on the "inside" over here as short of cash, with England ready at all times to as-

sist her allies. Another European nation England is said to have furnished with cash, with more ready at call, is looked upon as neutral but standing ready to take up arms at any moment.

If the war resolves itself into a matter of funds, England will win for the allies, according to the story.

AMERICAN SHOW SAILING.

An American show and people will sail this Saturday, on the St. Louis, to open at Eastbourne, England, April 3, appearing at the Criterion, London, a week after that. The show is "A Scientific Baby," and the company has been rehearsing under the direction of Jos. W. Brooks.

Sydney Blow, representing Will Collins, of London, secured the English rights to the piece when it first played under another title at Stamford, Conn., about a month ago. Mr. Collins cabled his New York representative, Charles Bornhaupt, this week that all arrangements for the ocean transfer had been completed from the other side.

BAYES LEAVING GARDEN.

"Notice" was given to the Winter Garden management last Saturday by Norah Bayes, who will leave "Maid in America" there, returning to vaudeville March 29, at the Palace, New York.

Blossom Seeley left the production Saturday. Her place was filled by Helen Rork.

Rita Gould was engaged Monday to succeed Miss Bayes, opening March 29.

"Maid in America" is due to leave the Winter Garden, according to the present schedule, about May 21, opening at a Shubert theatre in Chicago Decoration Day.

GOING TO LONDON.

Among the early bookings for London productions is the Capt. Sorchos act, at the London Empire, opening March 29.

Albert de Courville has secured John and Winnie Hennings, also Anna Wheaton, for the new Hippodrome revue edition in April.

BILLY SUNDAY'S LAST.

Philadelphia, March 17.

Philadelphia theatrical managers are thankful this is the last week of Billy Sunday's revivals in this city. He has lasted 11 weeks.

OPENING HOLY WEEK.

The Montauk, Brooklyn, dark on and off all season, and without an attraction for the last month, will reopen March 29 with Raymond Hitchcock in "The Beauty Shop." The house management has been complaining about the lack of attractions with the Holy Week date the first it has been able to secure a suitable show.

BAD BUSINESS WEST.

Bad business just now throughout the west is reported for legitimate attractions. One show lately organized which has been playing in the middle-west is reported behind in salaries.

Another attraction with a well known name that "cleaned up" in the east, is said to have lost all of its profits on the trip to the Coast, and opened to \$900 at San Francisco on a Sunday.

JOE JACKSON'S VERDICT.

A verdict for \$500 was awarded Joe Jackson Monday in the New York City Court, against Berger Brothers, pawnbrokers, in an action for \$2,000 damages for false arrest.

The comedy cyclist called upon the pawnbrokers some months ago to inspect a ring, for which he held the ticket. After looking at it, Jackson walked over to a barber shop, not having redeemed the pledge. A representative of the shop, with a policeman, followed him, and brought him back to the pawning place where he was charged with having stolen the ring. While there one of the clerks discovered it and Jackson was released.

PALACE ALL SUMMER.

The New York Palace will again remain open for the summer, playing its usual style of vaudeville shows, adapted to the season and the public's fancy for warm weather entertainment.

The Palace's first hot spell season last summer was enormously successful.

Hammerstein's is expected to close May 2, for four months, during which repairs will be made. It means Hammerstein's Roof will not open in the summer months, leaving the Palace without big time vaudeville competition.

PLAY PIRATE FINED.

Indianapolis, March 17.

Frank W. Petty, charged by the Managers' Protective Association with having sold a copyrighted manuscript without authority, pleaded guilty here and threw himself on the mercy of the court. He was fined \$100 and costs.

BIG FIRM'S DETECTIVE.

One of the big managerial firms has started a detective on the trail of a rumor last week which had the firm separating. The rumor was evidently the outcome of a barroom conversation which took place in one of the bigger hotels in the Times square section. It was to the effect that the members of the big firm had quarreled after the production of a big revue and that in the course of the argument the more aggressive of the two tried to strike his partner over the head with a desk telephone.

The rumor flew along Broadway like wildfire and it embarrassed the partners. They denied it but the rumor continued to spread by word of mouth and finally the partners decided that they would like to definitely know the source and therefore placed a tracer on the case.

HUSBAND AHEAD.

When Dorothy Jardon goes on tour in vaudeville she will follow a trail which her husband, Eddie Madden, will blaze for her. Eddie is going to travel ten days in advance of his wife and do her press work.

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

LONDON'S BOX OFFICE BUSINESS SHOWS REVIVALS DOING WELL

Late Resume of Theatre Returns in Great Britain's Greatest City Not So Bad After All. War Affecting New Productions. Estimated Receipts.

London, March 17.

Lent does not affect the London theatres as seriously as it does houses in America.

The war continues to play havoc with producers, who are still reluctant to heavily invest in new productions. They are risking comparatively small amounts in light comedies and farces. Little new in sight and revivals of past successes are given preference throughout London's West End, its best theatre district.

The estimated business being done by the London houses at present is:

Ambassadors.—"Odds and Ends." A successful revue, now past its 150th performance. Money capacity, \$650. C. B. Cochran claims \$4,000 weekly. Early part of week falling off in cheaper seats.

Apollo.—"A Busy Day" (Charles Hawtrey). R. C. Carton's comedy. Averaging around \$4,000 a week.

Comedy.—"Are You a Mason?" Revival, doing about \$4,000.

Criterion.—"Zonneslag et Cie." Opened Feb. 12. Another of the pieces produced by the Belgian Players, who have been going along at a steady gait, getting a little money.

Daly's.—"A Country Girl," with Gertie Millar and W. H. Berry. Revival. Small capacity. Doing very well, about \$5,000 weekly.

Drury Lane.—"Sleeping Beauty" closed a couple of weeks ago.

Duke of York's.—"Excuse Me," the American farce, is a failure. Management is booming Yvonne Arnaud, instead of Willis P. Sweatnam, especially imported for the cast. This isn't helping business any.

Globe.—"Peg o' My Heart" (Laurette Taylor). Running along to \$9,000 average.

Haymarket.—"The Flag Lieutenant" with Allan Aynesworth, Ellis Jeffreys and Godfrey Tearle, principal players. Has been doing about \$5,000 weekly, but dropped of late.

His Majesty's.—"David Copperfield" (Sir Herbert Tree). Tree scored a big success, doubling as Micawber and Peggotty. Business was big at the start, with cheap prices, running close to \$7,000, but it's off now, and Tree is announcing successor, an adaptation from the French, called "The Right to Kill."

Lyceum.—"The Three Musketeers." Revival.

New.—"The Girl in the Taxi." Doing very well at the Garrick when moved out to accommodate "Excuse Me."

Prince of Wales.—"He Didn't Want to Do It." George Broadhurst-Walter Hackett farce. About \$7,000.

Lyric.—"Floradora." Revival. Poor, excepting Saturday night. Will be shortly withdrawn.

Queen's.—"Potash & Perlmutter." Doing around \$5,000 and steadily falling.

Royalty.—"The Man Who Stayed at Home." Capacity, around \$13,000.

St. James.—"Kings and Queens" (Sir George Alexander and Marie Lohr). Very little. Followed soon by Hartley Manners' new play.

Savoy.—"Searchlights." Good business claimed but notices almost unanimously proclaimed it poor play, and it is unlikely the piece is doing much.

Shaftesbury.—"Tales of Hoffman." Business very light.

Strand.—"Sweet Nell of Old Drury" (Julia Neilson and Fred Terry). Revival, opened Feb. 27. "Mistress Wilful" preceding it, failure.

Vaudeville.—"Baby Mine." (Weedon Grossmith and Iris Hoey). Just another revival, not doing over \$4,000.

Wyndham's.—"Raffles." Revival. Gerald du Maurier back in cast, but show hasn't a chance.

70-MINUTE BURLESQUE.

London, March 17.

A 70-minute "American burlesque" was put on at the Victoria Palace Monday, with Nat Carr, principal comedian. It is alleged to have been written by James Madison, of New York, and is called "Partners."

The piece contains any quantity of old burlesque gags, business and situations. It also has some scenes claimed to have been taken from the "Watch Your Step" show in New York.

The audiences are enthusiastically greeting the burlesque.

JANIS SHOW DRAGGY.

London, March 17.

The Elsie Janis show which opened at the Palace March 9 is entirely too long and draggy. Since opening there has been much cutting and the action has been speeded up, which has helped things.

TO SOUTH AMERICA.

Paris—March 10.

The Paris office of the South American tour (Seguin theatres) reports the following sailings for Buenos Aires since the commencement of the year:

Delia Drenard, Tina Carrany, Lauretta Carrany, Mariette & Link, Asseimos, Conchita Moreno, Clifford and Grey, Les Belles Otop, 4 Dandys, Soleta Myrpha, Fredonis, Remos, Li Koy Dchine, Armida Siag, Lia Stael, Minervini.

WOLHEIM OUT.

London, March 17.

A. Wolheim has left the agency here bearing his name. He is negotiating to return, meanwhile managing Seymour Hicks and Ellalaine Terriss, Gladys Cooper, Jack Norworth and Adeline Genée.

WORKING FOR KARA.

The United Booking Offices and Robert Fulgora are circulating a petition for the release of Kara, a civil war prisoner in France, in order that he may come over here to play vaudeville engagements at \$400 weekly. His U. B. O. contracts to that effect should have started last fall.

August 10, 1914, Kara was placed in restraint at La Perreux, France, as an alien enemy, through being a Bavarian by birth, although a resident of France for 25 years. Kara's money and properties were tied up by the arrest, and it also left his family in a desperate plight.

Mr. Fulgora has enlisted the aid of Frank Fogarty, president of the White Rats of America, in the effort to secure the release of Kara, who is an internationally known juggler of the highest repute, and has often appeared in America. Like many other professionals in Europe, when the war broke out, Kara found himself unfortunately located in the eyes of the warring nations, through no fault nor intent of his own.

NAZIMOVA ABROAD.

London, March 17.

Nazimova has been booked for the London hall in her American vaudeville success, "War Brides."

The "No. 2" "War brides" is "breaking in" this week at Jersey City.

MANNERS' "YOUTH" PLAY.

London, March 17.

Hartley Manners' "The Panorama of Youth" will be produced by Sir George Alexander at the St. James April 14.

Mr. Manners is over here with his wife, Laurette Taylor, now playing "Peg o' My Heart," her husband's play.

SEASON'S 15TH FAILURE.

London, March 17.

"Seven Days," produced at the New theatre, registers the 15th failure for that house this season.

LONDON POSTPONEMENTS.

London, March 17.

The Gaby Deslys show, otherwise J. M. Barrie's revue, has had its premiere postponed until next Monday, owing to mechanical difficulties.

The Alhambra revue is set over until Friday, through the illness of Lee White, the principal woman in it.

BILLY WILLIAMS DEAD.

London, March 17.

Billy Williams died March 13 of peritonitis.

TWO FAIL AT COLISEUM.

London, March 17.

The Coliseum's program this week holds two French spy sketches, both failures. Polaire opened with her spy skit and gracefully tumbled over. Rejane in her war piece is the other.

"La Belle Aventure" April 19.

London, March 17.

"La Belle Aventure" with Seymour Hicks and Ellalaine Terriss will open April 19 at the Comedy theatre.

CABLING BERNHARDT.

The New York office of H. B. Marinelli has cabled Bernhardt, asking what the prospect is for the Divine Sarah to undertake another American tour.

The Marinelli people believe the great actress will find herself in such improved physical health after her illness the trip across the water will not deter her. They also think that with the publicity given her recent operation, and the consequent wonderment over her wonderful vitality, that Bernhardt will be a bigger draw than ever on this side, if she should come over.

Last week it was reported from London Oswald Stoll, the music hall manager there, had cabled Bernhardt an offer of \$8,000 a week for his London Coliseum.

When Bernhardt was last over here in vaudeville she received \$500 a performance or \$7,000 weekly in a seven-day town, with all traveling expenses for herself and company, her gross salary to the management reaching nearly \$8,000 a week.

BUTT'S GAITY?

London, March 17.

A certain but small circle of showmen here will not be surprised if the George Edwardes' Gaiety will shortly be found under the direction of Alfred Butt, and not for music hall purposes.

This is an exclusive rumor that appears to find credence in the limited quarter it has been circulated.

A short while ago it was reported the Gaiety might become a music hall. It has been famed for years as Edwardes' home for musical comedy.

The "Tonight's the Night" piece, at the Shubert, New York, will shortly appear at the Gaiety, according to report, with the English company.

LONDON'S NEW PAPERS.

London, March 17.

London is to have three new papers. They are "The Sunday Pictorial" (first issue last Sunday); "The Herald" (to be issued next Sunday), and "The Echo," which will get out its first issue the day following.

"NURSES" AT COLISEUM.

London, March 17.

Jesse Lasky's "Trained Nurses" have been booked at the London Coliseum (Oswald Stoll's) with George Murphy featured, it is said.

Other American vaudeville productions for the same hall are "A Regular Business Man" (with Robert Ober), and "Any Night."

LIFE'S MONEY VALUE.

Severin, the French pantomimist, has placed a monied value on his life. Charles Bornhaupt, the agent in New York, offered Severin \$1,000 weekly to play a vaudeville circuit on this side. Severin replied that for \$1,000 a week he would not hazard the risk of submarines and torpedos in coming over, but at \$1,200 a week, he would accept the engagement.

PAVILION REVUE.

London, March 17.

The Pavilion will have a revue in May, written by Boville.

HOTEL PRICES IN FRISCO SOAR AND VISITORS CRY "HOLD UP"

Exposition Crowds on Coast Openly Charge Inn Keepers There of Making Unusual Charges for Lodgings, Meals and Services. One Newspaper Speaks Its Mind on Exorbitant Prices. Restaurants Overcharging.

San Francisco, March 17.

If the present methods used by hotelmen, landlords and restaurants continue the "Expo" is doomed to suffer for the want of out-of-town patronage. A large percentage of those who have attended the fair since its opening have, when leaving, expressed their opinion of the treatment during their stay here and threatened to warn all friends and relatives to remain away. That at least one out-of-town visitor carried out his threat was made known this week when a Butte, Montana, paper was forwarded here with an item denouncing the city for tolerating such things during the progress of the Exposition.

Since the opening of the fair the hotels have raised rates. Complaints from the visitors about exorbitant prices did not reach the public's ears until the Evening Daily News (the only paper here courageous enough to do so) began to publish the facts and what was going on.

Now it would seem, since the News assigned men to investigate and opened its columns for visitors to voice their complaints, that 90 per cent. of the hotels and apartment houses have increased their rates from 25 per cent. to 100 per cent. Perhaps this may be over-estimating the increase, but nevertheless the "rent gypping" has reached such proportions the superintendent of the largest department store here declares his girls cannot live since the Fair opened because of the way their rates have been jumped. This is the way the Hotelmen's Association has kept its promise to aid the P. P. I. E. promoters, who, so it is said, are at their wits' end to stop the evil before it is scattered broadcast.

Concerning the restaurants, whenever possible the eating houses seem to take advantage of the easterner's ignorance to indulge in over-charging. This week the News printed a letter from a visitor who alleged he was charged ten cents for butter while eating in the Marine Cafe on the "Zone."

The hotels supposed to cater to theatrical folks have jumped their rates as well. President Moore of the Expo has declared the hotels will "clean" the visitors before they get out to the Fair.

Over 125 conventions have been scheduled for San Francisco during the time the fair is running. The hotel men appear to know this, and believe they can do as they please, with an as-

ured capacity attendance in their places, through the convention people (who cannot change their plans), if not from transient visitors.

BIRMINGHAM POOL.

Birmingham, Ala., March 17

It seems a pool of theatres is the result of vaudeville discontinuing in the Majestic, with the Lyric remaining the single big time booked house here, although the Lyric will play three shows daily.

Jake Wells has the Lyric. Karl Hoblitzelle of the Interstate Circuit controlled the Majestic. Both houses are owned by the same people. Vaudeville played the Majestic for two weeks, but pictures is the policy now. Messrs. Hoblitzelle and Wells agreed to pool the theatres to avoid further opposition in vaudeville.

The lease of the Majestic has but 15 months longer to run, when it will be demolished and a business block erected on the site.

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

LOEW ADJUSTING.

Several contracts issued by the Loew Circuit early in the season have been going through a process of adjustment of late. Jos. M. Schenck, general booking manager for the circuit, has been giving his attention to the matter.

The contracts in the main were issued to the medium and lower-priced turns, and as a rule, called for 40 weeks. Through the Miles houses in the middle west not having played all of the acts, as anticipated when the agreements were issued, the turns touring with the Loew road shows have returned east, with a few weeks (from four to six) remaining unplayed.

When the acts have not been given time around New York or had the unplayed weeks included upon a return engagement, some other adjustment has been reached.

The Loew Circuit is now booking 23 full weeks for its road shows, commencing at Rochester. This route includes Saginaw, Youngstown and St. Louis. In the east the Loew Circuit is playing from 12 to 14 weeks, mostly splits.

SANTLEY TO HEAD REVUE.

The Shuberts are arranging to send a summer revue to Chicago, with Joseph Santley at the head of the company. Santley is appearing at the Palace this week. The new piece is to be placed into rehearsal some time next week. Beatrice Allen, the dancer, has been engaged for the company.

The title at present is "Keep Your Head."

RITCHIE ON BIG TIME.

Willie Ritchie, now looked upon as the lightweight champion of the world, although not the actual holder of the title, will start on a big time vaudeville tour next week, opening at Keith's Prospect, Brooklyn, booked by Joe Pincus.

In vaudeville Ritchie has gotten away from the usual routine among acting pugilists, who display training quarters methods or talk. He appears with his sister, in a dancing turn, that has been staged for the New York showing by Maurice.

A weekly salary of \$1,250 has been set by Ritchie for his big time services according to report.

Willie received much and favorable comment on the sporting pages of all the papers last week for his showing with Freddie Welsh at the Madison Square Garden Thursday night, the New York papers especially reversing as far as they could the official decision given against him in London last year, through which he lost the title to Welsh.

In an interview after the fight Welsh is reported to have said there was no good reason why he should take a chance with Ritchie in a ten-round bout; that he had worked eleven years to get the title and didn't intend to lose it in a few moments. The stalling tactics of Welsh during the Ritchie fight were severely condemned by the sporting writers. Those who witnessed the bout pronounced it one of the poorest in New York for years, made so by Welsh's feterrification to stall through the ten rounds.

After the Prospect, Brooklyn, Ritchie will play the Royal in the Bronx.

On the Coast Ritchie had been appearing in the Loew theatres, and it was understood out there when he left for the east he would play the Loew time around New York after the fight.

MURPHY'S IRISH SONG.

Mose Gumble used up one dictionary and started over the telephone book to find enough adjectives for his description of Stanley Murphy's latest Irish song, "I'm On My Way to Dublin Bay," published by Remick & Co., of course. The clear-headed Mose has done some raving in its day, but he's never let loose like this before. What he hasn't said about the song even Mr. Murphy never thought of.

It's a jingling lyric with a catchy melody that any one can sing. Mose seems to be right in his estimate that he has the real successor to "Tipperary."

The crowd that calls on the Remick professional department appears to be of the same opinion, for the "Dublin Bay" number has been in pretty strong demand since Mose uncovered it last Friday.

A part of Mose's quick work with the number was to place it for this week with Frank Fogarty at the Royal, Bessie Wynn at the Orpheum, and Maggie Cline, at Hammerstein's.

Lenore Harris has left the cast of "Life."



NILA DEVI.

One of the dancing stars of the NEW YORK ROOF (JARDIN DE DANSE), who has firmly established herself, though in New York but a short while.

ARTISTS' FORUM

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

New York, March 13.

Editor VARIETY:

Your letter, enclosing ad from your paper as well as the anonymous memorandum as to rates, is at hand.

Would say that our rates as published in VARIETY are absolutely correct. The probabilities are the writer of that memo. did not impress the clerk as desirable, and for that reason was told a higher rate than ordinary.

When an undesirable party comes to the house, the easiest way to get rid of them is to make a high rate.

For legitimate business, our rates as advertised are absolutely correct.

William E. Woodman,
Mgr. Van Cortlandt Hotel.

New York, March 16.

Editor VARIETY:

What Edward Marshall says about "Imitations" in Artist's Forum of last week's VARIETY should have the most fervent assistance of every artist.

Any imitation should be made known to the profession at once, and to the party imitated in particular.

In Berlin three years ago I saw an exact imitation of Bert Levy's act, at the Apollo. Knowing that Bert Levy, then in London, had to appear at the Wintergarden the following month, I wrote him a letter about this fact immediately, so that Mr. Levy could take all necessary steps to protect his interests.

I do not know personally, up to this date, any of the three parties mentioned above and only the desire to discourage imitators for the good of all in the profession has guided me.

Mr. Quick.

FORUM

Chicago, March 15.

Editor VARIETY:

In your Artists' Forum you have a published apology from Lillian Watson to Ray Samuels for the use of the billing, "The Blue Streak of Rag Time." As I am the one that gave it ("Rag Time") its name and introduced "Rag Time" to the world, I would suggest that all artists using the words "Rag Time" give me a little publicity, as without me royalty such as "Queens," "Kings," "Emperors," "Mary Gardens" and "Blue Streaks of Rag Time" would not have had the opportunity of earning their living off of any such billing.

Ben Harney.

The Originator of Rag Time.

New York, March 15.

Editor VARIETY:

Answering Mr. S. Nederveelde's letter in last week's VARIETY, I wish to state that the two-wheeled motorcycle which I am using in my act is a real motorcycle run by gasoline, while the one Mr. Nederveelde was using six

months ago on the stage of the Palace theatre was worked by electricity, letting the Baboon-Monkey feel no vibration at all, and it was run on a saucer track to hide the wire held by the trainer to guide the cycle around the track.

My statement in VARIETY's issue of March 5, therefore, is absolutely correct. "Prince Charles" is the first and only chimpanzee riding a real, two-wheeled motorcycle on a bare stage. If Mr. Nederveelde will recollect I had this idea four years ago while we were both with the Barnum & Bailey Circus, to substantiate which statement I can produce a score of witnesses.

Oswald Hillerut.

THOSE ELUSIVE JUMPERS.

Chicago, March 17.

The Ruben string of theatres in the northwest, including the Grand, Duluth, Princess, St. Paul and Grand, Minneapolis, will return to the Association week of April 5, to be enrolled on the books of Richard Hoffman, who also books the Allardt Circuit.

The new Palace, Minneapolis, will continue to play Pantages road shows booked through the J. C. Matthews office.

The entire Ruben string recently left the "Association," but that mysterious pressure so productive of desired results apparently convinced Ruben & Finkelstein the move was untimely.

The George Webster office has taken over the booking of the Casino, Chicago.

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



THE BRAZILIAN NUT

and

SENOR ARTURO ARBOZ

Now appearing at WILLIAM MORRIS' JARDIN DE DANSE, Vaudeville debut April 5 at Hammerstein's Victoria, by kind permission of Mr. Morris.

ANOTHER BERNSTEIN MUDDLE.

According to Sam Bernstein, who returned this week from Havana, the acts taken down there by him some time ago have remained on the Island, to play 10 weeks with a Cuban circus.

Only two of the turns returned, says Bernstein. These were the Arion Four and Lavelle and Baudane. The two that came back were immediately placed by his brother, Freeman, to play around here, claims Sam.

Freeman Bernstein returned from Cuba last week. Both brothers assert that George M. Bradt, who owns the Havana Post and runs the Stadium in Havana, is the responsible party as far as the acts are concerned. Bradt, they say, guaranteed the return passage of the acts, and authorized their booking in New York. All of the acts could have returned to New York at any time they wished, according to the Bernsteins.

There is a considerable margin between the stories told by the Bernsteins and that printed in "La Lucha," a Havana paper; also a report of the affair received by VARIETY from some of the acts that have not yet returned. The Havana paper said the acts were stranded, after playing at the Stadium and the Peyret theatre.

One act in a letter states the Bernsteins took them down there, playing on a percentage, and that after they were there two weeks Freeman Bernstein collected their money, leaving for New York, a day before four of the acts swore out a warrant for him. Bradt swore out a warrant for Sam Bernstein, who had gone to the interior of the island. Bradt is also alleged to have made an affidavit for the acts in which he stated that neither of the Bernsteins had the authority to sign his name to contracts in New York.

This affidavit, together with a complaint, has been forwarded to the New York commissioner of licenses, the acts say.

Sam Bernstein said if any warrant was issued for him, it must have been withdrawn before he left Havana for New York, displaying a first-class cabin card on a boat from Havana in proof that he left that port after the date of the alleged issuance of a warrant.

Regarding the statement by the acts they were left with a board bill for two weeks and without enough money to purchase coffee and cakes, the Bernsteins say that is not true, since the acts were paid something on account while playing and as they applied for it. The Bernsteins also deny the statement made by the acts that they (Bernsteins) left the island with any money.

The acts going to Cuba were Lavelle and Baudane, Amolis, Book and Book, Arion Four, "Romeo, the Great" (Dowisky, trainer), Elsie La Bergeret and Her Posing Dogs, Four Richards, Lind.

Frank Lea has recovered from an attack of double pneumonia, which kept him in Roosevelt hospital for seven weeks.

IN AND OUT.

Elizabeth Murray, headlining the Orpheum bill at Memphis, this week, sprained an ankle after the Sunday night show and was forced to retire from the bill for the remainder of the engagement. It is possible she will also have to cancel her New Orleans date next week.

Billy Gould is not on the Hammerstein bill this week. His wife, Belle Ashlyn at the Winter Garden, is said to have objected to the Hammerstein billing, which read, "Reunited for one week," referring to Mr. Gould and Valeska Suratt. Miss Ashlyn called at the theatre Monday morning and told everyone within hearing what she thought of that reading matter. "Tin Beds" in which both Mr. Gould and Miss Suratt were to have appeared next week, has been postponed, partly because its author, Tommy Gray, has been out of town too much of late to complete the book.

Ernest R. Ball did not open at Keith's, Philadelphia, Monday. A contract was issued for the engagement, and the date placed on Mr. Ball's route sheet, but through some inexplicable misunderstanding he was not included on the Philadelphia bill, and loses the week. Monday Mr. Ball opens at the Orpheum, Brooklyn.

When Bessie Clayton saw the billing for the Majestic, Chicago, this week had Montgomery and Moore as the headline, she told the theatre management she had sprained her ankle at Grand Rapids Sunday night. The Clayton turn did not open on the Majestic program Monday.

Molly McIntyre, the Scotch actress of "Bunty" fame, left the Palace, New York, stage, after the Monday matinee, when she appeared for the first time in vaudeville with a sketch, "The Little Devil." It was talky and draggy. Bonnie Glass' dancing act substituted Monday night. Tuesday Princess Rajah entered the program for the remainder of the week.

\$100,000 BLACKLIST DAMAGES.

Chicago, March 17.

Jenny Webster has brought suit, through her attorneys, B. M. and C. B. Schaffner, against the Western Vaudeville Managers' Association for damages said to have resulted from an alleged "blacklist" against acts playing the Webster Circuit. The suit started last Friday, asks for \$100,000.

AUSTRALIAN UNDERSTANDING.

Chicago, March 17.

According to reports from Australia the Fuller-Brennan Circuit has a working arrangement with Rickards Circuit whereby the turns booked by the latter play some of the unexpired contract time for Fuller-Brennan people. This arrangement it is said was brought about through some of Rickards' theatres lately being devoted to revues.

Two Acts of Numbers with Loew.

"Everybody," with 11 people, and Madeleine Harrison and the Royal Balalaika Orchestra (15 people) have been booked for the Loew Circuit by Irving Cooper.

VAUDEVILLE

WITH THE WOMEN

By The Skirt

Having noticed an advertisement in VARIETY of Mme. Hammer's new dressmaking establishment at 129 West 45th street, I dropped in there the other day. I was much surprised to see such an artistic shop off Broadway, where you expect those things. The show rooms are done in maple and blue. An elaborate display of stage and street costumes are on view. One must be a crank on clothes if not able to find something suitable. Mme. Hammer takes great pride in her special order department, and the materials on hand are certainly worthy a look, with prices remarkably low for these days, as dressmakers are charging.

At the Liberty where the gigantic picture of "The Birth of a Nation" is exhibited, the girl ushers are dressed in the 1870 style. They look very sweet in the grey ruffled frocks and when seating the audience, upon returning the coupon, drop a curtsy. The men attendants are garbed in the army uniforms of the North and South. No play ever produced has the gripping power of this picture. All the women were crying, and not a few men.

A New York theatrical manager, who has no Broadway house however, to manage, is bewailing the day he confessed to his wife. It happened in this wise: The manager was taken ill, and grew worse. Several things were on his mind, and it looked as though he had better say them quickly before too late. The manager and his wife had been most friendly during their long wedded life. She had been frugal and her husband had amassed quite some wealth. As far as the profession knew, he had never let a dollar get away from him until it was yanked when he wasn't looking. Thinking it better to leave this sphere with an unencumbered conscience, the manager asked for a minister. He had been taken ill somewhere out of town and the minister of the denomination wanted wasn't handy. Accepting as a substitute, his wife, the manager told her everything. In the recital were many incidents that he would never have recalled, especially in the bosom of his family, if his physical state had been normal. The wife said nothing. Following the confession the husband commenced to recover. When it became a matter of a few days until he would be entirely well, his wife casually mentioned she had better proceed to New York ahead of him, and prepare for his homecoming. The husband offered no objections and the wife left. When hubby reached New York he found an \$8,000 automobile at the depot to meet him, with a liveried chauffeur at the wheel, while his wife reclined inside, with a brand new costly outfit, smothered with robes, and the machine drove him to New York's highest priced hotel, where he was carried up to a suite that had been charged to him at \$25 a day on a monthly rate. Asking his wife what it all meant, she replied that after listening to his con-

fession, she thought it was her turn. From the start the wife made, the manager has estimated his household expenses for this year will reach between \$50,000 and \$60,000. But he can afford it, although he remarked confidentially it is cheaper to die than to confess to your wife.

At Hammerstein's this week Valeska Suratt is showing some mavelous clothes. She first wears a trailing gown of black velvet, heavily trimmed in brilliants. Over a short dancing frock of black chiffon and velvet is a jet and sapphire wrap. A striking costume is of jet, the skirt being umbrella in shape and trimmed oddly in blue feathers. A cloak of pompadour silk is trimmed in ruchings of black. Underneath this coat was a beautiful dress of green trimmed in design called Dresden. Natural looking silk apples hung from the skirt. A coat of gold trimmed in fringe with gauntlet cuffs was attractive. A wrap of orange velvet lined in green and trimmed in fur was gorgeous. Suratt's last costume was in purple velvet, made trouser fashion, had a cerise belt and was trimmed in bunches of grapes. Miss Suratt's hats were mostly sailors, large and small. One was a gauze that looked like a flower. Miss Suratt is wearing her hair extremely plain, and this style, that is so trying to most women, is very becoming to her. Mlle. Doria with a tiny waist is neatly gowned in white with a bodice of blue velvet. Nan Halperin has a new wardrobe. A pretty blue satin dress ruffled to the waist line was first. Then came a new wedding gown. It was white taffeta, the skirt made very full and edged in a wide ruche. The petticoat was in silver lace and the bodice was a basque, laced up the front. Queenie Dunedin is a very pretty girl whose act is novel. In a singing and dancing number Miss Dunedin wore a yellow dress with two flounces of lace. On the wire a short dress of yellow satin made in pinafore fashion was most becoming. On the bicycle, what seemed to be a union suit of white satin was worn. Maggie Cline was dressed in her green satin with a mantle of black, heavily jetted.

The Colonial Monday night resembled the Metropolitan with the boxes filled with evening garbed women and men. From one box floated a Votes for Women flag. Lillian Albertson and her sketch were responsible for the suffrage contingent. It is too bad Miss Albertson had no better sketch to show her friends. But she did look like the nurse. Vaudeville would be easier to sit through if we had more acts like Beatrice Herford. Miss Herford was gowned in black satin trimmed elaborately in jet. Mignon, diminutive in size, tries several imitations but doesn't seem to strike any on the head. Her dancing surpasses her singing. In a white net dress over pink chiffon and trimmed in bands of

silver Mignon looked dainty. Harry Hines (Hines and Fox) was conventionally dressed in an evening suit, a few sizes too small for him.

"The Rosey Posey Girls," at the Columbia this week, is a peculiar show. Many people found it tiresome and walked out on it. The men are clever, but there seems to be too much of them. The women won't set burlesque on fire. Only one gives a good performance. She is Billie Davies. Miss Davies is a big woman whose dressing borders on the vulgar at times. In a white shawl with pink tights, and a black shawl, Miss Davies showed every line of her figure. Sarah Hyatt wore some pretty clothes. A green dress was piped in red. A red dress was good looking. The chorus dressed well at all times. In fact, the numbers were all well staged and showed considerable thought. A "Panama" song was effective, with the stage draped in streamers with water effect by a picture machine. One number was artistically dressed in black and gold. The opening of the second act found the "ponies" in handsome soubret costumes of different colored spangles. A team, called Gates and Gates, are clever dancers. Miss Gates dressed in good taste.

NEW "STEP" SHOW SONGS.

The Charles Dillingham "Watch Your Step" show at the Amsterdam is being kept in brightened condition through new songs and business introduced into the performance. This is the intention of Mr. Dillingham and Irving Berlin, who wrote the score. It is thought the production will remain at the Amsterdam over the summer.

At present the newest songs are "Watch Your Step," sung by Vernon Castle in the last act, "Homeward Bound," which replaced "Move Over" in the Pullman car scene, and is now sung by Brice and King, and "Lead Me to Love," sung by Sally Fisher.

The "Step" hits are selling at production prices, 18 cents a copy (wholesale). About 200,000 have been sold to date. The leaders are "Syncopated Walk," "When I Discovered You," and "One-Horse Town."

PATRICOLA.

Called "The Queen of the Cabarets" in Chicago, Patricola is concluding a consecutive engagement of two months at Wallack's restaurant, New York, where she has furnished the entire evening's entertainment for the big dining room of that hotel.

Patricola, an extraordinarily clever singer of character songs, carries a white orchestra of seven men, also a woman piano player, who is a soprano soloist. Having achieved quite some popularity in New York Patricola is undecided whether to return to Chicago, where imperative engagements over the summer are even now calling for her presence, or accept a proposal to enter big time vaudeville in the east. If the latter is decided upon, she will probably open at the Colonial March 29. Harry J. Fitzgerald is looking after the vaudeville end.

OBITUARY

Notice of death of friends, relatives or of persons not directly connected with theatricals will be charged for at 25 cents a line (seven words).
Memorials, boxed in, minimum, \$1.75 (¼ inch, not over 3 lines). One inch, \$3.00. Larger space proportionately.

San Francisco, March 17.

Lincoln Beachy, American aviator, during an exhibition flight for Exposition visitors Sunday, attempted a daredevil feat several thousand feet in the air in a monoplane. His mechanism went wrong and he dropped into the bay. Unable to release himself from the straps which bound him to his seat he was drowned. Beachy heretofore did his loop the loop stunts in a biplane. He's said to have had a premonition that he was going to meet death while flying. An effort is under way to erect a monument to the dead aviator's memory. He was one of the first over here to fly professionally.

Chicago, March 17.

Ben Rosenthal, traveling representative for the P. M. Barnes Park and Fair Agency, died this morning after a short illness with pneumonia. Rosenthal was formerly connected with the Western Vaudeville Managers' Association. He was 45 years of age.

Los Angeles, March 17.

Frank Stiles, airman, in the employ of the Universal Film Co., while "doing" a picture job in midair here yesterday, lost control of his biplane and dropped 150 feet to his death.

Archie MacKenzie, aged 70, manager of one of Gus Hill's "Bringing Up Father" companies, died Tuesday in Cambridge, Mass., of a complication of diseases. MacKenzie was with several K. & E. shows at one time. A widow survives.

William W. Cole died March 10 at the Hotel Biltmore, New York. He was about 68 years of age and a well-known circus man of olden days having retired some years ago after amassing considerable wealth.

Julie Mooney, known as the original "Piff-Paff-Pouf" girl, died March 6 at her home in New York. In private life Miss Mooney was Kenneth B. Merrill. Gypsy Mooney is her sister.

Louis Beniere, a contractor who was also a successful playwright in his leisure moments, died at Rambouillet, France, Feb. 27, from the effects of a motor car accident.

George F. Arnold, father of Rena Arnold, died in Cleveland, March 4, of double pneumonia, following an operation.

Duc, a well known foreign tenor, died recently at Montpellier, France, at the age of 57.

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

CABARETS

"The Sewer" is the title that has been "handed" to one of the more popular of the midnight supper clubs in New York. This particular "club" is located on one of the upper floors of a Columbus Circle restaurant. Since its inception it has been a popular resort with the upper Drive and Washington Heights set. Lately a rougher element has "crept" into the club and the result has been an unusual number of midnight brawls. So far the management of the club has been fortunate in keeping the police clear of the fights and has managed to take care of their own troubles, but if the "crowd" that is admitted to the club on nights late in the week isn't watched and weeded out the "club" will not only lose its better class of members, but it will be the cause of a general official shake-up in the midnight club thing and which will undoubtedly turn out for the worst to all concerned.

Hunter Island Inn is preparing for the summer season by having its interior remodeled. A new maple dance floor has been laid in the big room that runs at right angles. With the new arrangement Hunter Island has as large a dancing space as any downtown place. Along with the floor improvement Arthur MacLean, its proprietor, has refurbished the Inn. Everything from tables to the ceiling is in pure white. The scheme for a road house is a very pretty one and inviting. Hunter Island Inn has been about the most popular road house around New York this winter. Mr. MacLean says it is his best season. Hunter Island has taken the trade away from a number of places around Pelham Park and along the Boston Post Road. It has also built up an afternoon business. With anything like a break in the weather even in the coldest spell, Hunter Island does business. Located just above Pelham Park, it draws patronage from up and down the road.

Reisenweber's on the Circle will have a midnight revue commencing April 1. Percy Elkeles and Lea Herrick will produce it, charging the restaurant \$1,000 weekly for the eight girls and four principals. The same producers will use one revue for the two Bustonaby places, commencing next Monday. Bustonaby's on 39th street will see the show at 10, and the 60th street place get it (in the Domino Room) at 1, the revue running an hour. Bustonaby is paying \$1,500 weekly for the double display.

A woman who, after leaving vaudeville, settled in Chicago as a cabaret singer, got presents from a young man who showered them upon her along with his attentions. At first the singer was loth to return the jewels and things, but it was learned she had been keeping company with an insane man for over a month. The law says a crazy man can not legally make presents. The woman rather than accept

the chance of a big press story, gave back the presents.

William Morris is the cabaret godfather to the foreigners who come to New York and want an opportunity to dance professionally. The New York Roof is open to them. Morris has brought out three foreign professional dancers this season, and each in her class has gained distinction as dancers. These are Nila Diva, Miss Lewis of Lewis and Mazetti, and "The Brazilian Nut." All are now on the Roof.

Tuesday night William Morris gave a farewell dinner on the New York Roof to Wee Wullie Thomson and family. Wee Wullie is a Scotchman and is mentioned in one of Harry Lauder's songs. It's the "Safest of the Family" where Lauder says Wee Wullie put it all over him one morning and then he put Wee Wullie in the hospital, for evens. Instead of a heather on the bill-of-fare, Morris used a shamrock, which may not go so well when Wee Wullie flashes it on 'Arry.

The San Soucci (Mae Murray's) put on a midnight revue for three days last week, opening Thursday and closing Saturday night. It was announced in the restaurant the Shuberts had declined to allow their chorus girls to appear, and the revue would have to be discontinued. Ten young women made up a chorus who wandered between tables while singing. There were no principals.

"Midnight revues" are becoming common. The Pekin and Maurice's "Chez" have them, which, with Bustonaby's, Maxim's and the others, have led Flo Ziegfeld to place in his advertisement for the original "Midnight Frolic" on the Amsterdam Roof, this line: "It is as futile to copy a Ziegfeld show as it is to reproduce a famous oil painting."

Leo Carrillo has taken over the Casino at Freeport, Long Island. Mr. Carrillo will open the roadhouse April

15, with the formal opening Decoration Day. The house is on the shore and has thirty-two rooms.

A cake walk contest is due on the New York Roof to-night (Friday). It will be between Dave Genaro and Ada Portser (the regular cake walkers up there) and Bonnie Glass and Rudolph, her dancing partner.

Odette Myrtil, a French violiniste, opens at the Amsterdam Roof next Monday, placed with Flo Ziegfeld by Charles Bornhaupt. It is her first New York appearance.

A rumor is current a show similar to Ziegfeld's "Midnight Frolic" atop the Amsterdam Roof will be tried in Chicago this summer atop the La Salle Hotel.

Joan Sawyer has Jos. Smith and George Harcourt as dancing partners on her western vaudeville tour.

Maud Allan, the dancer, returned last week to San Francisco, from Australia, and will probably travel direct to London.

"Keep Moving," the Elkeles-Herrick revue at Maxim's, has had its month's engagement there extended to ten weeks.

Maurice's "Chez" revue has six girls with Minerva Coverdale, Lew Brice and Harry Carroll as principals.

Mr. and Mrs. Gene Hopkins are dancing in the Grill Room of the Knickerbocker Hotel.

Churchill's is now allowing dancing in the main dining room.

Alexandria Bay, N. Y., March 17.

Ross Goodwin, for the past few years in the employ of Thomas McLary at his cabaret, has resigned, and March 15 assumed the management of the Thousand Island rathskeller in the Miller Building, formerly under the management of Stack & Dirnhofer. Cabaret shows will be held during the summer months. This will give Alexandria Bay something that none of the other river towns have.

RATS' BALL A BIG SUCCESS.

The masque ball of the White Rats and the Associated Actresses of America took place Tuesday night at Terrace Garden. The affair was a huge success from every standpoint. Long before the hour for the grand march the hall was crowded. The estimated number present when the march started was 2,200.

The event added \$6,500 to the coffers of the Rats.

One of the features of the evening which stood out was the extremely handsome souvenir program issued. It carried \$3,500 in advertising.

Bert Levy had charge of the program as chairman of the journal committee, and he receives the most credit for the appearance of the book. It contained original drawings by James Montgomery Flagg, Archie Gunn, Harrison Fisher, L. Norman Lynd, Windsor McCay, Hy. Mayer and others. Mr. Levy drew all of the marginal sketches with which the book was profusely decorated.

The grand march, led by Big Chief Frank Fogarty, accompanied by Dorothy Jardon, was a spectacular delight. Jack Mason directed it.

Many of the maskers were picturesque in their costumes, and there were many grotesque. At 4 a. m. a large crowd remained on the floor or at tables.

Ten prizes were awarded for costumes, five to women and five to men. During the evening telegrams of congratulation were received from Frank Conroy, President of the Comedy Club, Richard Milloy and Bob Richmond.

The dance order which was a cut-out in paper the shape of a rat, caused comment. It was donated by Willard, the Man Who Grows.

NEW ACTS.

Manuel Romaine and George Smith, two-act, opening upstate.

Mae Thatcher, Irene West and Miss Mohr, three-act.

Mabel Montgomery in a sketch, "The Leading Lady," at Yonkers next week.

Harold Thomas and Vivian Martin, songs and dances, opening at Baltimore, April 5 (Edw. S. Keller).

Smith, Cook and Brandon will become a two-act next season, Smith and Cook remaining as an originally-named vaudeville team in a two-act. Marie Brandon will also join a two-act.

Wilson and Rita (Mrs Jack Coogan) a sister act, at the Myrtle, Brooklyn, this week. (Marvin Welt).

Trovato is framing an elaboration of his violin turn that will encompass his wife and two horses. It will be a pantomimic affair.

The Four Fords are reported rehearsing a new dancing act in Chicago. It will contain the original members of the turn who are now in the western city.

Katheryn McConnell, formerly of the Sisters McConnell, is now a single turn.

Dorothy Wahl and Stewart Jackson, two-act (Irving Cooper).

Paul McCarthy and Miss Lewis (at one time his stage partner, in a new two-act. Gladys Lockwood, who was about to rejoin Mr. McCarthy in a double turn, has returned to her home.



AUDREY MUNSON, "THE EXPOSITION GIRL"

Audrey Munson is the girl who posed for all of the female figures represented in the decorative sculpture adorning the buildings of the Panama-Pacific International Exposition in San Francisco. She is also the model for the figure that is to decorate the Government coin to be known as the Panama Commemorative Medal. Miss Munson is to be made the figure of a special publicity campaign for the Exposition and as such is to visit every city of note in the country on her way to the Fair.

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The George Evans Minstrels have disbanded.

"Too Many Cooks" is to open in Chicago for a run March 28.

Francis Wilson is back from his Florida trip.

Oscar Hammerstein left the hospital the early part of the week.

Fred Williams has resigned as manager of the Empire in the Bronx.

Dion Titherage has been engaged to replace Alan Maudie in "The White Feather."

Kingston and Ebner retired from the Orpheum Circuit at Portland, due to an expected visit by the stork.

Gladys Alexander replaced Gail Kane last week at Providence, in "The Miracle Man."

Florence Tempest stated this week she intended resigning from vaudeville to play exclusively in pictures.

H. B. Marinelli returned to business Tuesday, following a week's rest in a private hospital, after an operation.

John P. Harris recovered from his attack of rheumatism in Denver and proceeded to the Coast.

Frank Jones is back at the United Booking Offices, after two weeks at home dodging pneumonia.

Dainty Marie has a picture house, called the Jitney, at Leavenworth. One week cleaned up \$35 for her.

Lillian Shaw is to undergo an operation to relieve her vocal cords. Dr. Teak will operate.

George MacFarlane leaves vaudeville this week, to join the forthcoming revival of "Tribby."

Mrs. Max Hurtig, wife of the manager of the Colonial, Dayton, O., who was operated upon recently, will soon be about.

Arthur Klein left for Chicago Thursday to scout for new material for the east. He will remain there ten days.

Mrs. Henry B. Herts, wife of the theatre architect, is a member of the cast appearing in support of Lou-Telleen in "Taking Chances."

H. P. S. Stevenson, former manager of the Regent (116th street) has become the American representative of the Gus Kutnow Film Exchange.

The fire in the new subway at 43d street and Broadway which occurred early Monday morning crippled the telephone service of many of the theatrical offices in the neighborhood.

Willard Mack has recovered from his recent illness and is about again. He will "break in" a new act next week and may possibly open at the Palace, New York, March 29.

Miss King, the manicurist in Sully's barber shop in the Palace theatre building, was severely injured last Sunday in an automobile accident near Yonkers.

Fred Wagner, formerly treasurer of Keith's, Philadelphia, has been transferred to New York and been placed in charge of the box office at the Alhambra.

Paul Hillman, treasurer of the Lyric, Cincinnati, made two announcements this week. He will manage the Lyric with pictures next summer. The other is a son has arrived.

The Jacksonville Theatrical Club is a new organization formed at Jacksonville, Fla., with ten apartments and ballroom for the convenience of visiting professionals. The club was opened last week.

Laura D. Wilck has just signed a contract whereby she will in the future have the exclusive right to dispose of picture rights for all stories appearing in "Smart Set," "Romance" and "Snappy Stories."

Frank A. Keeney, who went to Havana Saturday week for a pleasure trip, is expected back on Broadway the last of the week. When he returns several New York men expect to close up a deal for the Keeney's Third Avenue for a burlesque policy.

When the musical revue "Nobody Home" opens at the Princess the cast will include Adele Rowland, Molly King, Coralie Blythe, Vera Fuller Mellish, Lawrence Grossmith, Alfred Deery, Tom Graves, Quentin Todd and Royden Keith.

The Fire Department notified the Palace theatre building owners smoking will not be allowed in the building, over the theatre. This makes the rule operative on the sixth floor, where the United Booking Office is located. Smoking in the hallways or the offices not over the theatre is permitted.

James Lounsbury, of "The Song of Songs," will wed Alice McCarthy Little, daughter of Wm. McCarthy Little, U. S. N., at Newport News, Va. Her brother, Julian Little, is with "Experience."

Butler Davenport, who built a theatre that became a church, on West 63rd street, is reported trying again, in the 20s somewhere near Madison avenue. His latest house is to seat 200, and will have for its first production a "scientific travesty," written by Davenport, upon the eugenics of marriage.

The Grand, Fort Myers, Fla., playing vaudeville, was destroyed by fire last week. The Four Musical Cates, who were filling an engagement at the theatre, lost their entire equipment and costumes during the blaze, the loss including what is said to be the largest saxophone in the world.

The Hazel Kirke Trio took off "If the Morning After Were the Night Before" last week, while at Hammerstein's upon the advice from their agent, Pat Casey, that permission was refused for the use of the song by the "My Best Girl" writers, who intend placing a tab of that show in vaudeville. The song came out of the piece.

A monster benefit is to be given early in April for the sick and those in distress of the Agents' and Managers' Theatrical Association. Fred B. Williams is to have full charge of the fund promotion and he will accept any donations or orders for tickets at 1431 Broadway. Klaw & Erlanger have donated the Grand opera house free for the benefit.

The two children, Loo Lu Gee and Shu Jin Low, members of Long Tack Sam Troupe who are under 16 years old, were found to be without proper guardianship by Judge Wilkin, in the Children's Court of Brooklyn. They have been turned over to Chinese Consul Yang Yu and prohibited from appearing here. The act is playing at the Prospect this week.

Why Dave Marion closed his own Columbia Circuit show at the Star & Garter, Chicago, so the story goes, is that Marion invested something like \$40,000 in a hotel at Toms River, N. J., and when it came time for Dave's place to open, no license would be given for the bar connections. Dave's representatives did what they could but were unable to get the license. Marion saw no alternative but to get on the ground floor himself.

The Flatbush theatre, Brooklyn, lost its cat the other day. No one could locate the animal, until George E. McDermit, the Flatbush's manager, was informed his cat was at Cohen's opera house, Poughkeepsie, where it must have been taken in some of the baggage going there. Both houses are booked by the Loew office. The acts playing Poughkeepsie are contributing a nickel or more apiece for the return of the feline to its Brooklyn home.

Harry Ernott, late of Arthur Hammerstein's "High Jinks," is very ill at the home of his sister in Cleveland.

Willard, The Man Who Grows, has discovered that his English and French ancestors had a crest. He has transferred it to his note paper. There are heads of an eagle and lion on it, also a chevron and a motto, which reads, "Patience rejoices in hardships."

The Oceana, on the Bermuda line of steamers, cost M. S. Epstin \$600 on his trip to the Island. When leaving the New York dock, Mr. Epstin asked his room steward for a key. Told to secure one from the purser, the agent went in search of that person, could not find him, but was informed by another officer no one need worry on that boat, rooms were never locked. Being in the show business, Epstin immediately rushed back to his stateroom, but was too late. Every piece of jewelry in his possession, left there with his baggage, had been taken. Mr. Epstin has placed a suit against the line with his attorneys, and may libel the boat.

Fred Irwin was officially delegated Tuesday by Gus Hill to manage the remainder of the tour of the latter's "Bringing Up Father," succeeding Archie McKenzie, who died in Cambridge, Mass., Monday. Irwin left for the west Tuesday night.

TOMMY'S TATTLES.

BY THOMAS J. GRAY.

Believe us, it's hard to write a column after coming from the White Rats' Ball.

As the gentle spring approaches the vaudeville agent hears the call of baseball and the actor the "Summer Salary" clause.

Every once in a while some one writes an article giving advice to stage struck girls, as though any one who is stage struck would heed advice.

We saw a fellow with Charley Chaplin's make-up doing Dave Marion's hair-lip stuff and hat business. That's what we call picking them good.

Think of all the money Noah could make now if he had arranged with some picture company to make a feature film of the Ark.

The popular song writers have formed another association. It is rumored the by-laws are going to contain a clause imposing a fine on any member who writes a "Moon" song. If the boys will only find a few more rhymes for a "Love" song everything will be all right.

Some one said that the play title, "The Silent Voice," was inspired by Walter Hast.

If the report is true that the war has raised the price of straw hats it's going to be tough on "bench acts."

WITH THE PRESS AGENTS

Under Arnold Daly's direction, "You Never Can Tell," Shaw's famous comedy is to be revived, the piece opening at the Garrick April 5. Those now under playing contract are Doris Mitchell and Creighton Hale.

Vivian Moses will be the editor of a new rotogravure section of The Tribune which is to be issued in about four weeks. It is to become a regular Sunday feature of the paper. Mr. Moses was formerly connected with the Street & Smith publications doing dramatics and more lately has been with the Hearst Magazines.

Horace Mortimer of the City News has been appointed press representative for the F. F. Proctor houses. He has been reviewing vaudeville for a daily theatrical paper for some time past under another name.

O. L. Hall of Chicago is recovering from a recent illness.

The "Twin Beds" Co., which has just been organized and went into rehearsal this week, is going to depart for the coast the latter part of April, opening in San Francisco about May 1.

The London Gaiety Co. is not going to San Francisco as originally planned. Instead the company will return to London at the expiration of its New York engagement.

"The Cow Puncher," with band and orchestra, and 12 players, will remain on tour until May 24 when it will start a summer tour under canvas.

"The Parson on the Trail" closes its tour March 28, but the management plans to reopen for a spring tour April 4.

"The Sea Wolf," direction of Ben Stern and Doc Livingston, with Manny Greenberg ahead, opened last Friday night in Hartford, Conn., and moved into Boston for a week's stand Monday.

Jake Newman is in New York. He is here to get things started for the Barnum & Bailey circus opening in Madison Square Garden.

Jack Abrams, who is out after a severe tussle with rheumatism, has several offers under consideration for next season.

Jesse Weil has resumed road operations with his little musical comedy, "Stop Your Watch." He's playing through New England, at popular prices.

George H. Degnon is back in Chicago where he will remain indefinitely.

F. J. Lee, who has been in advance of "Baby Mine," is back on Broadway, the show having closed its road tour.

Wells Hawks is still in New York. He's doing special stories of news happenings for several of the New York papers. Monday he had one in the World about the "family of freaks that landed in Bellevue." This story told that Rubberneck Joe Cramer and wife, Millie Equinis, and their baby girl are all in Bellevue. Joe was formerly with Barnum & Bailey.

Jesse M. Montgomery in advance of the Royal Grand Opera Co. was in New York over Sunday. Montgomery's show is playing through New England and doing fairly well, all road conditions considered.

George Roberts, of the Brady forces, after closing a road season recently with "Way Down East," left New York last week for Macon, Ga., where he will join the Sun Brothers' circus as general agent.

Frank Lea, after a severe illness in a local hospital, was able to leave that institution Sunday.

Julian Anhalt is recovering from a sore foot. Anhalt, as a result of the limp, expects to answer a million questions.

Norma Winslow and Harry Hilliard have taken the roles of Ethel Vaughan and Bert Lyell in the Marie May Broadway show. The latter will be in stock in Albany this summer.

The police are making a diligent search for "Charlie" mentioned in a note found in May Montagu's handbag the day she shot herself in a taxi while riding in Central Park last week. Miss May is believed to be the Gladys Montagu who appeared at the Harris theatre in William Hawtree's production of "The Old Firm." Miss Montagu says the shooting was accidental.

Stanley Olmstead is engaged to go ahead of one of "The Birth of a Nation" road outfits.

Ralph Stuart, Eddie Morris and Edward Nelson have been engaged to appear in Oliver Morosco's new production of "The Lady We Love" which opens at the LaSalle, Chicago, April 4.

"Toyland's" press work at the Exposition is being handled by Frank Fischer. Phil Hastings has been engaged to do the publicity

promoting for the Combined Amusement Company's P. P. I. E. shows. Frank Herman, of the Frisco Evening Call, is publicist for the Panama Canal show. Bill Raymond and Charlie Macdonald are jointly handling the press work for McConnell's attractions and 101 Ranch Show.

COPYRIGHT PROCLAMATION.

Official notice has been issued from Washington of the receipt of Orders in Council extending to citizens of the United States full copyright for all works by American authors and issuance in return of a proclamation by President Wilson extending to British citizens complete copyright rights including the rights for the mechanical reproduction of music which the citizens of Great Britain have not had heretofore. Both of these Orders apply exclusively to Great Britain and do not include the self-governing dominions of Canada, Australia, New Zealand, South Africa and New Foundland.

Canada is the only civilized nation giving no dramatic protection for plays, but the Canadian act does provide for the protection of works not covered by Canadian act or for which valid copyright exists in Great Britain.

In addition to granting Orders in Council by which the rights of British Copyright are given to the citizens of the United States, the British Government agreed to use its good offices towards having Canada enact copyright laws under which similar exchange of rights might occur between the United States and Canada.

Regarding the Orders just issued Lignon Johnson, the General Counsel of the United Managers' Protective Association, said that the speeding of this matter was temporarily delayed by reason of the absence from Canada of the Minister of Agriculture, Martin Burrell, now at the Panama-Pacific Exposition.

Inasmuch as copyright is under the immediate control of the Minister of Agriculture and no appeal could be presented to Parliament until the Minister returns, Mr. Johnson has arranged for a conference between the Ministers of Agriculture, Justice and himself immediately upon Mr. Burrell's return, and it is hoped to shortly bring about the same satisfactory conditions between Canada and the United States that now exist between Canada and Great Britain.

WOODS WON'T BUILD.

Chicago, March 17.

It is rumored here A. H. Woods, the New York theatrical producer and manager, has secured the site on which the Inter-Ocean Building stands on Monroe street, and will build a theatre.

At the A. H. Woods office it was denied Mr. Woods has completed any arrangements to take over a site in Chicago with the view of building a theatre there. It was stated that there might have been some negotiations for a site there sometime ago, but the deal is off at present.

LESS SCENERY IN FUTURE.

Though the pictures have been credited with making all sorts of inroads upon the legitimate production end especially from the boxoffice viewpoint, a recent declaration by David Belasco is that the forthcoming all-star revival of "The Celebrated Case" would rest more upon its acting than anything else. This means that there will be no vast expenditure of money for scenery.

Among some of the proposed stage productions for next season are a number that will not be equipped with thousands of dollars of scenery and it looks as though the managers may retrench upon the scenery end without exacting too much of a cut in players' salaries.

The newer multiple reelers are giving the public all the scenery it wants and as it's in a more realistic form, makes stage settings look tame in comparison.

Of this year's successes, "On Trial" is about the best evidence it doesn't require a wealth of scenery to put the play over at the box office. There are others but this dramatic piece which appeals more to the pathos than anything else is a bully example of the tendency of the Broadway producers to get away from the heavy scenic affairs.

HOLDS PASS GRAFTERS.

Emanuel Goodman and Harold J. Jelenko were held in \$300 bail each for Special Sessions on a charge of petit larceny growing out of the obtaining of two seats for the Little theatre from the press agent on the representation one of them was a newspaperman.

The former of the two prisoners obtained the two tickets from the treasurer of the theatre by stating that he was "Eddie Dunn of 'The Press.'" After obtaining the seats Goodman and Jelenko, it is alleged, entered Schlesinger's Cut Rate ticket office at Broadway and 43d street and tried to dispose of the seats.

They were followed to the store by a reporter of the "Press" who was accompanied by a police officer in citizen's clothes. One of the men was arrested and arraigned in the Night Court before Magistrate Corrigan. He passed them along to the jurisdiction of the day court.

Magistrate Barlow heard the case in the West Side Court Monday. The men were represented by counsel, while the case was handled for the newspaper and the theatre by an assistant district attorney. After hearing the facts the magistrate held that a larceny had been committed and held the men for Special Sessions.

SHOWS CLOSING.

William A. Brady's "Bought And Paid For" is slated to close this Saturday night in Toronto. The show may reopen after Lent or it may not.

One of the Von Tilzer companies of "To-day" closed Saturday night at the Powers', Grand Rapids. There is some likelihood of it resuming after the Lenten season.

"A Poor Little Rich Girl," with Leona and Viola Dana featured, closes Saturday night in Washington.

ZIEGFELD AND THE DRAMA.

Following his return last week to New York, after visiting with his wife, Billie Burke, in the south, Flo Ziegfeld, Jr., announced that hereafter other than "The Follies" and "Midnight Frolic" "girl shows," he will devote his attention to dramatic pieces.

This is a radical departure for Ziegfeld, who has always been around the light and airy amusement, but the manager says he is open to receive manuscripts for consideration, big things, along the line of "Ben Hur" and "Du Barry."

The lowest a musical show of the Ziegfeld brand can be mounted for nowadays is \$75,000, claims the producer, who doesn't think the time and money worth the possible rewards.

It is not unlikely that continually noticing the extraordinary box office receipts his wife in "Jerry" has been drawing this season throughout the country had something to do with Ziegfeld swerving over to the dramatic side.

While on the Coast it is Mr. Ziegfeld's intention to have his "Follies" (current series) moving pictured for future protection, through which he can establish priority if necessary, of all "business" in the show. This is another point Ziegfeld alleges is necessary in musical production—nothing that is created for these pieces can be held by the creator, who must see others purloin material without permission or credit, and Ziegfeld says he is the worst sufferer of all, in this respect.

Mr. Ziegfeld formally announced this week that the Ziegfeld "Follies of 1915" will have its book and lyrics written by Rennold Wolf, Channing Pollock and Gene Buck. Louis A. Hirsch and Dave Stamper will compose the music. The production will be personally staged by Mr. Ziegfeld, and it will first be seen about June 15, out of town for one week before reaching New York, likely at the Amsterdam.

NEW PRODUCTIONS.

John Cort plans to produce next season the "Come On Charlie" stories which George V. Hobart will dramatize this summer.

"I Want Money," which A. H. Woods has placed in rehearsal, may follow Woods' "Kick In" at the Republic. It's understood that Woods must make the production before June 1.

The reports from Boston Tuesday had the new Ben Stern production of "The Sea Wolf" making a fairly favorable impression. Charles Dalton is the leading player.

Walker Whiteside has decided to appear in a dramatization of "The Ragged Messenger" by W. B. Maxwell next season. Emily Nitray, who dramatized "The Typhoon," will make the Whiteside stage version of the new piece.

Jane Cowl, now under a long contract with Oliver Morosco, is to be starred next fall in "Montmartre," a drama adapted from the French by A. E. Thomas.

SEGREGATION BILL STARTLES NEW YORK STATE THEATRE MEN

Proposed Albany Measure Would Force All Theatre Owners to Have Seating Sections "For Females Only." Women and Misses Could Sit in Male Section if They So Desire. Fight Against Bill Becoming a Reality.

Albany, March 17.

Among the bills with an unusual "slant" which have slipped into legislative channels is a measure which has no less a daring object than the segregation of the sexes in all theatres and enclosed places of entertainment. The bill has been introduced in the assembly, and a copy of it reached the office of the corporation counsel.

If the bill should chance to become a law, it would require every theatre owner or manager in this city, including the picture houses, to arrange a section in his theatre for the sole use of women who desire to be seated among those of their own sex and object to chance proximity to a male person of the house, while enjoying the show. Unescorted women would not be obliged to sit in the "female" section of the house, it being optional with the women patrons whether they avail themselves of the privilege of segregation. The proposed law is mandatory, however, so far as the theatre owners are concerned. Those girls who desire to sit with the boys may do so and show that they desire it.

"Any person or corporation owning, occupying, managing or controlling a building, room, park or enclosure as a theatre, moving picture place, or for any other purpose of public entertainment, shall set aside and reserve a part of the seating capacity of said place for the sole use of females attending such place of amusement without male escorts."

THAT "JITNEY BUS."

Among the advance agents, who returned to New York Monday as a result of their shows closing before the usual date, were several who expounded some new phases of "why" the booking managers would have hard times booking shows next season, particularly the middle-west territory, and "advanced" the belief that the new jitney bus regime was going to hit the movies a hard rap from now on.

One agent says up New York state the jitney bus idea has 'em by the throat and ears, and the people are spending their nickels for a cheap auto ride rather than invest it in the popular form of pictures.

Out west, he says, the jitbus is the all-absorbing topic, and it is bound to make its presence felt upon any form of amusement.

Two agents say that the territorial booking is becoming a tough problem. This is wholly due to the muddle over the booking rights in some sections and the desire of many managers to play pop vaudeville the last half of the week.

This week a big New York produc-

ing firm, which had out four companies in a former Broadway success, called off all booking activities for next season until the booking men knew more about their territory.

New Orleans, March 17.

Suburban picture houses here have been quick to take advantage of the jitney. Each evening they call up their patrons on the phone, inquiring if they'd like to see the show, offering to send a car for them. The admission being ten cents, they make a nickel on each patron.

LAST TWO WEEKS.

Three New York legitimate shows are flashing the "last two weeks" notice of their stay here. They are Ethel Barrymore in "The Shadow" at the Empire, Elsie Ferguson in "Outcast" at the Lyceum, and "Kick In" at the Republic.

"To-night's The Night" has three more weeks, including this one, at the 44th Street.

At the Playhouse, however, they are selling seats up to July 1, discrediting the report that "Sinners" was going to leave there shortly.

ELMIRA LYCEUM BURNED.

Elmira, N. Y., March 17.

Fire of an unknown origin so badly damaged the stage of the Lyceum March 15, the theatre will be out of commission the rest of the season. Bookings will be transferred to the Colonial and Family theatres.

The Lyceum had just been refinished at a cost of several thousand dollars and had been open only two weeks.



DIXIE GIRARD

Formerly of musical comedy, now unusually successful in vaudeville.

"SEA WOLF" TOO MELLER.

Boston, March 17.

The dramatization of Jack London's novel "The Sea Wolf" was given its metropolitan premiere at the Tremont theatre Monday night, a liberally papered house seeing a wild-eyed melodrama that would go big as a \$1 combination show, but which is a little too much a-la Blaney for the first-class houses.

"The Sea Wolf" has been filmed more successfully than the drama of the spoken word has materialized the novel.

The dramatization was by Joseph Noel Springer and Guy Bolton. Charles Dalton has the titular role, an arduous part for which he is physically well adapted. Ivan F. Simpson as the psalm-singing cook aboard the Sea Wolf's ship gave the zip to the piece, which does not follow the book closely. A second woman is introduced aboard the ship, she being supposed to be the Sea Wolf's first love. There is a storm scene, a fire aboard ship and a desert island finale.

Scenically "The Sea Wolf" has great latent possibilities, but as offered at the Tremont its melodrama is far too melo. The remainder of the cast comprises Regan Hughston, Edmund D'Orsay, Bertram Marburgh, Curtis Cooksey, Charles Dodsworth, Antonio Selerano, John Raymond, Frank S. Peck, George Wright, Jr., Clyde Crawford.

FILMS IN A-Z. HOUSES.

Cincinnati, March 17.

As a result of the death of Max C. Anderson, the majority of the theatres controlled by the Anderson & Ziegler Co. will go into pictures. The Lyceum, Columbus, O., has already assumed the film policy while the Lyceum, Dayton, changes March 24 and the Lyceum, Indianapolis, the 25th.

It is believed the Walnut here booked by Stair-Havlin, will eventually swing into the picture column. Manager Fish confirms the report from the other houses, but denies any local change. Fish says the Walnut has been paying.

"LADY IN RED" REHEARSING.

"The Lady in Red" is the title that has been bestowed upon the new musical piece which will be placed into rehearsal on Monday. The piece will open in Chicago during the latter part of April. In the cast will be Valli Valli.

PLAYWRIGHTS' CLUB MEET.

Friday night the Playwrights' Club met in the rooms of the Actors' Equity Association to hear the reading of two one-act plays. They were "The Accident," by Frank Purdy, and "Branded," by Henry A. Phillips. The members were addressed by John W. Pope, of "It Pays to Advertise," who spoke on writing for the character actor.

Chicago Show at The Booth.

Chicago, March 17.

"Alice in Wonderland" at the Fine Arts here will be moved to the Booth, New York, next week. The arrangements were completed early this week with Winthrop Ames.

SHOWS IN NEW ORLEANS.

New Orleans, March 17.

Nat Goodwin is drawing fairly well at the Tulane, and a feature film is attracting small crowds to the Crescent, but otherwise show business is temporarily dead in this city, the other theatres remaining dark through Lent.

SHOWS AT LOS ANGELES.

Los Angeles, March 17.

"Under Cover" is drawing fair crowds to the Majestic, but not coming up to advance expectations, while "The Follies" in its second week at the Mason is pulling capacity business. With the exception of one performance last week the show sold out continuously.

"Within The Law," with Jane Cowl, is doing big business at the Burbank, where stock is the policy.

SHOWS IN 'FRISCO.

San Francisco, March 17.

"High Jinks," on its second week at the Cort, is registering light business.

The receipts are falling off on this week's stay of "Seven Keys to Baldpate" at the Columbia. It's rumored that this show got \$8,000 the first week and \$5,000 the second, with the current returns likely to fall below last week's. "Baldpate" anticipated registering \$30,000 on its three weeks' engagement here, it is said.

The Gaiety opened Saturday night to a good house. Monday night a notice was posted back stage that the show, "Tillie's Nightmare," will close this Saturday.

The "Clansman" feature drew a big house to the Alcazar Monday night.

WARFIELD AT MANHATTAN.

According to new plans, David Warfield will play an engagement in New York, opening at the Manhattan opera house, April 19, and staying there until some time in May.

David Belasco plans this as a "farewell" to "The Auctioneer." Warfield having a new play slated for presentation next season.

"WHITE FEATHER" SPECIAL.

William A. Brady is framing a special company to present "The White Feather" in Canada. The play has been doing a big business at the Comedy here since it opened.

Edwards Producing in London.

Felix Edwards will sail for London this week to produce "On Trial" and several other pieces, including "Under Cover" during his stay abroad. The last production Mr. Edwards made here was "Inside the Lines."

"What's Going On" Coming Out.

Chicago, March 17.

"What's Going On?" ends its run at the La Salle March 27. The house advised closing last Saturday, but granted the company's request to remain two more weeks.

Oliver Morosco's "Lady We Love" goes into the La Salle April 4 for a run. In case of a short run pictures will hold sway at the La Salle thereafter.

ROSEY POSEY GIRLS.

The unproductive efforts of the members of the "Rosy Posey Girls" company to fulfill the mission assigned to them by Peter S. Clark, their manager, cannot in fairness be ascribed entirely to a lack of entertaining abilities. To give an attractive, enjoyable performance and please its patrons is the paramount function of a qualified player, and if he devotes the best of his skill to his endeavors and fails, the reason must be sought elsewhere than in the effort.

Four players actually struggle to get something out of the lines and situations provided by the author, and the net result suggests nothing more than an inane amateur show. Scenes that were obviously designed to be humorous are silly instead, and the laughs are entirely due to the business that is individual to the actors.

Ten years ago the requirements of a burlesque show were fully met by a lot of stupidity strung together and requiring no other skill in its utterance than the accompaniments of ridiculous make-up, mugging, and knock-about work.

In those days it was not difficult to put together an acceptable show. A good hack was a proficient author and the results he obtained found satisfactory expression in the plaudits of the low-brows whose exclusive patronage yielded the then amplitudinous \$2,000 weekly gross receipts. But those days are past in burlesque. The Columbia Amusement Co. has reached a standard that calls for something with a wider appeal than the slapstick, and the fright-wig and the funny falls, and the mugging, and the insensate dialogue, and puerile scenes and incidents. Authors of this sort of balderdash have no place in this day of burlesque with its intelligent, discriminating clientele that so persistently and so unmistakably indicate by the measure of their patronage that they will pay to see a thoroughly good show and that they will not pay to see an old-time, hackneyed, counterfeit show.

In extenuation of Manager Clark's participation in this production, it may be said his fault lies in his confidence in the author and in the possibility that the book read well to him. Mr. Clark has given it every possible advantage. He has supplied a competent cast and he has not been parsimonious in giving the show an adequate sartorial equipment. The musical numbers are thoroughly good and the specialties introduced are highly satisfactory.

Excellent team work is done by Harry Bentley and Bert Wiggin, and Harry S. Le Van's specialty in the first act was given merited applause. Bert Wiggin's Irishman is original in treatment, and all through the performance Mr. Wiggin displays the possession of genuine abilities as a comedian. Earl and Marie Gates do an up-to-date dancing act that receives plenty of applause and there is a chorus girl number that gets over principally because it is handled differently than any that has been seen at the Columbia.

TWO "COOCHERS" PINCHED.

Indianapolis, March 17.

Two arrests were made here in theatres yesterday and in both cases charges of indecent dancing were lodged against the prisoners. Those arrested were Millie De Leon, known as "The Girl in Blue," appearing with "The Merry Burlesquers" at the Majestic, and Zamar, another dancer, who was featured with "The Garden of Girls" at the Columbia.

Both women were later released on bonds.

OLYMPIC IN CINCY.

Gus Hill and John G. Jermon spent a few days last week in Cincinnati as a committee appointed by the Columbia Amusement Co. directors to investigate the burlesque situation in that city. Conferences with Rud. K. Hynicka and others in interest there resulted in the decision to abandon burlesque at the Standard theatre, using the Olympic only.

The Columbia's lease of the Standard expires in May and will not be renewed. Serious conditions that arose in Cincinnati shortly after the opening of the new Gayety in the fall of 1914 were brought about primarily through the severe criticism by the press and public of the character of the performance given in the new house by the Billy W. Watson "Girls from Happyland" show and that resulted in closing the house for the remainder of the week on orders from the Columbia Amusement Co. on Tuesday of the Watson engagement.

Lady patronage ceased after that and business grew steadily worse. Progressive shows went into the Olympic, and the old Standard was opened by Harry Hart as a stock burlesque house catering to men only. This combined opposition, while not profitable to its projectors, killed business at the Gayety.

Soon the Standard was given up by Hart and leased by the Columbia Amusement Co. for the Extended shows, following which the Progressives passed out of existence leaving the Olympic unoccupied.

At this point an opportunity presented itself by which the Gayety was leased for pictures and the Olympic was secured for the Main Circuit shows, leaving only that house and the Standard in sole possession of the field and both operated by the Columbia. As the situation now stands, the Olympic only will be used for burlesque next season.

WEST END BURLESQUE.

Burlesque, under the management of Jerome Rosenberg, will start at the West End theatre, Harlem, March 29.

Mr. Rosenberg was one of the promoters of the burlesque policy at Daly's.

FORRESTER RETIRING.

Ben Forrester has decided not to renew the lease of the Phil Sheridan franchise and will retire from burlesque with the close of "The American Beauties" next month.

SHOW GIRL ARRESTED.

Baltimore, March 17.

Frances Lemar, one of the original Billy Watson "Beef Trust" show girls and alleged to be the wife of a theatrical man of this city, was arrested at Gettysburg, Pa., last Thursday on a charge of unbecoming conduct with John F. Walter, of that town. Walter's wife is prosecuting the case and has lodged a charge of assault against her husband as the result of a free-for-all fight at Gettysburg hotel early Thursday morning following her discovery of Walter in the show girl's room.

Before being taken to jail Miss Lemar attempted suicide by stabbing herself with a finger-nail file, but did not seriously injure herself. Miss Lemar is said to be the woman who was with Walter the week before last when his automobile turned turtle at Westminster, Md., and struck a farmer's wagon. Both Walter and the woman were slightly injured at that time, and Walter paid a fine of \$100 for reckless driving.

COAST WHEEL GROWING.

Los Angeles, March 17.

Crawford's opera house at El Paso opens March 21 with burlesque, installed by John Blackwood, who is directing a far western burlesque wheel, operating as the Western Burlesque Association.

One stand, its first is in this city. Negotiations are on to open burlesque at San Francisco and Salt Lake under the same promotion.

LEWIS AND DODY APART.

Lewis and Dody will dissolve partnership at the end of the present season. The contract between this team and the Theatrical Operating Co., which had two years more to run, has been cancelled by mutual consent. "The Million Dollar Dolls" title remains the property of the producing firm.

FIXING PROVIDENCE.

General Manager Sam A. Scribner of the Columbia Amusement Co. spent Wednesday in Providence arranging for a theatre to take the place of the Westminster which will be torn down at the end of the season. Four new houses have recently been built in that city, one of which, as a result of Mr. Scribner's visit, will be included in the Columbia Circuit.

CAKE-WALK NIGHT.

Fred Waldmann, manager of the Murray Hill theatre, has arranged an old-fashioned southern cake-walk for Wednesday night as the feature of next week at his house.

Twenty expert couples have been engaged to insure an exciting contest which is open to all comers besides.

COMPANY LOSING TWO.

Frank Wakefield and Billy Inman will leave "The Girls from Joyland" next week on account of some differences with Sim Williams.

DALY'S DIDN'T OPEN.

The Max Armstrong stock burlesque did not open at Daly's Monday, following the closing of the house some ten days before by the police, through no license having been issued for it. The theatre had obtained no license when opening time arrived Monday. The fire department demanded certain repairs costing \$12,000 before it would issue the license application.

It was said during the week that dispossession proceedings might be commenced against the first lessors of the theatre, to give the owners possession of the property.

The burlesque company at Daly's was to have included Meyer Harris, principal comedian; Dewey Campbell, second comedian; Hank Symonds, juvenile; Gussie White, soubret, and a chorus of twenty girls.

The book is by Max Armstrong and the numbers were staged by Dewey Campbell.

Treasurer Levine, of the house, has been on the ground during the week trying to make arrangements for the opening in any chance that a license can be secured.

MADE PUBLICITY.

Maurice Caine, manager of the Stone-Pillard "Social Maids," and Frank Abbott, manager of the Empire theatre, Albany, accomplished an unusual newspaper stunt last week. In conjunction with a local firm of clothiers they arranged with the Albany Evening Journal to carry a front page display announcement that any boy who succeeded in picking out George Stone and Etta Pillard, as they left the clothing store at 12 o'clock noon, would be rewarded with a new suit.

Great crowds blockaded the streets every day from Monday to Friday, when a lad succeeded in capturing the prize.

In addition to the front page flash, pictures of the star were printed every day, accompanied by an explanation of the scheme. The desired widespread public interest was fully realized, and the result was packed houses during the engagement.

GEORGE HARRIS DIES.

George Harris, manager of "The Bowery Burlesquers," died in the Knickerbocker Hospital, New York, early Tuesday morning. Mr. Harris had undergone two operations as a result of an automobile accident that occurred about a month ago.

Funeral services were held Thursday from Mr. Harris' late residence, 1268 Amsterdam avenue. The deceased manager was a member of the Friars, and widely known in the profession, having been manager of many traveling companies covering a period of more than 25 years.

RICHMOND AND NORFOLK.

Arrangements have been made with Wilmer & Vincent and Jake Wells, who control theatres in Richmond and Norfolk, by which Columbia Amusement Co. shows will play those cities next season.

BILLS NEXT WEEK (March 22)

In Vaudeville Theatres, Playing Three or Less Shows Daily

(All houses open for the week with Monday matinee, and not otherwise indicated.)
Theatres listed as "Orpheum," without any further distinguishing description are on the Orpheum Circuit. Theatres with "Low" following name are on the Low Circuit.
Agencies booking are noted by single initial, such as "Orph." Orpheum Circuit—"U. B. O.," United Booking Office—"W. V. M. A.," Western Vaudeville Managers' Association (Chicago)—"P." Fantages Circuit—"Inter," Interstate Circuit (booking through W. V. M. A.)—"M.," James C. Matthews (Chicago)—"B. B. O.," Broadway Booking Office—"Fr.," Proctor Circuit.

New York.
HAMMERSTEIN'S (ubo)
Lillian Lorraine
Cecil Cunningham
Chas Zimmerman
Comfort & King
Claudius & Scarlet
Mr & Mrs McGreevy
The Casinoes
Hearn & Ely
(Others to fill)
PALACE (orph)
Mrs L Carter Co
Grace La Rose
Paul Dicoey Co
Swor & Mack
Chas Howard Co
Alfred Friedhelm
McMahon D & C
Everett's Hip
Lunette Bis
ROYAL (ubo)
Lillian Shaw
Long Tack Sam Co
Misses Campbell
Laddie Cliff
Bert Leslie Co
Beaumont & Arnold
5 States
4 Ladies Chaps
Louis Stone
COLONIAL (ubo)*
Gertrude Hoffman
Hermine Shone Co
Donahue & Stewart
Marion Weeks
Eddie Carr Co
Denny & Boyie
Queenie Dunedin
ALHAMBRA (ubo)
Helen Ware Co
Belle Baker
"Neptune's Garden"
Josie Heather Co
Donahue & Stewart
Meyako Sisters
Eddie Carr Co
Eddie Marshall
PROCTOR'S 125TH
Desmond Sisters
Hal Merritt
"Black Sheep"
Mae Melita
Rely & Currier
Musical Chef
Al Lewis Co
Dave Vanfield
Azelia Fontaine
2d half
Pollard
Louis & Ferrara
Delaur Trio
Pearl Lloyd
Doris Hardy Co
Ed Gray
Sierra Sunbeams
H & B Gordon
Leroy & Laine
PROCTOR'S 23D
Wilfred DuBois
Lyons & Cullon
Delaur Trio
Warren & Brockway
Julie Ring Co
Boothby & Everdeen
Sierra Sunbeams
2d half
Leona Hegy
Mabel Best
7 Mischief Makers
Mack Albright & M
Musical Chef
Harry Cutler
PROCTOR'S 58TH
Pollard
Mack Albright & M
Paul Warren Co
Dunn & Stevens
Morris Golden & S
Mianna Phillips Co
Ed Gray
Whirling Asenans
2d half
Wilfred DuBois
Julie Ring Co
Rely & Currier
Jack Bymonds
Al Lewis Co
Desmonds Sisters
Two Carlos
AMERICAN (loew)
McCabe Levee & P
Black & White
Murry K Hill
Wm Lampe Co
Os-Ko-Mon
Banjo Friends
Carson & Willard
Helen Davis
(Two to fill)
2d half
"The Cop"
Fred Hildebrand
Herald & Riley
Bernard & Harrington
Conner & Smith
Kennedy & Melrose
Geo DeAlma
NATIONAL (loew)
Pichlanni Troupe
Earl & Curtis
Victoria Four
(Four to fill)

Bogart & Nelson
Oddsone
"Last Issue"
Walter Browser
(One to fill)
SHUBERT (loew)
Gerard & West
Inas Family
"The Cop"
Sherman Van & Hy
(Three to fill)
2d half
Os-Ko-Mon
"Stage Struck Kids"
Rose & Moon
Savoy & Brennan
Woodward's Animals
(Two to fill)
LIBERTY (loew)
Beasle's Cockatoos
Eva Prout
Earth Quake
S Loretas
Edwards Bros
2d half
Willam Sisters
Village Sexton
Montrose & Sardell
(Two to fill)
WARWICK (loew)
Leighton & Robinson
"Last Issue"
McClure & Dolly
(Three to fill)
2d half
Caita Bros
FLATBUSH (loew)
Walsh & Bentley
Force & Williams
Fred Hildebrand
Kathleen Heron
Ryan Richfeld Co
Some Quartet
Tango Elephants
(One to fill)
2d half
The Dealy
Burke & Harris
Mae Melita
Ryan Richfeld Co
The Naesses
(Three to fill)
FULTON (loew)
Roxe & Moon
Dixie Gerard
Gallagher & Carlin
Dixon & Dixon
(Two to fill)
2d half
Math Bros & Girl
Cassidy & Longton
De Grey Four
(Two to fill)
Billsings, Mont.
BABCOCK (loew)
(One to fill)
1st half
Von Cello
Bryan Sumner Co
Johnson & Dean
Joe Welch
Cook & Rothbert
Bloomington, Ill.
MAJESTIC (wva)
Gere & DeLaney
Benese & Baird
"\$100,000 Reward"
Paul Le Van & Dobbs
(One to fill)
2d half
Frank Wilson
Kelly & Drake
Le Maire & Dawson
(Two to fill)
Boston
KEITH'S (ubo)
Nash & Clifford
Bickel & Watson
Geo MacFarlane
Flo Irwin Co.
Alpine Troupe
Kirk & Fogarty
Derkin's Dogs
Lockett & Waldron
Dupree & Dupree
ORPHEUM (loew)
Carnaris & Cleo
Bell & Caron
"Her Name Was D"
Ashley & Canfield
(Four to fill)
2d half
The Stanton
"Girl from Macy's"
Gray & Graham
Wm O'Clare Girls
Bill Robinson
Cycling McNutts
(Two to fill)
2d half
GLOBE (loew)
Golden West
Wm O'Clare Girls
Gray & Graham
"Concealed Bed"
Cabaret Trio
Polzin Bros
(One to fill)
2d half
Arthur Rigby
Stewart Sis & Escorta
Beady & Mahoney
(Four to fill)
ST. JAMES (loew)
Arthur Rigby
"Girl from Macy's"
Beady & Mahoney
Stewart Sis & Escorta

(Two to fill)
2d half
Carnaris & Cleo
Monarch Comedy 4
Wilson & Wilson
"Concealed Bed"
6 Steppers
Bell & Caron
Bridgeport, Conn.
"The Lilly" (ubo)
3 Jeannettes
Walton & Rutland
Telegraph 4
Jewell & Frances
Coogan & Cox
Harry Berisford Co
2d half
Braggar
Keen & White
Chas Howe Co
O'Rourke Gilbert & M
"Springtime"
(One to fill)
PLAZA (ubo)
De Marcos
Eugene & Roberts
Smith & Austin
Harry Suber
Song & Dance Revue
2d half
A & G Fowler
Kennedy & Rooney
Moore Gardner & R
"Monte Carlo Girls"
Buffalo
SHEA'S (ubo)
C Gillingerwater Co
Ryan & Tierney
"Dream Pirate"
Nolette
Bert Erroll
(Two to fill)
Buffalo
EMPRESS (loew)
Beth Chellis
Nascio & Herley
Macart & Bradford
Clarence Wilbur
Damann Troupe
Calgary
PANTAGES (m)
"Garden of Rajah"
Florence Modena Co
Barber & Jackson
Alken Figg & Duffy
Three Sheatons
Cedar Rapids, Ia.
MAJESTIC (wva)
Nascio & Herley
Morris & Meeker
Venetian Four
"Love in Suburbs"
Spencer & Williams
Nana & Alexis
(One to fill)
2d half
Aleo Trio
Carnot & Dixon
Juvenile Kings
Dr Cook
Hoyt's Minstrels
Nowlin & Sinclair
Bouncer's Circus
Charleston, S. C.
VICTORIA (ubo)
(Savannah split)
1st half
Chas Benington
Stron W & N
Dr Herman
Jas Cantwell
Lucy Gillet
Chambers, Ill.
ORPHEUM (wva)
Coates Kean & J
Frank Parish
Frances Claire Co
Dolly & Mack
(One to fill)
2d half
"The Night Hawks"
Ziska Co
Jim & Marion Harkins
Maxim's Models
Those French Girls
Chicago
MAJESTIC (orph)
Eva Tanguay
J & R Thornton
Mabel Riegelman
Jane Connolly Co
Ishai Troupe
Moore & Haeger
S Sullys
Crosman & Stewart
Jack & Foris
PALACE (orph)
Edward's "Song Re-
vue"
Walter C Kelly
Wm Morris Co
Farber Sisters
Cartmell & Harris
Pinfax & Panio
Clark & Verdi
COLONIAL (loew)
Joyce & West
Bond Morse
Franklino & Violeta
Nina Ephevy
Meeker & Morris
Gertrude Barnes
Horns & Preston
2d half
Musical Goolmans
Kauffman & Lillian
Randow Trio
Granville & Mack
Dan Kusell Co
Dayton
Melnotte Twins
Ishakawa Japs
EMPRESS (loew)
(Open Sun Mat)
Halsted St
Ellet Sisters
Von Hampton & J

Kimwa Japs
Chauncey Monroe Co
2d half
Neulusco & Hurley
McKay & Ardine
Master Gabriel Co
Green Mc & Dean
8 Amber Bros
Decatur, Ill.
EMPRESS (wva)
O'Ber & Dumont
Warren & Connelly
"The Night Hawks"
Jim & Marion Har-
kins
Meinotte Lanole Tr
2d half
Borsini Troupe
Hal Johnson Co
Pla Operatic 3
Dotson & Gordon
Gedmin
Denver, Col.
ORPHEUM
Loyal's Animals
"Woman Proposes"
Elsa Ruegger
Newhouse Snyder Co
Elmore & Williams
Haviland & Thornton
Marie Fitzgibbons
EMPRESS (loew)
Roy & Arthur
Ogden Quartet
Smith & Farmer
J K Emmett Co
Clark & Rose
Three Donalds
Des Moines.
ORPHEUM
(Open Sun Mat)
Fred Bowers Co
LaFrance & Bruce
Stone & Hughes
Mr & Madeline Barry
Geo Schiller
Chas Herbert's Manchors
Brown & Rochelle
(One to fill)
EMPRESS (wva)
Wm D Hollis Co
Brown & Berkman
Herr Johnson Co
Green Mc & Dean
4 Gradans
2d half
Newkirk & Evans Sis
Nowlin & St Clair
Hoyt Stein & D
May & Kildut
Bouncer's Circus
Detroit
TEMPLE (ubo)
Miller & Lyle
Imhoff Green & C
Ethel Conn
Sam Mann Co
Quiroga
Toby Claude Co
7 Romas
Des Moines, Ia.
MAJESTIC (wva)
Wayne Marshall & R
Dr Cook
Seymour & Robinson
Larry Comer
Hoyt's Minstrels
Toronto
2d half
Alexander Bros
Camm & Thiera
Morris & Meeker
"Love in Suburbs"
John Geiger
Diving Nymphs
East St. Louis, Ill.
AVENUE (wva)
Doyle & Elaine
Davitt & Duvall
Franklin & Green
Banda Roma
2d half
Romona Ortes
Santos & Hayes
Three Hayes
Don Fung Gue & Haw
Edinboro, Pa.
PANTAGES (m)
Tate's Motoring
Von Klein & Gibson
Curtis & Hebard
Taylor & Arnold
Noian & Noian
Johnson Howard & L
Elgin, Ill.
GRAND (wva)
1st half
Bertie Ford
C. PALACE
Sarah Padden Co
Bill Rogers
Gordon Bros
Elmhurst, N. J.
PROCTOR'S
Farley & Butler
Garocetti Bros
Mabel Best
7 Mischief Makers
Buskirk & Williams
Glibber & Barrett
2d half
Novelty Alrose 3
Leonard
Warren & Brockway
"One in a Million"
May Melville
Brown & Barrows
Elkhart, Ind.
ORPHEUM (wva)
1st half
T Burdick Frank
Bradlee Martin Co
Capital City 3
Gruber's Animals
Eric, Pa.
COLONIAL (ubo)
Charlotte Ravenscroft
(Continued on page 22.)

Flanagan & Edwards
The Volunteers
(Two to fill)
Fall River, Mass.
ACADEMY (loew)
The Stanton
"Man in the Dark"
McIntosh & Malda
(Two to fill)
2d half
Polzin Bros
Cabaret Trio
(Three to fill)
Evansville, Ind.
GRAND (ubo)
Manola
Claude Golden
Rosedell Singers
Geo Primrose
Imperial Japs
2d half
Zelaya
Richards & Kyle
Vance Belle
Four Rubes
(One to fill)
BIJOU (wva)
Math Bros & Girl
Cassidy & Longton
De Grey Four
(Two to fill)
2d half
Fields & Hanson
Princess Ka
Pearl & Roth
Aerial Macks
(One to fill)
Ft. Dodge, Ia.
PRINCESS (wva)
Harris Bros
"Candy Store Girls"
Kenny & Hollis
The Kitties
2d half
Tossing Austins
Mullaly Pingree Co
Wayne Marshall & R
Hueman Trio
Ft. Wayne, Ind.
PALACE (ubo)
Jacob's Dogs
Elsie May Co
John & Fay Burke
Jarrow
Chas Kellogg
Nellie Nichols
Mang & Snyder
Fort Worth
MAJESTIC (inter)
(Open Sun Mat)
Colonial Males
Royal Hussar Girls
Nicks Girls
Courtney Sisters
Minnie Allen
Murray & Storm
Claudia Tracy
Mile Martha & Sister
Grand Rapids, Mich.
EMPRESS (ubo)
Lloyd & Britt
Brunelle Sis
Arlene & Adler
Franklin & Green
Hunting & Francis
Mme Herman
Green Bay, Wis.
PANTAGES (wva)
Beady Bush
The Skates
Great Howard
Lewis & Norton
La Graculo
Harrisburg, Pa.
ORPHEUM (ubo)
Nelson & Nelson
Hines & Fox
Claire Rochester
The Ushers
Muller & Stanley
Royal Dragons
(One to fill)
Hartford, Conn.
PALACE (ubo)
George & George
Lewis & Grant
Diamond & Grant
"Honey Bees"
Jones & Johnson
4 Bards
2d half
The Etouards
Rene Arnold
Kennedy & Rooney
M & F. Armoude
Ward & Fay
Japanese Prince
Hoboken, N. J.
LYRIC (loew)
Oddsone
Bogart & Nelson
Walter Brown
Montrose & Sardell
2d half
Beasle's Cockatoos
Murphy & Foley
Edwards Bros
(Two to fill)
Hot Springs, Ark.
PRINCESS (inter)
Mr and Mrs Youlken
Bixley & Fink
La Core & Dinus
Paul Bauwans
Norman
Grace Cameron
Ralph Bayle Co
McCormick & Wallace
Martin Johnson
Hilly & Edith Adams

NEW ACTS NEXT WEEK

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

Alfred Friedheim, Palace.
Chas. Zimmerman, Hammerstein's.
Sam Hern and Helen Ely, Hammerstein's.
Marion Weeks, Colonial.
4 Melodious Chaps, Royal.
Bolger Bros., Orpheum.
Willie Ritchie and Sister, Prospect.
Bradley and Norris, Prospect.

Thomas Egan.
Tenor.
14 Mins.; Full Stage.
Palace.

Aside from the claim of being Ireland's foremost tenor, which McCormack's admirers may point to, Thomas Egan is bidding for vaudeville value with a repertoire of Celtic selections, an unusually good tenor tone and an accompanist in Arthur Fischer who is programmed as a famous concert pianist. Egan looks well over six foot in height and carries himself nicely. The majority of Monday night's patrons at the Palace wondered where Egan had dropped from, but after concluding his specialty their curiosity was quickly replaced by appreciation and the principal closed a decided hit after several earned bows and a brace of encores. Egan opens with "How Ireland Got Its Name," followed by a short Irish ballad in which his enunciation was noticeably off, after which he rendered "Mother Machree," "Molly O" and "I Hear You Calling Me." Egan's technique and vocal range were of course up to the expectations of a headliner and he has sensibly arranged his repertoire to bring out the best value for vaudeville. An Irish operatic celebrity should make a splendid two-a-day card and Egan is all that. *Wynn.*

Lady Sen Mei.
Chinese Prima Donna.
15 Mins.; One (Special Drop).
Bushwick.

The idea of a Chinese single woman would undoubtedly put into the minds of most audiences it is to be a freak act. Not so with Lady Sen Mei. She is an Americanized young woman with only her ancestral features letting it be known she is of another race. The opening number is sung with the young woman seated in a rickshaw. She alights, and begins her real singing in "one" before a blue velvet drop. The first number is a ballad, well rendered. "Barnyard Cabaret," used for the second, shows some real versatility, Sen Mei doing some imitations of animals that would rival that done by the best of imitators who make that sort of work their ambition in life. A number made up of choruses from popular songs closes up the routine. As for dressing there are few singles on any time who can beat this little woman from across the water. So as not to be too Americanish a Chinese costume is used for the opening and then two pretty American evening gowns are worn. The second, a pink and black creation, is decidedly attractive. Lady Sen Mei is a novelty that has real class.

Lillian Albertson and Co. (3).
"Jane." (Dramatic).
19 Mins.; Full Stage (Special Set).
Colonial.

Lillian Albertson, who achieved notable success in "Paid in Full" (as the wife), returned to the stage, at the Colonial, this week, through the medium of vaudeville, in a sketch entitled "Jane," written by Evelyn Blanchard and Adele Steadman. The sketch is being used to forward an argument in favor of the Suffrage contention of "equal rights." Prior to the opening a slide flashed carried the information that in 30 states of the Union the father is the sole guardian of the children and in at least six states he can dispose of the child by adoption without the sanction of the mother. This introductory paves the way for the story which Miss Albertson's present vehicle relates. The scene is the inspection room of a foundling asylum. Miss Albertson is there as a nurse. She has accepted this position to be near her child, a little girl, whom she has entered at the asylum as a foundling. The mother left the father because he drank and for six months she has been safely hidden with her child. A country couple call at the asylum and wish to adopt a child. While going through the wards looking at children the husband-father appears on the scene. He is intoxicated and the mother refuses to let him see the child, telling him she will never return to live with him. He then produces a legal document which is an order from the court to the woman to produce the child and turn it over to the father, who is the sole guardian. The mother is stunned for the moment, but quickly evolves a scheme and dopes the father. Hearing the couple who have been through the ward returning, she places a screen about the man's chair. The couple have selected a child, the daughter over which the row is all about. The father is doped, the nurse-mother is forced to decide between two things, each of which means the sacrifice of her mother love. The one is to obey the court's order and turn the child over to a drunken father or to give her to two strangers who promise a home and a future. She decides to give the child to the latter. As they leave, she swoons and falls to the floor. The sound awakes the husband and he rushes to the side of the wife, brings her back to consciousness and tells her that he is willing to leave and tears up the order for the child. The mother then discloses that she has given the child away. At the moment the old couple return with the child and wish to exchange it because it cries. The reunion of family and general forgiveness. The sketch is rather far fetched as to story, especially when the comedy is gone after with the out-of-town couple. There is also lack of a real kick at the finish, which lets down the closing rather tamely. *Prod.*

Bonnie Gaylor got lonesome last week and with nothing else to do journeyed to Detroit for a reunion with her ex-husband, Tudor Cameron.

Beatrice Herford.
Monologist.
23 Mins.; One.
Colonial.

Beatrice Herford has for some time past been a society entertainer, but this week marks her advent in vaudeville, and vaudeville will welcome Miss Herford, for she is giving to vaudeville a woman monologist who is a real monologist. There is one thing, however, that Miss Herford will have to overcome, that is the exceedingly formal manner in which she announces her characterizations. Vaudeville is more or less of an informal entertainment and Miss Herford loses somewhat in the manner in which she states what she is going to do. It is a more or less listless sort of an introduction which nevertheless carries a repellent severity. But once Miss Herford starts to work there is nothing to it. She offers three characterizations. Her first is a suburban woman on a shopping tour, accompanied by her sister and her daughter. The morning's tour of the shops has been finished and before the afternoon campaign begins luncheon is taken in one of the white front restaurants. Here is the scene of the monolog. Miss Herford is the suburbanite and does all the talking, but her art in conversationality fairly visualizes the others, who are included in the picture. Her second characterization is that of another suburbanite who is trying to secure a second girl and a cook for her home. There is some very good comedy gotten from the imaginary interviews with applicants for the positions. Her last is that of a shop girl in a five and ten-cent store. This is exceedingly humorous. Miss Herford has taken the imaginary idea that has been done so much in burlesque and shows just how badly it has been done. Her first bit ran exactly 11 minutes; her second 7 minutes, and the third and last, 5 minutes. *Prod.*

Queenie Dunedin.
"The Variety Girl."
13 Mins.; One and Full Stage.
Hammerstein's.

"The Variety Girl" is the billing to fitly describe Queenie Dunedin as a "single." Going into detail Queenie Dunedin opens in "one," offering a song and dance. Then to full stage, where she walks the tight wire, joking one minute and humming a line of an orchestra refrain the next. Then Miss Dunedin goes through a fancy routine of tricks upon a bicycle. To top off her evening's program she turns several handsprings with the ease of a born acrobat. Miss Dunedin gave a good account of herself. It makes no difference what she's doing, she does it easily and effectively. Some of Miss Dunedin's jokes were from the old, old vintage, and one or two appeared very ill-timed even for Hammerstein's. The one about "pedaling" sounded most discordant. She made an excellent impression. The act will make even a better impression after she has it working faster. Miss Dunedin has a pleasing stage appearance. Her act is so varied that she can play any time. *Mark.*

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate Attractions in New York.

"Alice in Wonderland," Booth (March 23).

Sam Liebert and Co. (2).
"Her Wedding Morn" (Musical).
17 Mins.; Full Stage.
Royal.

Sam Liebert, formerly vaudeville's foremost exponent of second-hand material, is partially experiencing a new delight in the presentation of "Her Wedding Day," a musical skit written for him by Addison Burkhardt, one of the authors of "Louisiana Lou," in which Alexander Carr starred for a season at the La Salle, Chicago. The skit is reminiscent of the Chicago production in general theme, characters, character names and numbers, the one refreshing noticeable newness being the presence of James Hanley as Jimmie Kon Karney, a talented juvenile with a wholesome stage presence, who did much to keep the general atmosphere in its proper sphere. In "Her Wedding Day" Liebert is cast for the role of a kindly old Israelite, the foster-father of a pretty miss who is about to marry Jimmie, the son of a neighboring Celt. There is little or no story to the skit, the bulk of the time being consumed in the transfer of some bright crossfire patter and the rendition of two numbers from the show, "It's Not For Me" and "Rose of the Ghetto," the latter probably responsible for Burkhardt's vaudeville inspiration. Much of the talk is also borrowed from the Chicago production, the ballad being exploited principally and utilized for a finale, where Liebert makes a rather weak attempt to emulate a portion of Mr. Carr's artistic ability in the way of a stage picture. "Rose of the Ghetto" was the song hit of the Chicago piece and was initially popularized by Carr and later foster-fathered by Liebert, who apparently gave birth to a desire in his youth to foster-father all of Carr's brain and stage children, a desire he has patiently attempted to satisfy with indifferent success. The girl (Rosamond Martin) does very little, but Hanley will bear watching. Liebert may or may not have a brilliant future. It's all according to the way the gods of our divine art treat the temperamental Carr. He can pass in Burkhardt's vehicle, but as the skit is so like a shadow of the original production, so is its principal simply (and very simply) a shadow of the former production's star. *Wynn.*

Griffin and Lewis.
Songs and Talk.
15 Mins.; Three. (Interior).
23d Street.

Man and woman. Former has Irish brogue. Latter is supposed to be an actress waiting for an agency to send her a leading man. He arrives. Evening-clothed young man who says he's an Irish tenor, and so forth. Cue for Irish song. Some talk follows, and the man plays a violin acceptably. A popular song medley closes. Pop house calibre. *Mark.*

Elliott and Mullen.
Singing, Talk and Dancing.
16 Mins.; One.
Alhambra.

Elliott and Mullen (man and woman) are presenting a rather nifty black-face act, consisting of some singing, a bit of dancing, and some patter, up at the Alhambra this week. The act has been working around town. The girl with a light tan makeup is of pleasing appearance. The man under heavy black cork does the most work of the act. The two open with "I Can't Stop Loving You Now," after which the girl offers "Honolulu Gal," which is a lyric set to a hula-hula melody. With it she offers a slight touch of a dance that suggests the "naughty little wiggle" she sings about. The man next has "Ragging the Baby to Sleep," which, although an old number, offers exceptional opportunity for him to display a yodel effect which his voice is capable of. There is a bit of talk following this which could be brushed up. For a closing number one of the "going away" songs is used with the man in the aisles. The act got over very nicely in the early spot with the Harlem audience. *Fred.*

Mlle. Doria.
"In the Maid's Absence" (Canine Tabloid).
10 Mins.; Three (Interior; Special).
Hammerstein's.

Mlle Doria is a Frenchwoman who has hit upon a brand new way of introducing four dogs to vaudeville. Lady Doria appears in typical French raiment, tightly laced, with dress trimming, head adornment and shoes of decided French pattern, on tiny feet. The interior of Lady Doria's boudoir is shown. The maid is out when the lady returns and three of the dogs, one a fox terrier, take turns in bringing her different toilet articles, then returning them to the dresser. There's comedy when the dogs hide when a pounding at the door is heard, two poking their heads through a supposed painting of dogs and the terrier doing a "pose" ala pedestal upon a chiffonier. The dogs on a second return to the "poses" reverse positions, the white dog's head being shown in the opening where the black's should have been to conform with the painted black body on the canvas and vice versa. The terrier puts one foot upon the pedestal and turns his head the other way. There are also some laughs when the dogs say their prayers and crawl under the bed coverlet. Lady Doria retires for the night. One dog pulls down the window shade, another turns the clock hands around to the right time while a bulldog, which has been in the wings, routs a burglar after he has almost throttled Lady Doria. The idea of showing the dogs this way is new and novel and helps hold an audience. What few tricks the dogs perform are done well. Doria "explains" as the act runs along, speaking English with a French accent. The novelty of the turn pleases. *Mark.*

James Fenimore Lee was engaged Monday by B. S. Moss to manage his Jefferson Theatre (14th street).

Mabel Riegelman.
Soprano.
18 Mins.; Two.
Milwaukee.

Milwaukee, March 17.

Mabel Riegelman, prima donna of the late Chicago Grand Opera company, is following Carolina White, of the same organization, into the two-a-day. While her debut Monday was not made under the best circumstances, due to a persistent attack of laryngitis and an admitted nervousness that did not appear visible, she went over in good style, although not with the success of Miss White the preceding week. For one thing, she is not as well known as Miss White, and, as billed, is diminutive, while her sister of the operatic forces is a large woman, Miss Riegelman has not, or has not used, any set or hangings of her own, and the background for her first vaudeville appearance did not lend anything to the occasion. Her repertoire, comprising numbers in French, Italian and English, is well suited for voice display, but might be revised to advantage for vaudeville. She uses only an accompanist throughout her program. Miss Riegelman should make good in topping any bill after a bit of vaudeville experience. *Morgan.*

Livingston and Coon.
Songs and Dances.
16 Mins.; One, Three and One.
23rd Street.

Young folks. Open with song and dance. Boy does soft shoe solo dance. In "three," girl in an Irene Franklin girlish makeup but with natural coal-black hair, sang "Red Head." Didn't get much on it and no wonder. She followed this up by singing a song about "Say you're glad you found me" to several of the people down front. Then the couple offered a combination of tango-maxixe steps to maxixe music. They did this fairly well and long enough to get out of breath. The pair then returned in "one" to do a "bench number." Routine all wrong and badly shaped. Couple should open with the last number, the boy dancing next and the girl doing one song better suited to her style, closing with the fancy dancing, with a fox trot to liven it up. The girl should pay more attention to her dress and make up, using whiting for her arms and hands. *Mark.*

Tankway Troupe.
Chinese.
14 Mins.; Full Stage.
Harlem Opera House.

If the tricks presented by this sextet of Chinese performers were shown with the same showmanship that marks the efforts of Ching Ling Foo or that is displayed in Long Tack Sam's turn or "The Pekin Mysteries," there is no reason why this troupe should not find room on the big time; but as the act is played at present it lacks all of the finer touches necessary to sell the turn successfully for its full value to an audience. In the troupe are three men, two women and a kiddie. *Fred.*

Harrington Cleveland has been engaged for "The Up To Date Girl" by Catherine Cameron.

The Annapolis Boys (5).
Songs.
18 Mins.; Full Stage (Special Set).
Bushwick.

The Annapolis Boys are five young men, all dolled out in spic and span middy suits. The act is made up of singing, with no dialog at any time. Tuesday night at the Bushwick they did all together too much, probably forced to do so on account of the set not ready for the next turn. The songs have been written and arranged by George Botsford. Credit is due him, for while the men are singing his songs, there is no question but that the act is a hit. The opening number deals with a trip to Panama, with parts very tuneful. "The Soul of the Raging Sea," by the bass, is another that holds. After the quintet finish with what Mr. Botsford has written, they go in for published numbers, using the new ones first and the older ones for encores. The bass, who leads the boys out to take the bows, is too anxious and tries to steal as many as possible. Something in the way of dancing is introduced now and then. The solo singing rests on the bass and man in the role of a lieutenant commander. The bass is easily the best singer. The others do all right in the ensemble work, and that is all that is asked of them. These five boys have a singing act that is pleasing and will go very nicely when only 15 minutes is taken up.

Arthur Bouchier and Violet Van Brugh.
"Divorce While You Wait" (Comedy).
30 Mins.; Interior. (Special Set).
Colliseum, London.

It is hard to imagine a modern theatregoer displaying any favorable interest in "Divorce While You Wait," a silly, trivial, old-fashioned skit, resorting to the expedients of soliloquies and "asides." A middle-aged solicitor had years before been a suitor for the hand of a woman who is now the wife of a good, painstaking, honest, but unromantic, man—a friend of the lawyer. Wife enters the lawyer's sanctum and it develops that she had employed him to secure evidence for divorce. To cure her of this whim, the solicitor locks the door and makes violent love to the wife of his friend, whereupon she threatens to tell her hubby, to which the lawyer replies that he was only curing her of her silly idea of insisting upon a divorce. Wifey goes home and lawyer keeps her kerchief as a sentimental souvenir to indicate that he still loves her. *Finale.* *Jolo.*

"DAY MILLIONAIRE" WORKING.
Boston, March 17.

"Butch" McDevitt, the famous "millionaire for a day," who occasionally breaks through the first pages of the metropolitan dailies in the east, had the Boston papers falling for his antics last week with a staff of special writers and camera men continually on his trail. Finally "Butch" accepted a single week's booking at the National, where he is turning them away. He is understood by the fickle public to be in search of a wife to assist him in dispensing with his "fortune."

Marathon Comedy Four.
Songs and Comedy.
13 Mins.; One.
American Roof.

On the small time as well as in burlesque, when a comedy quartet can sing, its comedy is bad, and when the comedy is good, the singing is poor. In the Marathon tribe the singing is good, which leaves the comedy bad. But still the singing isn't so extraordinary that the members dare attempt solos by themselves. There is but one of these. The remainder of the vocalizing is ensemble so no one may be too much blamed. There are three comedians in the quartet. If a burlesque troupe had them, they would be principal comedians, though the show might not pass the censors. Three comedians in one quartet makes the comedy worse. More correctly, however, there are three boys in comedy characters, "Dutch," "cissy" and "heavy legit." Each of the funny fellows was probably in the beginning expected to be funny, but each appears to have left it to the other. They build quartets with comedy on the small time because the small time likes slapstick. In fact, nearly everyone likes slapstick when it's good, but the Marathons are only doing what they have seen other slapstick quartets do much better. So they might try a straight singing act in the hope of getting more salary and better than the "No. 2" spot. As a theatrical trade secret, if three comedians who could commode would be gathered in one quartet, the act would be worth considerable, but it wouldn't hold together. The bookers of small time bills, if they wish to preserve rough comedy acts that makes them laugh, might not believe every singing turn presenting itself with "comedy" in its title, is funny, for too much comedy of the same sort becomes laughable only by comparison. *Slime.*

CALVE CONTINUING.

Mme. Calve will continue her vaudeville engagements by appearing next week at Keith's, Washington, and the following week at the Orpheum, Brooklyn, according to the present intention.

While Calve has had no fixed route or time set for her in vaudeville, it will not be a difficult matter for the managers to find a place open in the big time houses at her salary, \$3,000 weekly, as often as the singer announces her voice will stand the strain.

Last week, her final and second at the Palace, New York, the business did not reach the mark of the first week of Calve's engagement, but the totals were not so very far apart.

Jim Sheedy Dismissed.

When the charge of assault preferred against Jim Sheedy by Jules Larvett came up in the 54th street court last Thursday morning the justice dismissed it.

Marion Bradbury, formerly with "Everywoman," will play the lead in "Prisoners of War," Robert T. Shannon's new play on the European struggle, which will have its premiere at the Grand, Kansas City, March 28.

JOHN BUNNY SHOW.

Funny Bunny, eh? At a nickel a throw to see the screen star in his silent antics, perhaps the billing is appropriate, but at a dollar per copy to see him at the Bronx opera house cavorting around with a mediocre company of mixed talent, presenting a brand of entertainment that forcibly suggests memories of a one-night-stand tabloid, it's a bit pathetic.

And duly apologizing for the time-worn wheeze, let it be early recorded that as a star of the speaking stage, Funny Bunny is one of the best studio actors extant.

The ordeal opened in a rather promising way with the Musical Hodges monopolizing the platform space for their vaudeville specialty, or a portion of it. The Hodges, a standard variety turn, at least gave a professional impression and gathered in one of the few hits of the evening, but thereafter the affair developed into a sort of amateur carnival, climaxed at the finale when the entire troupe participated in one of those "kind applause" spectacles, with Bunny impersonating Roosevelt before a huge American flag, unfurled to the melody of national airs.

Following the Hodges' exit, an impromptu stage manager informed the audience that Mr. Bunny was a trifle tardy, but assured them the orchestra would entertain until the picture star was located. There followed a short film of ancient manufacture, showing the rotund one in bed. The film brought Bunny to the stage whereon he delivered one of those stereotyped speeches evidently written when business was good, for it contained passages anent the "sea of smiling faces," "outbursts of enthusiastic applause," etc., that failed to materialize at any time during the evening. This was his act when in vaudeville for a week.

Then came a minstrel first part, with Ben Linn, a capable man and one of the few present, interlocutor for a group of choristers, with a hard shoe dancer on one end and one of those juvenile Hebrew comedians on the other. A dozen or more numbers, many long since initiated to the "has been" class, was introduced by the various members, Linn closing the section with "Tipperary." This period brought one Babe Smith into prominence, Babe earning recognition with Lillian Maguire, the couple showing the general appearance of experienced chorus girls. Eddie Lambert made a weak endeavor to portray the usual essentials of a young comic, but Master Lambert fell far short of requirements.

After intermission (one of the enjoyable periods) the Bunny Motion Picture Studio scene happened, wherein the curious public is given a glimpse of actual life within the walls of a film factory. This served to bring one more worthy individual into sight in Percy Leach who enacted the role of director. Leach held the entire scene up, bringing out a few otherwise invisible comedy points that earned a scattered laugh or two.

And next Mr. Bunny obliged with a song which in itself may explain why Bunny was never professionally "found" until the camera invaded the

amusement field. Funny Bunny, eh? Giddap to the next scene. A May party bit with Bunny crowned by the kids.

The Piccolo Midgets then lifted the suspense for a brief time with their regular specialty and finally the grand old star spangled banner came to the rescue. To elaborate on this description would probably lead a conscientious scribe to criminal intent, so complimenting Linn, Leach and vaudevillians for their patience let the individual opinion be accordingly registered and the whole affair forgotten forever. By way of a closer it might be suggested to Funny Bunny that he send half the kids back to school, the others to work, relegate the production to a nearby alley and hike back to the studio, while Linn, Leach and the other capable members should be restored to show business.

Wynn.

PALACE.

While a general shift in the Palace program necessitated through the eliminating of Molly McIntyre & Co., after the Monday matinee did not allow the full playing strength of the bill, the show ran along nicely Monday evening with only one noticeable conflict, that occurring through the similarity in numbers and dance utilized in the Chinese bit, employed by both Joseph Santley and Bonnie Glass, the latter engaged on short notice to replace the absent member. Both specialties carried "Chinatown" with an impression of the "Tae Teo" glide.

The opening spot fell to Rex's Comedy Circus, one of those animal affairs with the revolving table and the accompanying comics who provide the usual rough brand of fun through their endeavors to mount the elusive mule and ride the table. The Rex production is typical of the many others that show little ambition to originate, seeming content to plod along in the beaten groove, although Rex has at least surrounded himself with sufficient of the desired atmosphere to bring him to the attention of the big-time bookers. The bit pleased those present, particularly when the low comedy reached its summit. For an opener it satisfied.

Ryan and Lee provided the surprise of the program with a conglomeration of well constructed patter so ably delivered it brings the pair well up with vaudeville's very best. The whole affair abounds with original dialog and both principals add to the general result with a style of delivery a bit better than that of the average team. They shared the show's honors with Nat Wills.

Brooks and Bowen held second spot with their combination of song and music, the pianist holding the turn up well with his comic renditions, which includes a new number that hardly measures up to the standard set by its predecessors. The pair were on a bit early to hold general attention with many coming in continually through their specialty. They added enough comedy to the bill, however, to justify their presence and under better circumstances would have undoubtedly scored a higher point.

Mr. Santley seemed to be universally popular with the Palace patronage, gathering his usual response for each individual number, a few of which might be relegated to the shelf for something more modern in their way.

Dainty Marie was favored with third spot, although scheduled to close the show, the rearrangement bringing her up to the more desirable position. Her assistant is now working in female garb, a decided improvement. Marie likewise has helped the offering through varying her routine on the rope, which looks better in general, although there is still an abundance of posing that could be dropped.

Nat Wills, with a revised routine, including some new comedy and some old gags, well blended into a serviceable monolog, shared the evening's big hit with Ryan and Lee insofar as the regular vaudeville section was concerned, granting Thomas Egan (New Acts) a niche of his own on the program. Wills introduced a new series of war bulletins and kept the house continually laughing throughout his presence.

Miss Glass closed the bill with a series of modern dances, carrying her own orchestra. The final number in which she introduced two dancing partners was a bit out of the ordinary and kept the majority seated for the final curtain. Miss Glass shows wonderful improvement in both appearance and delivery since her last season's debut, but modern dancing is gradually losing its vaudeville claims and the Glass combination seems a bit tardy.

Catherine Calvert and Co., in Paul Armstrong's "To Save One Girl" held rapt attention, principally through the excellent work of Eugene Strong as a young legislator. The cast includes some excellent types, a few of which are somewhat exaggerated, but well selected for stage use. Wynn.

COLONIAL.

The show at the Colonial this week appears to have all its speed in the second half. The reason does not seem apparent when one reviews the names of the five acts that compose the first part, but it would look as though the bookers handed an extra heavy handicap to the Four Marks Brothers when they asked this act to hold up the entire comedy for the opening section, and then moved the turn up shortly after the opening. The values were there, but the running order was such that the acts did not show to advantage.

Col. Marc Diamond and Mme. Grant with modern dancing opened. The act has a value further down on a bill, for it is the type of a turn that, if booked at all, should be placed so that the house receives full advantage of its possibilities. The aged couple do not only dance but at the Colonial this week they showed that they had a sense of comedy that got a number of laughs. Prince Lai Mon Kim, the Chinese tenor, followed the opening turn and sang five numbers. After opening with "Chinatown," he went along slowly until he reached "By the Sea" in Chinese. This got him his first big applause, even though it real-

ly seemed an encore number. He closed with "Mother Machree," which brought big returns.

The Four Marx Brothers in "Home Again" held the next spot, and without any extra effort were the comedy clean-up for the first part. The act is one that just breezes along, but in this case it showed too early to have the audience fully appreciate it. Down next to closing the intermission Mignon with her imitations fared only passing well. It was her last number, an imitation of Bernard Granville dancing, that got over the way it should. Lillian Albertson and Co. (New Acts) in "Jane" closed the first part.

Opening the second half Hines and Fox were one of the features. Hines' "fag" number, "Oh For the Life of a Fireman," was a scream from start to finish. Here was another display of bad judgment in placing. Beatrice Herford (New Acts) followed the team.

Al Herman proved the third comedy turn in "one" that followed each other in the second part of the show. Naturally this, coupled with the fact that it was almost 11 o'clock and that he was down next to closing, worked out to a disadvantage for the black-face comedian. He got to the audience, though, early, and from that time on had them laughing. There is one thing that vaudeville comedians should be thankful for, and that is the accidents that occur which go toward making opportunities for them. At the Colonial Monday night two comedians made the most of a Suffragette flag which was draped over the edge of a box, and Herman, who was the last to come to the bat, would have had it a lot harder were it not that the Suffragette party decided to leave just as he came on. With just a look or two Herman made their exit the biggest laugh of the evening, and incidentally saved his act in the early section.

Bert Wheeler and Co in a comedy offering entitled "Fun on the Boulevard" closed the show. Prod.

HAMMERSTEIN'S.

It took a long time for Hammerstein's show Monday night to take on speed. If it hadn't been for the Irish sentiment which pervades the atmosphere this week there is no telling what would have happened.

When Maggie Cline waved a big Irish flag in front of George May's face and fanned his baldpate, shouting for the German leader to kiss it, it looked for a moment as though a new phase of the war would be asserted. While May didn't smack the flag with his lips, he remembered Maggie's "neutrality" and gave the cue for one of Maggie's Irish songs.

There were eleven acts and a Keystone, without Billy Gould who withdrew from the bill, objecting to the way the house advertised him. No substitute act was inserted as the remainder of the show ran close to 11:30 o'clock.

The management gave the show plenty of Irish coloring for St. Patrick's Day week by booking Maggie

Cline, Burke and McDonald, and Kenneth Casey.

After the Keystone Three Rube Kids opened. These boys depend mostly on eccentric routines, closing with rube outfits. They received considerable applause. Edward Marshall, a neat-appearing young artist, who is to all accounts the only southpaw chalkologist in vaudeville captivity, was on pretty early, but he made the best of it by drawing his easel types swiftly and deftly. Marshall derived comedy from "first impressions" of folks in the boxes. Queenie Dunedin (new acts) was third, with Burke and McDonald next. These men pleased with their Irish characters, with the dancing of one making a big hit. That "drop," showing the neighborhood stoop, shows wear and tear.

Nan Halperin ("No. 8"), with her coy and shy entrance, did splendidly, her imitations of the soubret and prima donna registering solidly. Miss Halperin turns several little stage tricks to good advantage.

Valeska Suratt and Co, just before intermission, haven't changed "Black Crepe and Diamonds" to any great extent, but Miss Suratt has changed her wardrobe. It isn't what Miss Suratt sings or does in the way of dancing, but what she wears that makes her a valuable aid to vaudeville. Melvin Stokes is playing Love. Scanlon and Press are the dancers. The couple appeared nervous and uncertain of their steps Monday night.

After intermission appeared Kenneth Casey, the boy photoplayer who came into prominence in Vitagraph pictures. Little Casey shows natural stage talent and appears at home whether doing a characteristic recitative bit, playing the piano, cornet or violin. He's versatile and put over his act very big Monday night. In fact the boy stopped the show, and that is some trick to perform at Hammerstein's.

Following him Miss Cline cleaned up. In addition to the old songs, she sang Mose Gumble's latest "pick," "Dublin Bay," a new song that got a rousing encore.

After Mlle. Doria (new acts), Stuart Barnes showed. It was so close to 11 some of the nervous ones walked out anyway. Barnes deviated little from his former routine, but reeled off a nifty "Gee, I'm Going Right Back to the Farm" that had good lyrics and a catchy refrain not to be denied. He closed with his "Single" characterization. Few remained to watch Mlle. Paula, who did two complete dislocations upon the single trapeze. *Circusy. Mark.*

FIFTH AVENUE.

Plenty of big time material on the Fifth Avenue bill the first half, but nevertheless the show was on the small time order and seemed to go along in just that style. Probably the large number of pictures given would leave that impression. The feature act for the first of the week was Mrs. Gene Hughes and Co. in her likeable comedy sketch "Lady Gossip." Plenty of dialogue but it gets along smoothly and has few draggy spots. "The Haberdashery" presented by Harrington

Reynolds and Co. was the other big event of the evening. This act could not be called big time timber but is purely a flash girl act for the three-a-day. Reynolds gathered a number of laughs with his English comedy, but started very slowly probably due to the picture shown just before. His gray suit is looking shabby. A new leading woman is an improvement on the last one.

For the singing honors everything pointed to Bill Pruitt, "The Cowboy Caruso." He had the next to closing spot, following the Hughes piece. Pruitt has a way of getting his double voice work over which took with the house from the start. Another singing turn that took well was Jack Denny and Ted Boyle. The dancing with the stage hand at the finish is old stuff and should be eliminated, for the rest has something a little different in it.

The show opened with Sansone and Delilah, who have a novel turn for the "No. 1" spot. McLallen and Carson closed with roller skating. Mae Carson is some looker and has ability as well, which should keep the couple working in the two a day. The toy store business done by these two is rather old, but the doll girl skaters seem to be what the public wants, and Miss Carson is one of these.

Fields and Browning were in the second position. These men have been seen to better advantage elsewhere.

The Fifth Avenue is conducting an amateur song-writing contest for which the prize is \$50, to be awarded April 5.

AMERICAN ROOF.

The program on the American Roof the first half was notable for two things; the ease with which Neil McKinley walked away with the hit of the show, and the "Ma Cherie" Apache dancing act Emil Agoust and Simone de Beryl played.

"Ma Cherie" was a pretty rough sort of a French dancing idea when first presented at Hammerstein's for a week. A season in burlesque did not clean it up. Instead it appears to have given the principals some slapstick notions for laughs that makes the pantomime look worse than it is, besides the suggestive motions the principals go through while dancing. It's not an act for vaudeville the way it is now, and especially on the small time. Agoust apparently has thrown everything to the winds in an effort to please the burlesque galleries, and he brought the same methods employed for that onto the American Roof.

Mr. McKinley, next to closing, just did that audience up in a bundle and trundled it away with him. He "nutted" on the stage, in the audience, and wasn't even feazed when Johnny Dundee sent up a floral horseshoe. Neil didn't know the flowers were coming to him, for he had to look hard for the card attached, while in the wings, before returning for a curtain speech. McKinley had some good ideas of his own in presenting a "nut act." His "wedding" business is excellent. He did a little plugging for "The House Upon the Hill," but got away very big with it.

"Detective Keen" was the sketch fea-

ture, with an inferior cast, but still it can get over on the small time.

In the first half was Leona Stephens with film of her dressing room proceeding to cover waits for changes. The best Miss Stephens does is "Red Top Sherlock Holmes," closing the turn. Her next beat is just before that, in an eccentric dress, for which the song could be better. The Wilton Sisters opened after intermission. Two young girls, who sing, play violin and piano, they have a poorly framed routine with no idea of aiding it. One of the girls said "You didn't think I was any good when I first came out, did you?" and the audience remained neutral. These girls should be able to put over a neat double turn, if they secure someone who knows something to arrange it for them.

Bessie's Cockatoos opened nicely enough. The Marathon Comedy Four (New Acts) came next, and hurt the show with its comedy. The Six Steps off the big time got through with their dancing that is familiar enough, but gets over by a mixed sextet doing it. They will be liked on the small time. Edwards Bros, the No. 2 Collins and Hart turn, closed the show. *Sims.*

HARLEM OPERA HOUSE.

The business at the Harlem opera house Tuesday night was rather remarkable as compared to one of the big time houses and an opposition small timer in the same neighborhood. At the opera house there were standees in back of rail at half past eight, while at the big time house, around the corner, there were quite a few vacant seats on the lower floor. At the opposing small timer business also seemed off.

The Harlem opera house has Harry Swift back on the job and he was "plugging" a serial extra strong for the first half. The bill itself had seven acts and the two-reel installment of the serial, a Keystone and two single-reel dramas.

The show was enough to attract a capacity house and those present enjoyed the bill, comprised solely of small time turns. The Moscrop Sisters opened the show following the two dramas. "No. 2" was held down by the City Comedy Four, one of the usual "hokum" comedy quartets. The singing got over fairly well, but the comedy proved more acceptable.

"The Beat," a dramatic sketch, rather badly played, followed the quartet and held the interest. The vehicle is entirely one designated for small time, with the general idea of "The Seven Keys to Baldpate" used as its basis.

The sketch was followed by the Keystone, which got laughs. Sol. J. Levoy put "Tip Top Tipperary Mary" over with the audience to the accompaniment of pictures.

The Tankway Troupe (New Acts) followed, and scored strongly on the strength of the closing trick, the que slide from the gallery by the Chinaman who appears to be the leader of the troupe.

Al. Lewis and Co. are presenting "The New Leader," in which Sam Mann originally appeared. Lewis is a

clever comedian and can follow Mann in the act on small time to advantage, but he is not a Sam Mann. He has, however, developed a certain number of laughs not in the act originally because of the knowledge he has acquired of what the audiences in smaller houses want.

Margaret Calvert, billed as the dancing violinist, is a rather poor copy of a similar act on the big time. The girl managed to pass but was not nearly strong enough for the next to closing spot. Robbins' Elephants closed the bill. *Fred.*

23D STREET.

It sounds fishy and all that, but nevertheless dozens were turned away from the box office of the 23d Street Tuesday night, unable to gain admission. Manager William Matthews passed them in until there wasn't breathing space for another mortal—and this actual state of affairs in a quiet neighborhood in which they said the amusement business had petered out.

Matthews made the frank confession that the S. R. O. thing was due to pictures and plenty of vaudeville sandwiched in. Tuesday night a Charlie Chaplin picture was announced.

After the first picture came Livingston and Coon (New Acts), and they were followed by Hong Fong, the Chinese entertainer, who sang and danced acceptably. Just why he picked on a soldier ballad for dance music is beyond conjecture.

Johnny Walker and Co. offered an amusing bit of comedy byplay in a railway station. Two characters, that of the "souse" and the "rube" constable, were handled amusingly. Surefire in the pop houses. Jeff Brandon and Arthur Klein (no kin of the booking agent, it's understood) appeared in street clothes, one man singing and the other playing the piano. They "plugged" well for one song.

Then followed Proctor's song revue, with one chorus getting all the play. A Keystone was on just before Griffin and Lewis (New Acts), who reminded the folks that St. Patrick's Day was near. The Chaplin two-part, "The Champen," offered a ludicrous finale, a comedy boxing bout being well staged.

"The Daughter of Italy," which has played the downtown pop houses before, made a splendid impression and was excellently presented for the "small time." Irwin and Herzog took too much for granted and the fat boy tried to "comede" during the duet of "The Rosary." Uncalled for. The men followed the Chaplin comedy and the Italy-Chinatown tragedy and therefore faced a tough pull. They finished up strong on a "San Francisco" number.

Garcentti Brothers, acrobats and hat spinners, and their dog, who bounced an inflated ball out into the audience, got over nicely. The best thing in the act was the hat tossing. Dandy act for the pop houses.

The management announced that Denny and Doyle, by permission of the Colonial, would appear next. They pleased immensely. *Mark.*

NEW YORK MANAGERS LISTEN TO REPORTS ON CENSORSHIP

Theatre Men Here Show Keen Interest at Astor Hotel Meeting. Marc Klaw Presides. Committee Makes Statement on Matters Pertaining to Adverse Censorship Legislation.

Fully 90 per cent. of the picture interests of New York were represented at the meeting of the managers and exhibitors in the Astor Hotel Wednesday afternoon at 2 o'clock.

Marc Klaw, president of the United Managers' Protective Association, had charge of the meeting. Lignon Johnson, attorney, acted as secretary.

The session lasted about an hour and that time was devoted to the report of the general committee appointed at a meeting held recently in the Managers' Association quarters to take full note of the censorship problem which is now in a crucial state as far as the exhibitors are concerned.

The committee made a full report and the film men listened most attentively. The latter are organizing to fight any adverse legislation on censorship and some important state and city phases are demanding immediate attention.

VITA'S DOINGS.

"The Arm of the Law" is being pictured by the Vitagraph under the title of "The Atonement." It's a five part picture which Tefft Johnson is directing, with J. Herbert Frank making his debut as a lead. Joseph Kilgour and Rankin Drew have important roles. The picture will not be finished until after the Baltimore races when the track atmosphere will be realistically cameraed.

Mrs. Pat Campbell's son, Allan, wrote the scenario for the Vita's multiple reeler, "The Dust of Egypt," which Edith Storey, Cissy Fitzgerald, Tony Moreno, Frank Corey and Herbert Frank are the principals, and George Baker is the director. This feature will be ready after some more "exteriors" are taken.

Gouverneur Morris is the author of the new Vita serial, Morris getting a big sum for his work.

Ralph W. Ince, with Anita Stewart and Earle Williams, is in the heart of the Carolina mountains, making the "atmosphere" for "The Goddess," the new serial feature.

The board at the Vita announces the following acquisitions to the Vita's stock roster: Lionel Adams, Frank Daniels, John T. Kelly, Joseph Kilgour, Everett Overton and Anna Laughlin.

Miss Laughlin has started work directed by J. C. Williams, the former Universal director.

Of the recent additions to Vita's directing corps is Lorimer Johnston, a brother of Menefee Johnston, formerly with the Robert Edson companies.

Lionel Belmonte is now at Fort Clark, Tex., directing some military scenes, being a part of the Cyrus Townsend

Brady's picture which the Vita will bring out this summer. Belmonte and a big company recently took some "exteriors" at San Antonio.

LOCAL EXHIBITORS ORGANIZE.

The exhibitors of Brooklyn held a meeting at the Hanover theatre, 571 Fulton street, March 10, and organized a branch of the Motion Picture Exhibitors' League of America, to be known as the Brooklyn branch of Local No. 1 of the league.

Officers were elected as follows: President, C. R. Martineau; Vice-President, I. N. Harstall; Treasurer, William B. Fulmer; Secretary, Charles Fischer.

Lee Ochs, President of the New York branch, presided as chairman. Matters of adverse legislation were discussed.

Now that New York and Brooklyn are duly organized the Bronx exhibitors are to meet shortly and reorganize.

BUNNY ON HIS OWN.

It's almost a certainty John Bunny will not be out on the road again next season. Instead he plans to organize his own film company or return to the Vitagraph following his proposed Chautauqua tour this summer.

Brooklyn's Close Circuit of Four.

George C. Freisem has formed a circuit of neighborhood picture houses in Brooklyn, having four theatres all in the St. Marks section, each being within two or three blocks of the other.

The houses on numerous occasions double with their pictures and make it possible for Freisem to get the bigger pictures.

SWAAB'S JUDGMENT REDUCED.

Philadelphia, March 17.

The Supreme Court Monday ordered a revision of the verdict of \$20,424, obtained by Louis Swaab, who is an exchange dealer, against the Vitagraph Co. of America. Justice Von Moschizker, who delivered the opinion, based his decision principally on the grounds that the defendant, Louis Swaab, failed to prove a special conspiracy against him by integral parts of the so-called moving picture trust, in an effort to drive him out of business.

The case was appealed to the higher court from the Common Pleas Court No. 3, where Swaab won a bitter controversy in a replevin suit, under which the Vitagraph Co. confiscated a number of his films.

By the verdict of the jury of the lower court the Vitagraph Company's right to the possession of the films was rejected, and Swaab was awarded \$2,000, as the value of the property taken; for their detention by the Vitagraph Company \$8,424, and as punitive damages against the concern he was given \$10,000, making a total of \$20,424.

The Supreme Court finds that these large monetary awards cannot be sustained under the evidence, and the case is sent back, with instructions that the judgment for the defendant, Swaab, should be entered, but with only nominal damages and costs.

TAUBER MANAGING HIP.

Sam Tauber will have charge of the picture program at the New York Hippodrome, which opens this Saturday night, for a feature film policy with "The Heart of Maryland" as its first multiple attraction.

The Hip's advertised admission is to be 25 cents.

Mr. Tauber formerly had charge of the Colonial, New York. Of late he has been acting as manager of special stage attractions.

The Hip is not going to rely entirely upon the silent drama, but is to have a chorus and use the big tank for a couple of water spectacles.

"Salambo," originally carded for the opening, will be shown March 29.

Tauber, in addition to managing, will also handle the publicity.

COAST PICTURE NEWS.

By GUY FRICKE

Jim Kirkwood, hands and face bearing signs of the cold weather of Truckee, Cal., is back in Los Angeles after directing scenes for a new Famous Players picture.

Lewis J. Cody has joined the N. Y. M. P. forces.

Cathrine Countess, the legitimate star, is on the coast to do a picture for the Os.

Carolyn Price, daughter of E. D. Price, the theatrical manager, is in pictures at Hollywood, Cal.

Virgie Dorr is with the Kaleem, starting last week.

Rea Martin has arrived in Los Angeles to fill a picture contract.

Hobart Bosworth will begin his new duties with the Universal within a few days.

Herschel Mayall, of the Kay Bee, Broncho, has acquired the title of "Beau Brummel of Santa Ynes Canyon."

Louise Orth is by this time an expert chauffeur. She has been driving her car four weeks.

Thomas H. Ince will lease a 12-acre tract between Los Angeles and Hollywood for motion picture studios.

Arthur Maude is now supporting Walter Edwards at the N. Y. M. P. studios.

Friends of Bessie Barriscale claim that her work in "The Cup of Life" is the best she has ever done, on or off stage.

George Beban and Mrs. Beban, Thomas H. Ince and several others were held up and robbed near Santa Monica the other night.

Signe Auen, the Majestic star, is an expert roller-skater. He denies getting on any other kind of a skate except the rolling ones.

Robert Edson is taking dancing lessons to be fully equipped for the movies.

Violet Wilkey is now on the staff of the Reliance-Majestic.

Florence Crawford is advancing rapidly as a "movie" actress.

Thomas Jefferson says he is wedded to the movies, and will remain on the coast as long as the money salary envelope is in sight.

Russ E. Smith is gaining renown for two things—ragging and scenario-writing.

Forrest Stanley is again to take a chance with the "flickers."

A troupe of Hawaiian entertainers participated in a picture produced by Director George Nicholas.

Challe Gibby is now directing the Gold Seal (Universal). He has with him Cleo Madison, Wm. T. McCulley, Ray Hanford, Joseph King, and Roy Overbaugh, cameraman.

Dell Henderson is now with the Keystone.

Anna Little is in San Francisco viewing the sights of the Zone.

NEW INCORPORATIONS.

Albany, March 17.

R. P. Amusement Co. Capital, \$10,000. Theatrical and pictures. Harry Marcuse, Sigmund Goldbach, Nathan Wechsler, Brooklyn.

Bramhall Players. Capital, \$10,000. Theatrical. William L. Sayers, J. K. M. Ewing, Victor H. Gurney, Stamford, Conn.

Motherhood Educational Society. Capital, \$5,000. Pictures. Eli S. Weiborsk, Emery C. Weller and John Slopes, New York.

Eleda Amusement Co. Capital, \$10,000. Ralph L. Josephs, Jerome M. Blum, Maurice Frank, New York.

Viking Film Co. Capital, \$25,000. Arthur W. Owens, Minn Whitmore, William S. Forsyth, New York.

Lockport Amusement Corp. Capital, \$150,000. Picture theatres. C. B. Hunter, W. F. Fossler, F. J. Overmann, Buffalo.

Venus Film Corp. Capital, \$60,000. C. Lamb, J. M. Kelly and K. Flynn, New York City.

Metro Theatre Co. Capital, \$50,000. Conduct theatres. N. Schner, R. J. Fisher, A. J. Gulotta, New York City.

C. E. G. Theatre Corp. Capital, \$10,000. W. L. Engels, W. S. Gilmore, K. N. Chambers, New York City.

Governor Boss Photo Play Co. Capital, \$20,000. W. H. Runnie, J. H. Ellison, Jr., Bergen Place, Freeport, L. I.

Novelty Producing Co. Capital, \$5,000. Theatrical. A. Werner, H. E. Diamond, M. Klein, New York City.

Amusement Holding Co. Capital, \$5,000. Theatrical. L. Buchdrucher, M. Radeloff, S. Frankel, Brooklyn.



IN "THE ETERNAL CITY."

A dramatic scene from the big photoplay production of "The Eternal City," Hall Caine's powerful story which the Famous Players has made in multiple reels. "The Eternal City" will be booked through the newly organized Select Film Booking Agency.

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

\$500,000,000 INVESTED IN MOTION PICTURE INDUSTRY

Jesse Lasky on Return From California Says That There Are 70 Motion Picture Companies on Coast That Spend More Than \$25,000,000 Yearly There. Big Movie Maker Optimistic.

Jesse L. Lasky returned to New Monday, from the Coast. In conversation Mr. Lasky said that from his observation, the picture industry within a radius of ten miles from Hollywood, Cal., spent from \$25,000,000 to \$30,000,000 yearly. Hollywood is a suburb of Los Angeles. There are between 60 and 70 picture companies represented on the Pacific Coast, said Mr. Lasky, but he would not comment upon the query whether it was true the film business now has \$500,000,000 invested in it.

"That's a ridiculous question," answered Mr. Lasky. "How can any one compute an amount that would commence to equal that without more reliable statistics than are now available? Though I will tell you this, that moving pictures rank as the third leading industry of this country. Find out how much money is represented by steel, and you may be able to base a deduction from that for the total of pictures."

Everything is booming on the Coast, added the title holder of the Jesse L. Lasky Feature Film Co. He said also



JESSE L. LASKY.

he had been recalled to New York on special business affairs but expected to leave again for the company's plant about April 10.

The Lasky company is taking a step of innovation among stock companies in forming an all-star stock. It will consist of House Peters, Blanche Sweet, Theodore Roberts, James Neil, Mabel Van Buren, and two others to be selected. This company, said Mr. Lasky, will guarantee the public that when an "all-star" picture is advertised under the Lasky label, it will be seen. The all-stars or any portion of them

may be employed to support a special engagement for a feature film, or produce one entirely from within its own ranks.

Since Mr. Lasky's return from the west, it has been reported Ina Claire may become a permanent star in the Lasky firmament.

It is also said that Lasky has commenced work on a nine-reel feature that will cost at the lowest estimate \$100,000 for the production. The feature has not been named, nor will it be according to the story, until nearly ready for release. The 9-reeler is expected to compete and compare with "The Birth of a Nation."

STOPPED FRANK CASE FILM.

Louisville, March 17.

Two unsuccessful attempts to show "The Frank Case," a five-reel film based on the trial of Leo Frank, charged with murder at Atlanta, were made at the Masonic theater the past week. The police interfered on both occasions. Finally Manager Leslie Thurman gave up the fight and cancelled the contract made with a New York Film company.

Protests against the exhibition of the picture on the ground that it was injurious to morals was made to the Board of Public Safety by the trustees of the Masonic building, and several organizations. The theater management retained counsel in an endeavor to obtain an injunction restraining the police from stopping the exhibition, without success.

DISCONTINUES SERIAL.

Buffalo, March 17.

Shea's Hippodrome discontinued "Runaway June" last week. It is a film serial.

The picture failed to go with the audience and it was thought best to throw it out.

GEORGE GRANT COMING BACK.

London, March 17.

George Grant, for the past eight years a picture impresario in London, is about to shake the dust of the English metropolis from his feet. He has had the managing directorship of important circuits of film houses besides conducting a rental concern. Grant had never been in the moving picture business until he came to England, and was best known in America as the manager for "Kid" McCoy. He takes to New York the English equivalent of about \$200,000, which he accumulated since his stay here, besides retaining some stock interests in various cinema syndicates. He is due to sail from Liverpool early in April.

UNION MAKES SCALE.

Syracuse, March 17.

The picture theatre operators of this city have organized a union and made written demands that have astounded the exhibitors. They ask the exhibitors to employ none but union operators. The exhibitors say that if all the demands are acceded to, many picture houses will be put out of business. The scale of wages is as follows:

Houses running from 6:30 to 11 p. m., one operator to be employed at \$15 per week of six days; matinees at the rate of 50 cents per hour or a fraction thereof.

Houses running from 2 until 11 p. m., to employ one operator at \$20 per week of six days.

Houses opening before 2 p. m. must employ two operators to work a split shift, head operator to be paid \$20 and the second man \$18 per week of six days. Extra operators to be paid 50 cents per hour or a fraction thereof.

The scale provides that Sunday work shall be paid for at \$1 per hour. The exhibitors declare this is preposterous and they will have a meeting at which they will discuss it.

The union also requires the exhibitors to hire the operators by the season, and each house must also furnish a helper to the operators at all times. The exhibitors say that it is a well-known fact that a large majority of the picture houses in Syracuse are having hard work these days to break even and that they cannot understand why this organization of moving picture operators should come forth with such unusual and arbitrary demands, especially for Sunday work. The exhibitors were not consulted in the matter, but the new union laid down written contracts with the demand that they be signed at once.

The theatre owners will meet the latter part of the week to take action on the demands. Most of them will be turned down.

DOWNTOWN OFFICES.

Several of the downtown office buildings in the financial district are offering special inducements to picture manufacturers to take up offices in that part of the city.

A number of the picture concerns are carrying on stock manipulations and an office in the financial district is said might help some.

KRITERION'S COMEDIES.

The Kriterion is out with an announcement it will issue a new brand of comedies under the title of Kriterion Star and they will be produced under the direction of Rube Miller, late of the Keystone and L-KO forces.

The first will be styled "A Trolley Ride Romance." Another will be called "Rube's Fighting Chance" in which Miller and J. Clifford put on a fast comedy bout.

With Miller's forces is Jack Le Roy, formerly with Ringlings' circus.

FILM INSTRUCTION.

The Church and School Film Co is sending out an educational picture for use in schools which gives a complete course in writing.

PROTESTING CENSOR.

Philadelphia, March 17.

As the result of the arrest and fining \$100 of Charles Segall, president of the Motion Picture Exhibitors League, on a charge of exhibiting a film which had not been censored, the Philadelphia exhibitors have made a formal protest to Governor Brumbaugh in reference to the actions of the chief censor, J. Louis Breitingner.

The first gun was fired Tuesday when a letter was sent to J. Louis Breitingner by the Mutual Film Corporation, manufacturers of pictures. The company demands that Breitingner furnish at once an itemized statement of the expenses of the office of the chief censor.

For some time past the exhibitors throughout the state have been trying to have repealed the act which created the office of the censor, which they state works hardships upon the exhibitors.

RIGID ON COMEDIES.

Los Angeles, March 17.

Orrien G. Cocks, of New York, secretary to the National Board of Censors, is here to confer with the producers of "comic" films regarding the elimination of crime and suggestive news.

In an interview he stated the National Board is going to lay down most stringent standards in the censoring of comedies and the producers are being warned in advance what will be permitted and what must be omitted.

According to Mr. Cocks some of the comics go beyond the line of propriety and the producers will have to change their methods in future productions.

ROLFE SERIAL RIGHTS.

The B. A. Rolfe Co. has practically completed negotiations with the publishers of Munsey's Magazine and other Munsey publications for the picture rights to all the serial stories that have been published.

CRAVED BOILED EGGS.

Los Angeles, March 17.

Edith J. Howell, a moving picture actress, is suing her husband, E. F. Howell, a real estate broker here, for divorce. The wife charges cruelty inasmuch as her husband refused to buy her hard-boiled eggs when she craved for them.

FOX'S \$400,000.

The Fox Film Corporation is said to have received an investment last week of \$400,000, placed with the film concern by a coterie of Newark financiers.

A life insurance of \$250,000 on William Fox's life is also said to have been taken out as a protection to the corporation.

A change has been made in the publicity department of the Fox Film Corporation. H. Z. Levine, chief publicist and editor of the Exhibitors' Bulletin, has stepped out and his assistant, John Henry Goldfrap, formerly of the New York World, assumes Levine's chair. Goldfrap has been doing some splendid work for the Bulletin.

MOVING PICTURES

FILM FLASHES

Thursday is Charles Chaplin release day around Chicago and it is almost a holiday. The outlying picture houses around Chicago have taken advantage of the day by putting on old dissipated films in which Chaplin appeared. When doing this the management generally plaster Chaplin's name up in big letters all over the front of their theatres.

March 9 Zelbert Goza, a hellboy, attempted to rob the Niles State Bank at Niles, Cal., and would have succeeded after shooting the cashier, but for "Broncho Billy" Anderson's "movie cowboys" who joined the pursuing posse and helped capture the youthful bandit.

The Newport is a new Dallas (Tex.) movie that has just opened. A season pass was awarded to a Dallas woman for the name.

George Bunny (John's son) has accepted a position with an industrial film concern.

The Eclair has a theatre and a club of young men named after it in Cleveland.

Word was received this week that Rigadin (Mr. Prince in private life) who has been a prominent photo star abroad for the Pathe Company, is coming to the United States shortly to engage in active picture work on this side for Pathe. Prince has been connected with the Theatre Du Varieties in Paris for some time.

The Universal studios in New York have been minus a comedy director for some time and are still in search of one. The Imp and Victor plants are turning out no comedies and at present there are but four directors at these places doing dramatic work. The few comedies that are being made at present by the U are being taken at the Champion studio in Coytesville, under the direction of Harry Meyers.

The World's Comedy Star Co., which is making on the average of a single reel comedy picture a week, is not employing a regular stock company. Each picture, headed by a star, has a cast specially selected for it with one or two exceptions. Work is being done in the Willat studio in Jersey. Tom Wise completed his picture for this company last week and the next film will have either Lulu Glaser or Florence Tempest as the leading player. Walter Hiers, the Lubin Fat Boy, is one of the few players who have appeared in all the productions of this company up to date. Phil Gleichman, managing director of the World Comedy Stars, has signed up some fifty-five stars of legitimate players to appear in one-reel comedy films. It may be that two reels a week will be issued instead of one as is the plan at present.

Sam Bernard confirms the report that he's to work in pictures. Bernard will start work for the Famous Players in about a month, starring a film version of "The Rollicking Girl" under the title of "The Dangerous Maid."

The Terriss Feature Film Co., Inc., has been incorporated with the Secretary of State at Albany, the capitalization announced as \$50,000. Heading the company is Tom Teries, the English actor. Other incorporators are James H. McLean and Lee T. Smith of New York.

There has been some magazine opposition to the frequent use of the word "movies" but no other word has yet appeared that appears to convey what photoplay houses and pictures are more than the one little word "movies."

Among some of the new forthcoming features to be marketed by the Mutual are "The Outlaw's Revenge" (with Mae Marsh featured) and "Enoch Arden," both five-part pictures.

Jacques Jaccard, after a severe illness, is back in the picture directing harness again at the Victor studios.

Singers, with voices and who have had much experience, perform back of the curtain during the showing of Griffith's "The Birth of a Nation."

W. W. Hodgkinson, head of the Paramount Corporation, is considered one of the best lobbyists in the film business.

The Renfax Musical Co. has made a musical picture of "Tlip Top Tipperary Mary."

Among the prime movers in the forthcoming multiple film, "Prohibition," are William Steiner and R. T. Kane.

There's nobody prouder of Carlyle Blackwell's work before the camera than Carlyle's mother, who resides in the east.

Max Karger, general manager of the B. A. Rolfe Co., plans a trip to the Rolfe studios on the Pacific Coast. C. B. Muddock of the Rolfe forces will accompany Karger.

As a result of the recent visit of Ad Kessel and Chas. Baumann to the New York Moving Picture Corporation's studios on the Coast, the Keystone studios have been rebuilt with the Mack Sennett forces now in possession of about 25,000 square feet of floor space.

Owen Moore is going to play opposite Mabel Norman in some forthcoming romantic comedies the Keystone is going to make this spring and summer.

"The Empty Rifle" is a three-part animal picture which is being made at the Selig Jungie Zoo studio on the Coast. Stella Roseta and Guy Oliver will play the leads.

The Master Penn Motion Picture Co. has been launched.

Among two sad deaths in the picture profession of late—especially sad because the deceased players were young and had promising futures until the Grim Reaper took them off—were those of Helen Castle of the Selig Co., and Nolan Gane of the Thanhouser Co. New Rochelle. Miss Castle took ill when the Selig players sailed for Panama to camelize "The Ne'er Do Well."

Several film places in New Orleans started something by announcing an all night policy.

Charles Gibbyn has finished his first picture for the Gold Seal, Gibbyn being the latest acquisition to the directing forces.

The Hippodrome, Passaic, N. J., which has been playing pictures has closed.

Dorothy Bernard, who has signed with Kalem to play the lead in "The Second Commandment," was of the original company of "The Salamander."

Mother Maurice receives more mail every day than most any of the local photoplayers.

Pete Schmid, of the Bosworth publicity bureau, pulled a nifty last week. Pete sent out a story that Elsie Janis and her mother were royally received abroad and that Elsie and the King became quite chummy at a Janis tea.

Hopp Hadley went to work Saturday as general prusa representative for the United Film Service, taking the office formerly occupied by W. T. Gentz. Hadley has been with several of the big Manhattan picture concerns.

Duncan McRae, with the Edison forces, is a brother of Bruce McRae.

Around June 28 the advertising and billing of the Thanhouser Company with the Nicholas Film Advertising Service expires and the Thanhouser people will make a new arrangement for the handling of this phase of its work and will also install its own press department at New Rochelle.

The Globe Co-operative Film Co., Ltd., (20 Broad street), has arranged to take over the entire business of the Blinkhorn Photo plays Corporation. Blinkhorn will continue as production distribution manager.

"Wild Olive" is to be photographed by Morosco. The studio staging will be done by Oscar Apfel.

The studio work of the Bosworth-Morosco film, "Captain Courtney," with Dustin Farnum featured, has been completed.

Marie Dressler sought the court's help in an endeavor to restrain the Keystone from exhibiting "Tillie's Punctured Romance" in which Miss Dressler played the leading comedy role, claiming the Keystone had only a contract to handle and exploit the film and that the exhibiting part had been done without her consent. Last week Justice Lehmen denied Miss Dressler's application.

"Mice and Men," Lucette Ryley's former play, is to be picturized by the Famous

Players with Marguerite Clark in the Annie Russell role. The F. P. releases "When We Were Twenty-one" and "The Little Girl" are now playing the principal role in "Experience" at the Casino. It will be in five parts.

Eight companies are engaged in active picture work for the Kriterion program at Santa Barbara, Cal. The Kriterion is now six months old.

Jack Byrne is directing for the Santa Barbara Motion Picture Co. One of his pictures is a comedy, "Sherlock Sammy," with Harry Fisher, Jr., featured. Another Byrne film is a two-reeler, "What Can A Woman Do?" with Joe Franz, Harry Fisher and Dorothy Browne in the leads. Others are "The Power of Prayer" and "The Stepbrothers."

Ira L. (Jack) Cunningham, who does press work for the Kinophoto Corporation, has a fine baritone voice that often makes it easy for him in society. He recently appeared on the Strand Roof (Sunday night concert) and sang several numbers, getting away clean.

Marshal Nellan is the accredited scenario author of "Little Pal" in which he and Mary Pickford will be seen this summer.

Mae Busch, formerly in vaudeville with Laaky's "Beauties," has signed with the Keystone Company.

Lee Keedick announces as one of his features Augustus Thomas in a "special" entitled "The Facts Behind a Play."

"The Building of a Dreadnought" is a feature which has George Avery Reader as its sponsor.

Arthur C. Thompson has become the sole owner of the Star, Dubuque.

Will T. Gentz, formerly director of publicity and advertising manager of the United Film Service, has accepted the business management for "A Modern Eve," which opens a legitimate engagement in the Cort, Boston, under the direction of John Cort, Harry Askin and William Morris. This show later comes into the Cort, New York, probably in August.

Double shifts are now the working rule at the World Film studio. Janet Young is shaping up the final touches to the "Hearts in Exile" feature, starring Clara Kimball Young. Frank H. Crane is handling the Robert Warwick feature, "The Man Who Found Himself." Fred A. Thomson is directing the William Elliott picture in which the Maxim restaurant scene is the piece de resistance. Emile Chautard is superintending the staging of "The Arrival of Perpetua," with Vivian Martin as the principal player. Howard Estabrook and Barbara Tennant start work at 8 p. m. under O. A. C. Lund's direction in "The Buttery" feature.

Olga Pritsiau Clark has written a new four-reel scenario, "The Angel of the House" which the American will produce with Margaria Fischer featured. Miss Clark is also the authoress of "Motherhood," a former feature.

John King Hodges is doing special publicity work for the World Film studios.

On the Kriterion program is a two-reel drama entitled "The Birth of Emotion." A. M. Kenyon directed it and the featured player is Rena Valdes.

Three new cars have arrived at the Thanhouser plant from Chicago. The new autos are the "compliments" of a Windy City firm and will be used by Edwin Thanhouser and associates.

Harold B. Franklin, after landing some new feature contracts, has returned to Port Huron, Mich., where he is managing The Strand.

Harry Rowe, former owner of the Rowe F. Co., Minneapolis, is now in full charge of the Kriterion branch in that city.

Wires received in the New York film offices early this week brought joy to the hearts of the picture magnates as they contained the joyful news that California was having clear weather.

The Savoy on 34th street, playing daily releases, has installed a symphony orchestra of five pieces. The Herald Square in the direct vicinity with a full orchestra and an organ is probably the cause of the addition. The Savoy also has an organ.

Muriel Oestriche temporarily lost her sight for a few hours the other day while working in "When It Strikes Home," the first picture of the new Charles K. Harris Co. Wanting to secure a special lighting effect, the full glare of the violet rays were thrown upon Miss Oestriche.

It has been decided that Fred Mace will direct the "Why Smith Left Home" comedy feature to be done by the Peerless. He starts work next week.

In the forthcoming Vita feature, "Lifting the Ban of Coventry," some excellent scenes of the West Point military academy will be shown.

RELEASED NEXT WEEK (Mar. 22 to Mar. 27, inc.)

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ.:												
GENERAL			UNIVERSAL			MUTUAL			UNITED			
Vitagraph	V	Impo	B	Bison	B101	American	A	Gaumont	Gau	Miller Bros	101	
Biograph	B	Nestor	N	Reliance	Rel	Keystone	K	Key	Tams	Premier	Prem	
Kalem	K	L'owers	L	Majestic	Maj	Lubin	L	Sup	Beacon	Ben	Jupiter	Jup
Lubin	L	Eclair	Eclr	Thanhouser	T	Pathe	Pthe	Empress	Emp	Bur	Burstein	Bur
Selig	S	Rex	Rx	Kay-See	K B	Edison	E	St. Louis	St L	Paragon	Par	
Essanay	E	Frontier	Frnt	Domino	Dom	Edison	E	Nelson	Nel	Santa Barbara	SB	
Essanay	S A	Victor	Vic	Mutual	M	Edison	E	Minuss	M N	Alhambra	Al	
Kleine	Kl	Gold Seal	G S	United States	U S	Edison	E	Princess	Pr	Thiaste	Thae	
Melies	Mel	Joker	J	Komic	Ko	Edison	E	Lariat	Lar	Monty	Mt	
Ambrosio	Amb	Universal Ike	U I	Beauty	Be	Edison	E	Humanology	H	Punchinello	Pch	
Columbus	Col	Sterling	Ster	Apollo	Apo	Edison	E	Luna	Luna	Trump	Trp	
Mina	Mi	Big U	B U	Royal	R	Edison	E	Grandin	Grand	Starlight	Star	
		L. K. O. L. K O		Lion	Ln	Edison	E	Ramo	Ramo	Regent	Reg	
		Laemmle	Li	Hepworth	H	Edison	E	Features Ideal	F I	Navajo	Nav	
						Edison	E	Sunlight	Sun	Mars	Mars	
						Edison	E	Regent	Reg	Magnet	Mag	
						Edison	E	Navajo	Nav			
						Edison	E	Mars	Mars			
						Edison	E	Magnet	Mag			

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

MARCH 22—MONDAY.

MUTUAL—Ancestry, 2-reel dr, A; Keystone, title not announced; The Game of Thrills, dr, Rel.

GENERAL—The Maid of Romance, dr, B; The Girl of the Music Hall, 3-reel dr, K; Fatsy on a Yacht, (11th of the "Fatsy Bolivar" series), com, L; Retribution, 2-reel dr, S; Mr. Jarr and the Lady Reformer, com, V; Only the Maid, E; Sweedie Learns to Ride, com, S-A.

UNIVERSAL—One Night, dr, I; The Wrong Address, com, J; Mary's Duke, 3-reel com-dr, Vic.

KRITERION—The Hawk and the Hermit, 2-reel dr, Par; Billy Convincing Father, com, S-B.

UNITED—Their Delayed Honeymoon, 2-reel com-dr, F-I.

MARCH 23—TUESDAY.

MUTUAL—When the Fire Bell Rang, com-dr, B; The Duel in the Dark, 2-reel dr, T; The Greaser, dr, Maj.

GENERAL—His Brother's Keeper, 2-reel dr, B; Ham Among the Redskins, com, K; An Expensive Visit, com, L; The Outlaw's Bride, dr, S; A Wireless Rescue, 2-reel dr, V; Hans and His Boss, com, E; The Little Straw Wife, 3-reel dr, S-A.

UNIVERSAL—The Human Menace, 2-reel dr, G-S; When Jealousy Tumbled, com-dr, B U; It Happened on Friday, com, N.

KRITERION—The Stolen Invention, 2-reel dr, Mt; Taming Father, com, Thiele.

UNITED—Target Practice and Such a Picnic, split-reel com, Sup; The Deputy's Reward, dr, Prem.

MARCH 24—WEDNESDAY.

MUTUAL—In the Heart of the Woods, dr, A; The Black Sheep, dr, Rel; In the Switch Tower, 2-reel dr, Br.

GENERAL—The Diamond Broker, 2-reel dr, K; The Blessed Miracle, 3-reel dr, L; Alice of the Lake, dr, S; The Master of His House, V; The Newly Rich, com, E; The Fable of "The Struggle Between Personal Liberty and the Wave of Reform," com, S-A.

UNIVERSAL—To Redeem an Oath, 2-reel dr, Lie; Universal Animated Weekly, No. 150, U.

KRITERION—The Greater Power, 2-reel dr,

S B; When You and I Were Young, com-dr, C K.

UNITED—A Minnie, 2-reel com-dr, Grand.

MARCH 25—THURSDAY.

MUTUAL—Tricked, 2-reel dr, Dom; Keystone title not announced; Mutual Weekly, No. 12, M.

GENERAL—The Love Transcendent, dr, B; Men of the Mountains, 2-reel dr, L; Hearst-Selig News Pictorial, No. 24, S; The Other Man's Wife, dr, V; Two Bold Bad Men, com, S-A; The Titled Trio, com, Mi.

UNIVERSAL—No. 2, 2-reel dr, B U; Six Months to Live, com-dr, Rx; Olive's Pet, com, Ster.

KRITERION—Broken Vows, 2-reel dr, Trp; An Amateur Burglar, com, Pch.

UNITED—Ach Louie, com, Star; Wheeled Into Matrimony, com, Luna.

MARCH 26—FRIDAY.

MUTUAL—Jealousy, dr, T; His Brother's Keeper, 2-reel dr, K B; The Skinfint, dr, Pr.

GENERAL—A Stop Off in New Mexico, and a Hot Foot Romance, split-reel, com, B; The Tale of a Hat, com, K; The Thief in the Night, dr, V; The Glam-Sho, S. S. Fragates, com, S; The Lady of Shalott, com, V; Theft in the Dark, 3-reel dr, E; The Great Silence, 3-reel dr, S-A.

UNIVERSAL—Uncle John, 2-reel dr, I; They Were on Their Honeymoon, com, N; The Danger Line, dr, Vic.

KRITERION—The Power of Prayer, 2-reel dr, A; Kriterion's Comic Cartoon, Fyd; and American Winter Sports, No. split-reel.

UNITED—A Double Deception, com, Emp.

MARCH 27—SATURDAY.

MUTUAL—Dubbing Water, 2-reel dr, Rel; Keystone, title not announced; Journey's End, com, R.

GENERAL—A Foothill Problem, dr, B; The Girl at Lone Point (and Episodes of the "Hazards of Helen" series), dr, K; It Happened on Wash Day, and Si and Sue Acrobatic, split-reel com, L; The Perils of the Jungle, dr, S; Lifting the Ban of Coventry, 3-reel dr, V; The Glam-Sho, Thief, dr, E; The Outlaw's Awakening, dr, S-A.

UNIVERSAL—Dixie's Day Off, com, J; The Ace of Clubs, dr, P; The Hidden City, 2-reel dr, B101.

KRITERION—The Fisher Lass, 2-reel dr, Krit; Light Fingered Syd, com, Al.

UNITED—The White Trail, 2-reel dr, Lar.

THE STRAND.

The Strand's program this week may be running according to its customary formula, but it doesn't seem to make any difference how the show runs or what is in it—the people like the Strand.

The Strand is a habit with an enormous crowd, and as it has become one of the show signs of New York, the picture theatre can depend upon a transient trade.

With a successful policy that draws, no one can ever tell what would have been the difference otherwise, and the "otherwise" in this instance is E. L. Rothapel, the Strand's manager. He "put the Strand over." One may say it was the theatre that did it, another may believe it is the picture program, some one else may venture the price of admission is the biggest attraction, but no one can get away from the fact that the Strand got over from the first night it opened—and it was Rothapel who did it, no one nor nothing else.

The proof is that this particular style of picture entertainment or program that Rothapel inaugurated at the Strand has been continued in its original form, has been copied, with the Strand opposed, without anything hurting its business, and when a picture theatre, charging as its top price 60 cents, can do \$14,000 weekly, and keep it up, somewhere is entitled to all the credit. After paying due respect to Mitchell Mark and his associates for the nerve they displayed as pioneers in putting big money into a new field in a metropolitan town, it goes back to the man behind.

The Strand's program is a diverting one, concerning with its overture by a perfectly blended orchestra, another thing that can't be estimated for its value, since it is there. The orchestra, with an organ, furnishes the music, where a piano accompaniment is not used. The stage setting is utilized in several ways to introduce singers for light effects, as a background to the musicians, a rest for the eyes and a bright color scheme that is not overdone, to complete the illusion of a flowered garden with an "estate" (including a mansion and grounds) in the perspective.

What may be done with all of these was partially told in the entrance of Alfred de Manby, the baritone, Tuesday evening. He was No. 3 on the program. With the stage darkened and a flood thrown through one of the arches, Mr. de Manby entered, nonchalantly, smoking a cigarette. Leaning against the side of the arch, he commenced to sing. The impression was that he had just strolled out of a parlor, through a conservatory, to look at the sky. Mr. de Manby was accompanied in the piano by Max Hirsberg and on the organ by Herbert Sisson. His baritone voice sounded full and clear in the large house (speaking well for the arrangement of sounding boards), but half the battle was won on the entrance. Martha De Lachman, in a soprano selection, sang in a soft light of the piano, and her voice, while there seemed too much artificial light to either side of her.

This was evident as well in the singing of the Strand Mixed Quartet, consisting of Miss De Lachman and Caroline Edwards (contralto), Mr. de Manby and Nat Cosset (tenor). The quartet was permitted to encore after the "Annie's Chorale" from "The Merry Widow," perhaps allowed through their having sung the first number back stage, out of sight of the audience, but it jarred somewhat after the manner in which the applause for the other singers (soloists) had been abruptly shut off by the orchestra taking up the next music piece in the program. The program was good for speed and is a sufficient intimation to the houseful that they cannot hope for too much nor delay the performance. Also de Manby's entrance may have mitigated against as good an impression for the settings of the others. It would call for too much ingenuity in the week to provide as pleasant an introduction as that.

After the overture came an educational series, "A Trip to Madeira," with its "b" section, "Wild Birds" in the Pathe colored process. Following de Manby was the Topical Review, intermingling comedy with its current events, the most recent of the latter being news of the President's visit to Newport News, with the captain and crew of the William P. Frye. A parade of troops in Rome and some close scenes containing the Kaiser and Empress of Germany were satisfying. The Review had an amusing comedy side. After Miss De Lachman was the feature film, "The Governor's Lady" (Film Reviews), with the market just before the afternoon release of Monday, closing the performance.

The Strand is considered the best managed theatre in New York, bar none. From the back to the front of the house, it's discipline that always means attention, not only to the patrons but to the theatre. As Mr. Rothapel is no responsible for this, it would not be a bit of harm to have an "understanding drill" with the ushers now and then. They seem to grow careless at times, due to the crowds, and while an usher is not presumed to possess the patience of a diplomat, he should be urged to use his head at all times, pacifying instead of exciting visitors who may become disgruntled now and then, because there are no immediate empty seats for them.

It's a matter of personal opinion that the Strand singers could use popular ballads now and then. This strictly classical repertoire in songs is perfectly all right, but a pop ballad would be a relief, the same as the Strand follows a Lasky with a Keystene—they are in contrast.

One other thing about the Strand. Its sight line is not imperfect. The interruption of vision from the sides is only because the sheet has been placed well to the rear of the stage to provide space for the orchestra before it.

THE GOVERNOR'S LADY.

Daniel Slade.....James Neil
 Edith Wynne Mathison
 Robert Earl.....Tommy
 Senator Strickland.....Theodore Roberts
 Katherine Strickland (his daughter).

May Allison
 The David Belasco stage success, "The Governor's Lady" (written by Alice Bradley as a play and put on the screen by Lasky) is the feature of the Strand's program this week. The film version runs along in story-telling style. It is sound like a first-class subject for elaboration, but did not develop that way. It would seem too much space has been given to the miner's Slade, earlier days, before he became wealthy. This is shown with much detail in the first part of the feature. With the removal from the mountain cabin to a city mansion, the meeting of Slade with Senator Strickland's daughter, the announced intention of Slade to divorce his childless wife, to enable him to marry the younger girl, and the return of Mrs. Slade to her little mining home, the action grows stayer, inactive, and barring the slight "heart interest" the situations must erect within one's breast, there is little holding to the remainder of the picture. Captions are often necessary to make the tale plain and they are as often employed. Action happens but three times—the caving in of a mine, campaigning by Slade after his nomination for governor, and the night of his election. These points of production were well taken care of, so well, especially the election crowd, it excites some curiosity as to the handling of the indelicate criminate mobs of supers that could be seen. The rest was talk, but as a screen-unfolded story it will do. There is quite some appeal to the home-body married women and her children, who will watch this feature film. The picture has been polished off in the final scenes, and the final scenes are well mounted, likewise detail, with this single exception. When Slade wrote a note to his wife informing her he intended securing a divorce, the note as flashed upon the screen was written in the neat hand of a woman. The story of "The Governor's Lady" is a minor, advanced to wealth, growing weary of his wife, who will not adapt herself to the new environments. In the ending, however, Slade goes after his wife and they are seen receiving together at the Governor's reception, whilst the Senator's daughter is taken back by her boyish sweetheart, whom she had spurned, preferring a man with money and position. It's not a strange story, but well placed out as a stage production. Of the somewhat small cast of principals, the total eclipse by Theodore Roberts of himself in all former screen characterizations is the single point of interest in the playing. The lapse of time from the mine to the city was not mentioned, and it could be noted nor guessed through any material change in the appearances of the Slades. *Time.*

THE WHITE GODDESS.

"The White Goddess" is a three-reeler with a Hindu story. A baby girl is lost in a temple. She is of American parentage. After several years the child goes to America, grows to womanhood, and is brought to the Hindu land when told her parents want to see her. Her lover follows, fearing something will befall her. She is worshipped as a Goddess when arriving. The Hindus, after some time, start an uprising. The girl is rescued just in time by her lover. They return to America and are married. The palace scenes are exceptionally heavy and the interiors well arranged. The picture has a production that would fit a feature of greater length.

A HONEYMOON FOR THREE.

London, March 8.
 Recently there was a private showing of the "B. & C." triple reeler "A Honeymoon for Three" featuring Charles Hawtrey and Elizabeth Risdon. Since then it has been somewhat abridged and is now a rapid moving and deliciously acceptable comedy feature, which can best be described as romantic farce. Hawtrey plays a Prince who is heir to the grand duchy. He is bored to repetition by the court ceremonial and prefers life in gay Paris. He has all sorts of affairs and the story revolves around his escape from the royal councils in order to enjoy himself. The plot is unfolded in rhyming comedy captions which generate innumerable laughs. Elizabeth Risdon as the wife of an American who is traveling in Europe, on her honeymoon and seeking romance, was excellent in a light and frothy way. Fredrick Groves as her husband, gave an excellent impersonation of a breezy American without overdoing it. The opportunities offered Hawtrey showed him at his best—that of a classy gentleman who lives for pleasure alone. "A Honeymoon for Three" is worthy of booking in the very best houses on both sides of the water. *Jolo.*

THE CANKER OF JEALOUSY.

London, March 8.
 Cecil M. Hepworth has produced a three-reel feature, "The Canker of Jealousy," which will be released in London March 22. It is an excellent piece of modern drama telling an up-to-date story, stripped of all sensationalism and yet replete with unusual dramatic interest. A wealthy physician has a number of guests at a week-end party on his beautiful estate. Among them is a young man who takes a violent fancy to the governess of the doctor's little boy. This male guest sends a note to the governess reading: "Meet me as usual—the old oak at 10 to-night." Governess

drops note in wife's boudoir. Husband enters, picks it up and believes the rendezvous is with his own wife. He hides in the wood and when the young man comes there the doctor pounces upon him in jealous rage and chokes him to death. He then lays in wait for the wife only to discover that it is the governess who has come. Torn with remorse the doctor haunts the spot where the murder occurred and sees the governess about to jump into the river to end her troubles. He rescues her and she confesses to him that she is to become a mother. Realizing that he has become a father, the doctor insists the governess in a cottage and makes her an allowance. While strolling through the woods one day with her little son the doctor's wife stumbles upon the cottage and sees her husband visiting there. She finds cancelled checks and payable to the former governess and, also commed with jealousy, she charges her husband with infidelity. He is unable to give a satisfactory explanation of his visits to the cottage. She threatens divorce but agrees to forego this on condition that he never sees the former governess again. But one night he is sent for to come to the cottage by a note saying the fatherless child is dying. He breaks his promise and goes, finding the child suffering from diphtheria. He saves the child's life but himself contracts the disease which ends fatally. On his deathbed he confesses the entire story to his wife, who takes the former governess and her child from the cottage and installs them in her own home where both woman and the children live in seclusion. Excellently played on the lines of the modern, or "natural," school of acting. *Jolo.*

THE MYSTERY OF SILISTRIA.

London, March 9.
 This is a Pasquali thriller, and like all Italian films has a masque ball scene. Nothing from that country is complete without a masque ball scene. It is designed as a thriller with a number of incidents of a sensational character. The action takes place in an imaginary country ruled by a Prince very much along the lines of "The Prisoner of Zenda." There are political assassins and such like. There is a revolver fight between the spies in one automobile chased by the police in another. Then there are stolen governmental papers. It all eventuates in the triumph of the good Prince over his enemies and his marriage to the beautiful Olga, daughter of a colonel in his army. The photography is rather cloudy but there are sufficient number of "big" scenes to suggest that the picture is worth designating as a popular price feature. *Jolo.*

THE FLOATING MINE.

London, March 9.
 A Milano three-reel feature with plenty of action, rather old-fashioned in some respects, giving the impression that it is of ancient vintage, and it is so renamed "The Floating Mine" when the Germans issued their proclamation that they would sow mines around England. The film has a prolific amount of scenes that make direct bids for sensationalism. A good woman is married to the head of the Black Cross Gang of outlaws without suspecting her husband's occupation. The story opens with him being captured by the police in his horror. Shortly after that she receives a note saying that he had committed suicide in prison. She is then seen eight years later married to a wealthy manufacturer, and the mother of a child of about six. Her happiness is broken in upon by the return of the outlaw, who blackmails her and she is very poor. Her husband, receiving one of his demands, is unable to meet them, husband number one ties a floating mine to a buoy directly in the path of a small sailing yacht in which are unhappy number two and their child. The unhappy wife views this thing through opera glasses while sitting on her veranda in her bathing suit. She is overboard, releases the mine which floats away and gets directly in the path of the motorboat which is being driven by husband number one. He strikes it head on and there is an explosion and is annihilated. The unhappy woman tells her life story to her surviving husband, who forgives her and they live happily ever after. The mine incident is very poorly done for the reason that the mine itself looks like a huge square tin box of crackers (or biscuits, as they say in England). How much more effectively they could have increased the film by using a portion of an old "topical" showing some genuine mine laying. This could readily have been done. However, there is sufficient action in the picture to commend it as a dramatic portion of the five cent programs throughout the United States. A subtitle for this feature is "The Black Cross Gang." *Jolo.*

THAIS.

"Thais" is a four-part feature which the outside bills at the Bryant theater in Times Square, neighborhood announced, belonging to the Loftus Film Co. The bills also said that the featured players were Constance Crawley and Arthur Maude. The picture failed to make much of an impression upon the audience. The story of "Thais" is best told in a Harvard man's recent review of the show in the Harvard Lampoon (the college paper) and is very good. It is a mad mad; Holy Prophet, Preaches Toppet, Lady Bawls; Prophet Falls. She Repents. Love Prevents. He Invades Cloister Shades. She Devout, Passes Out. Pangs Acute, Follows Suit." The story of "Thais" could have been given more attention and a more elaborate

and impressive picture setting yet the directors of this feature thought that was not necessary as long as the principal characters staid to and fro. "Thais" does not make an interesting theme in this picture. There is no question it was made upon the economical basis. The picture was not good photographically and some of the exteriors were even dark and indistinct. Dramatic action snails along and there was little huddled up in the way of a big moment. The captions were all wrong, "read" and hard to read. The captions, no tall the reader much and with the story not the best connected from a film standpoint it is pretty hard to make out just what some of the scenes represent. This feature, compared with other features drawn from heavy tales like "Thais," suffers much as a result. About the best thing that could happen to this picture would be a rearrangement of the scenes, some expense entailed in its presentation, consistent captions and some dramatic color put in where it is needed and a retake that would show better camera work and better direction. Several of the important scenes were amateurishly presented. "Thais" was a disappointment, not to those who like the feature, but do nothing but kill time and are not exacting it will find favor. *Mark.*

THE CRIMSON CLUE.

"The Crimson Clue" is a Kleine feature in three reels, foreign made and has much of the familiar foreign melodramatic material. A young inventor who gets married to his uncle for financial aid. This is refused. Another brother, a doctor, and unscrupulous, decides to get some easy money by having his uncle murdered, becoming the heir. He hires a man, Jimmie the Chink, a gangman, who does the killing, and cuts his hand while getting out the window. The inventor while stopping an engine gets his hand in the same place. The detectives find the blood stains. The inventor is accused. The blood stain is inspected by the board of health. It is found to contain yellow fever germs. A detective in gangman's costume hears the murderer say he has just recovered from the fever. He arrests him and the inventor is released. The picture has one of those productions that will make any audience laugh, as well as a cast with some very grotesque players. For the very small houses where mollers are cherished this may do. *Mark.*

A FACTORY MAGDALEN.

In "A Factory Magdalen," Edyth Totten is featured. According to the screen announcement preceding the action Miss Totten not only plays the role of the factory girl but is credited with having picturized the story, with E. Fleet Bestwick as studio director. Marketed by Sawyer, Inc. The feature jumps about like a chicken with one leg. It is in five parts. Many of the scenes are in caption and camera story, but in the places where this film will get a play the audiences won't care why some things are tolerated as long as they see old-fashioned melodrama dished up. It has the worst villain ever seen in stage form. Why they let him get away with such palpable stunts is incomprehensible except that the feature had to get past its meller of the despatch day, poorly connected and poorly acted, and ranks among the rankiest for cheap, flashy picture climaxes. But some exhibitors may fall for it, so let 'em fall. *Mark.*

WEEK AT BROADWAY.

Beginning Sunday, March 21, the Broadway will run its feature pictures for the week instead of using two for the halves. The house is to have first run privileges on the Paramount Thursday release, the Strand having the Monday picture.

When the Broadway played two Paramount pictures a week it was forced to take one film from those that had previously played the Strand.

The first attraction to stay a week will be the Famous Players' production "Gretna Green" with Marguerite Clark. The New York theatre mixed in a feature Tuesday with the daily releases. It was said, however, this was merely a chance booking, and not a part of the New York's picture policy.

SYRACUSE STRAND OPENS.

Syracuse, March 17.
 The Mitchell H. Mark's new \$200,000 Strand theatre at the corner of Harrison and South Salina streets opened tonight. The house is devoted to pictures exclusively, although so arranged that road shows can be accommodated. It will seat 2,000. Edgar L. Weill is the manager.

BILLS NEXT WEEK.

(Continued from page 18.)

MAJESTIC (Open Sun Mat) Ruth Goodwin Kurtis Roosters Oxford 4 The Prescotts Lincoln, Neb. ORPHEUM (wva) Mmc O'Neil Ets & French Ernie & Ernie Santly & Norton Anna Chandler Brent Hayes Grace Cameron Ralph Bay Co Martin Johnson McLellan & Carson Iowa City, Ia. ENGLBERT (wva) 2d half Jerome & Carson Will H Armstrong Co Kelly & Galvin Three Falcons (One to fill) Jackson, Mich. BIJOU (wva) Rooney & Bowman Dumas & Holt Gen Piano Co Zeno & Mandel Hendrick Belle Isle 2d half Tyrone & Dogs Ray & Hillard Transatlantic 3 O'Neal & Waimsey Lavinie Cimaron 3 Jacksonville, Fla. ORPHEUM (ubo) Rice Sully & Scott Scott & Marke H De Serris Co Joliet, Ill. ORPHEUM (wva) 2d half Bertie Ford Clippser (wva) Sarah Padden Co Billy Rogers Gordon Bros Kalamazoo, Mich. MAJESTIC (wva) Dixon Sisters Wallace & Thurston Hopkins & Axtell Four Lloyds 2d half Fenner & Tolman James & Prior Thomas & Hall Ingle Great "Fascinating Flora" Kansas City. ORPHEUM Dorothy Toy 4 Danabas 4 Amarantha Mrs C DeHaven Schwars Bros Jack E Gardner Wallenstein & Freebey Mercedes EMPRESS (loew) (Open Sun Mat) Pucella Bros Holmes Holliston Joe Kelsey La Vier Brown & Jackson "Love in Santarium" Kansas City, Kan. ELECTRA (wva) The La Voies Sherman & Johnson 2d half Colton & Miles Keith & Demont Kansas City, Me. GLOBE (wva) Hodges & Tynes Duranto The Krusaders 2d half King & Thornton Billy Clark Alice Teddie & Francis Kewanee, Wis. VIRGINIAN (wva) "Safety First" 2d half Mints & Palmer Frank Markley Sebbini & Grovlin The Leavenworth MAJESTIC (wva) Nalsuco & Hurley Newkirk & Evans Mullaly Pingree Co Noble & Kelly Bottomly Troupe 2d half Campbell & Brady Silbur & North Lee & Cranston Earl & Edwards Saxo Sextet Lansing, Mich. BIJOU (wva) Flying Kays Jerome & Lewis Richard Malloy Co "Curse Jack Dalton" Terry & Fijl Girls Millard Bros Carlisle & Romer Copeland Draper Co Mumford & Thompson Josie Flynn's Minstrels Lewistown, Pa. MUSIC HALL (ubo) Ben Lagura (split) 1st half Nash & Evans

Burke & Harris (Three to fill) 2d half Dixon & Dixon Kathleen Sallie Stambler McCabe Lyree & P "Last Hope" Coombs & Aldwell McClure & Dolly New Haven, Conn. POLI'S (ubo) De Pinna Howard & Dean Keene & White Ruth Goodwin CHAS ROWE Co Carroll & Hickey "Springtime" Frank Bush A & G Fowler 2d half Samoyou Walker & Rutland Maxine Bros & Bob Telegraph Four Jewell & Frances Warden McKay Deyer & Fay BIJOU (ubo) Kendall's Doll Homes & Buchannon Moore Gardner & R "Monte Carlo Girls" 2d half The De Marcos Lovina Austin Harry Subers Song & Dance Revue New Orleans ORPHEUM (wva) Blanche Walsh Co Wms & Wolfus Kalmar & Brown The Gaudschmidt Pantser Duo New Rochelle, N. Y. LOEWS KEITH'S (ubo) 3 Dolce Sisters (Two to fill) 2d half Allen Gilbert Co Neil McKinley (One to fill) Norfolk, Va. ACADEMY (ubo) (Richmond split) 1st half Castellane Acme Four Felix & Barry Girls Frank Mulliane The Langsons Unkinked ORPHEUM (Open Sun Mat) Prelia's Dogs Big City Four Sam & Kitty Morton Girl From Milwaukee Maira Lo Beitia Moore & Jenkins (One to fill) PANTAGES (m) (Open Sun Mat) Lander Stevens Co Allen's Minstrels Corr Thomas & Gurney Knapp & Cornalia Gilmore & Rainsoff Ogden, Utah ORPHEUM (loew) David Kallio Hartley & Pecan Richmond & Mann "Grey of Dawn" Lew Shank Rockless Trio Oklahoma City, Ok. EMPRESS (wva) De Witt Young & Sis (One to fill) 2d half Adams & Gilbert Mitchell & Mitch Omaha ORPHEUM Banker & Grierle Low Dockstader 9 White Hussars McConnell & Simpson W C Fields Hoey & Lee McRae & Clegg (One to fill) EMPRESS (wva) Tossing Austins De Michele Bros Nadje 2d half Hodges & Tynes Duranto Ottawas DOMINION (ubo) Marie's Cockatoos Aubrey & Rich Fisher & Green Cardo & Noll Moran & Wlyser McMahon & Chapelle Peoria, Ill. ORPHEUM (wva) 2d half Paul Le Van & Dobbs Benace & Baird "100,000 Reward" Hershel Hendler Sylvia Loyal's Pets Terra, Ind. WALLACE (wva) 2d half Bollinger & Reynolds Ben Lagura (split) T Burdick Frank (One to fill)

Philadelphia. WM PENN (ubo) "Red Cross Mary" Leeber Leroy & Davis Grace De Mar Mullen & Coogan "Lady Betty" (One to fill) GRAND (ubo) Vandinoff & Louie Geo Davis Gardiner 3 Chalm & Templeton Conley & Webb Ada Troupe GLOBE (ubo) Kalma Co Brown & McCormick Chevallier & Mashey L & M Hunting "Haberdsbery" Joe Cook Malls Hart Co KEITH'S (ubo) Nasimova Roches's Monkeys Loretta Twins Chas Case Clearmont Bros Lightman & Jordan Matthews Shayne Co PALACE (loew) Evelyn & Harriett Sallie Stambler Texas Tommy Dancers Murry Bennett Richard Walby Co 2d half Jean Southern Walsh Lynch Co Subers & Keefe Brooks & Lorelia (One to fill) ALHAMBRA (loew) Mae Jackson & Mae Walsh Lynch Co Subers & Keefe Brooks & Lorelia (One to fill) 2d half Richard Walby Co Evelyn & Buckley Jim Reynolds Texas Tommy Dancers Pittsburgh. SHERIDAN SQ (ubo) Leo Jackson & Mae Wood Bros K K McCurdy Co 6 Little Song Birds HARRIS (ubo) Hazel Moran Devon Sisters Usher Trio Straus & Becker Tom Linton & Girls Francis Murphy Orton Family GRAND (ubo) 3 Blondys Barry & Wolford Burns & Fulton Frank North Co Paul Conchas Edith Wakefield Edith Tallafarro Co Chick Sales Les Grohs Plainfield, N. J. PROCTOR'S Bell & Eva Holly Hollis Harry Cutler Canfield & Cariton Gardner Vincent Co 2d half Edith Clifford Two Rubes Garconetti Bros Paul Warren Co Mack & Pingree Perth Amherst, N. Y. PROCTOR'S "One in a Million" Kelly & Farn Hong Fong Nelson & Floye 2d half Arthur Huston Co Zink & Panna T C Breen Palmer & Dockman Portland, Ore. ORPHEUM Kerville Family 7 Colonial Belles "Green Beetle" Max Laube Lina Abarbanell Francis & Neuman Gallon EMPRESS (loew) Blanche Sloan Briere & King Oscar Lorraine "When We Grow Up" Francis & Allen "Vaude in Monkey'd" PANTAGES (m) Chas L Gill Co Tasmanian Vandiemans Great Lester Lovell Bros Greene & Parker Novelty Barretts Providence, R. I. KEITH'S (ubo) Galetta Monkeys Keane & Window Frank Fogarty Catherine Calvert Co Morris Cronin Co Vernie Kaufman Altman & Stone Lulu & "Cockie" EMERY (loew) Monarch Comedy 4

Bill Robinson Princess Victoria Cycling McNatta (One to fill) Golden & West "Man in the Park" Ashley & Canfield McIntosh & Maids (One to fill) Quincy, Ill. ORPHEUM (wva) 2d half Stone & Hayes Majestic Musical 4 Keller & Weir (Two to fill) Richmond, Va. LYRIC (ubo) (Norfolk split) 1st half "Clown Seal" Rita Redfield Stoddard & Hynes Smith & Kaufman "The Veterans" Rochester, N. Y. TEMPLE (ubo) Gleason & Houlihan Mrs Eleanor Ball Milt Collins Louis London Sylvester Schaefer EMPRESS (loew) (Open Sun Mat) Juggling De Lae SHUBERTS (loew) Crawford & Broderick "Ye Old Hallowe'en" Tom Mahoney Errotti's Lilliputians PANTAGES (m) Cornell Corley Co Exposition 4 Three Guys Josephsons Troupe Evans & Sister San Antonio MAJESTIC (inter) (Open Sun Mat) Mowaters & Tyson Correll & Gillette American Dancers Harry Brooks Co Namba Family Malay & Woods The Grazers San Diego PANTAGES (m) "The Wrong Bird" "Justice of Peace" Nevras & Erwood Argo Cummin & Seaham San Francisco ORPHEUM (Open Sun Mat) Kingston & Ebner Cervo Lambert Blanche Ring Co Baraban & Grohs Burdell Patterson Howard & McCane O'Connell & Dayne EMPRESS (loew) Chas Ledegar Mario & Trevette Cook & Stevens Ines McCarty Co James J Morton 3 Kaitons PANTAGES (m) (Open Sun Mat) Leo Cooper & Co Musical Nosses Marco Twins Howard & Mason Three Arlets Schenectady, N. Y. PROCTOR'S Song & Dance Review Jean Frasier Co Louise & Ferrara Gilmore & Castle "Tenement Flirtation" Two Carlos 2d half "Don't Walk in Sleep" Irwin & Herzog Keefe Langdon & W Billy Barlow Swan & Swan Mary Ellen Seattle ORPHEUM John Higgins Pawl Hawkins Hursey Troupe "Bride Shop" Lucille & Lucas F J Ardath Co Ridley & Fleming EMPRESS (loew) (Open Sun Mat) Start & Dakin O'Neill Sisters Lew Hoffman "Between 8 & 9" Sandy Shaw Old Soldier Fiddlers PANTAGES (m) "Eight Forgetmenots" Versatile 5 Neal Abel Nat Laffingwell Co Mill Wood 3 Shewey Boys Sioux City, Ia. ORPHEUM (Open Sun Mat) Rives & Harrison Billy E Van Co Little Nellie Chas F Simon

Davies Family Harris & Manion 3 Caritons Sioux Falls, S. D. ORPHEUM (wva) Reed & Wood Wayne Marshall & R The Hammons Bruce & Norma Danny Simmons Versatile Four Keno W & Melrose Spokane ORPHEUM (loew) (Open Sun Mat) Arno & Stickney Rae Snow Warren & Francis "Honey Girls" Marie Russell Frey Twins PANTAGES (m) (Open Sun Mat) "Land of Makebelieve" Gertrude VanDyck Tom Kelly Dean & Leashar Beeman & Anderson Springfield, Ill. MAJESTIC (wva) These Fresh Girls Dotson & Gordon Mdm Marion Heralsh Hendler Klutwig's Animals 2d half "Lapetite Revue" Springfield, Mass. PALACE (ubo) Frederick & Venita Jennings & Dorman M. Weston & Co Morris Golden "Lawn Party" Deyer & Fay Tinkham Co 2d half 3 Jeannettes O'Brien Dennett & C Keystone Trio Carroll & Hickey Dora Dean Co Coogan & Cox Montrose Troupe Springfield, Me. JEFFERSON (wva) Billy Clark Dunley & Merrill Leonard & Hayley 2d half Bell Boy Trio (Two to fill) Steektom, Cal. YOSEMITE (orph) (24-25) (Same bill as Sacramento this issue) Superior, Wis. PEOPLES (wva) Drexel & Fox (Two to fill) Stark & Davis Onetta (Open Sun Mat) Syracuse GRAND (ubo) Harriet Burt Burr & Hoyer Cantor & Lee The Clayton Co Primrose Four 5 Saturdays TEMPLE (ubo) 1st half (To fill) 2d half Vernon Schrods & Mulvey Herman Timbers "Dream of Orient" Tennessean PANTAGES (m) Ronald Bradbury Co Hennings Lewis Co Carl McCullough Olbeon & Dysp Renello & Str Morton Jewell Tr Terre Haute, Ind. HIPPODROME (ubo) Zelaya Richards & Kyle Van & Belle Four Rubes (One to fill) 2d half George Primrose Roadell Singers Imperial Japs Claude Golden Manola Toledo, O. KEITH'S (ubo) Chester Johnston Co Hallen & Hunter Lancton Lucier Co Mr Hymack Dave Ferguson Emmett Devoy Co Tris Frigana Two Alfreds Toronto SHEA'S (ubo) "Lorraine Lassie" Fanny Brice Tighe & Sabette Lyons & Yocco Ed Morton Sprague & McNece Una Clayton Co YONG ST (loew) Grace DeWinters Elizabeth Cutty "Everybody" Moss & Fry Slayman Arabs (Three to fill) Troy, N. Y. PROCTOR'S Maurice Freeman Co Schrode & Mulvey Harrison West 3 Mary Ellen Brown Barrows Vera Hall Broomstick Elliott Harry Leander 2d half Song & Dance Review "Black Sheep" Roaders Invention Kitty Flynn Gardner & Leonard Sawyer & Roth Lowe & Devere Keele Langdon & W Vancouver, B. C. LOEWS E Whiteside Picks Ben & Hazel Mann Gypsy Countess Owen McIlveney Rockwell Wood Bob Top PANTAGES (m) Herbert Lloyd Co Willy Zimmerman Wiley & TenRyk Amedip Tom & Stacia Moore Great Arnesens Victoria, B. C. PANTAGES (m) Bothwell Browns Co Archie Nicholson Co Ross Martin & Co Jimmy Green Grace Laddell Co Washington KEITH'S (ubo) Bert Fitzgibbons Alex Kidd Kajiyma Angelo Patricia Dudy & Lorena Reynolds Donegan "The Beauties" Waterbury, Conn. POLI'S (ubo) Samoyou O'Brien Dennett & G Maxime Bros & Bob Keystone Trio Japanese Prince (One to fill) 2d half George & George Ruth Goodwin Lerner & Ward "Honey Bees" Jones & Johnson Harry Berisford Co Waterloo, Ia. MAJESTIC (wva) Harty & Dixon Kelly & Galvin Everett's Monkeys 2d half Doyle & Elaine Dean Dorr & Dean Hoyt Minstrels Chas Oloetz Wilkes-Barre, Pa. POLI'S (ubo) Galt Muller 3 Segal 5 Komical Kays Morrissey & Hackett Omar Opera Co (One to fill) 2d half Wernits Duo Eva Shray Co Helen Gray Co Norton & Nole Wm Weston Co Roberts & Verara Wilmington, Del. DOCKSTADER'S (ubo) Norton & Lee 5 Tyroleans Espe & Paul Daley & Kennedy Adelaide Francis Blson City 4 (4 to fill) Winnipeg. ORPHEUM Mason Kehler Co Al Rover & Sister Helen Scholder Barnes & Crawford Geo M Rosener (Two to fill) PANTAGES (m) Youngblood Corson Chas Wayne Co Bob Albright Holden & Harron Kennedy & Mac Worcester, Mass. POLI'S (ubo) The Edouars Rene Arnold Dora Dean & Co O'Rourke Gilbert & M Ward & Faye Montrose Troupe 2d half Kendall's Doll Jennings & Dorman Pielson & Goldie Diamond & Grant Frank Bush "Lawn Party"

EXPOSITION ZONE NOTES.

San Francisco, March 17.

"Underground Chinatown" opened March 18 charging a dime.

During the past week a couple of the "Zone" shows did not open until 5 p. m. on three or four days.

While it is noticeable the attendance is quoted as being exceptionally large the afternoon play on the "Zone" up to date with the exception of the first two days after opening, has been very light. The people who visit the "Zone" in the day time don't loosen up and many of the shows are said to be losing money right along.

It has finally come to light that the real cause of closing "49 Camp" was the "change-grabbing-methods" employed by the Jim Town Dance Hall girls, mostly recruited from the Barbary Coast. It is said a Fair Commissioner ventured into the dance hall and was asked by one of the girls to buy a drink. He agreed and paid with a five dollar gold piece. When the waiter laid his change down on the table the girl grabbed it, tucking it in her stocking. The commissioner complained and asked for the change. The girl replied, "no-body got any change back in '49 Camp." The story goes that the commissioner left in a huff and took counsel with two other commissioners.

It is generally conceded by most that the "Panama Canal" show is getting the best play. Manager Fred McClellan modestly declares that according to the Department of Concessions his attraction continues to lead in way of gross receipts. Encouraged by its success the Canal management has contracted for 16-sheet advertising to be used on 1,500 stands between Portland, Ore., and San Diego, Cal.

"Japan Beautiful" (free) is depending on the ten shows and fifty-two concessions on the inside for its money. Seven of the shows charge a dime admission while the other three ask 25 cents.

The Australasian Village has cut from 25 cents to 10c. Even at this price it is said the village is doing a poor business.

A streak of nice weather helped the "Zone" out considerably last week, but good or bad weather with the exception of Saturdays and Sundays the afternoon play along the "Zone" remains small.

Selig's Animal Show is rapidly being put in first class shape. The performances are held in a tent with well inclined seats cir-

cling the arena so all may see everything. The collection of animals is well worth commenting on and the performance is a good dime's worth, yet up to date the show has hardly paid expenses. When an animal collection and show such as this is can't get a "big" play from women and children it causes one to wonder where some of the inferior shows get that "top money" spl.

Just at present there is no doubt but what some of the "Zone" shows are making money, but how much is another question. Considering the attendance quoted by the officials the frequenters of the "Joy Belt" appear to be poor spenders. And while many will not admit it, it is said about town and on the grounds that several some shows are running behind.

E. E. Gardner is making the openings before the Samoa Village.

Work on the Eden Musee building is nearing completion.

Minnie-Ha-Har, and her papoose, Lucy, have joined the 101 Ranch.

Sasa, wife of Chief Foster of Somal Island, died last week. The Village closed for three days after her death.

The Irish Village has remodeled its front. This attraction closed the theatre for a number of days preceding St. Patrick's Day in order to arrive at some definite idea of the best entertainment to offer in it. Kelleher, the man behind the village, made the remark he was \$2,000 in so far. When it first opened an admission fee was charged but later was done away with.

An attache of "Dixieland" confessed that it is having a hard time of it.

"Toyland" dance hall closed March 7 to reopen March 20, date designated for the completion and opening of Toyland "Zone." A mardi gras ball will mark the reopening.

When the manager of the Carnival of Dances was asked how the show was doing he replied: "Fine!" A few minutes later one of the dancing girls was asked the same question and she said: "Business is on the bum."

Carl Stockdale, formerly of the Essanay, is with the Filmland show.

Jules Garrison, managing the exhibit of "Stella" (oil painting) claims it is making a little money. Garrison's claims seem reasonable when one stops to consider the overhead expenses amount to little or nothing and the painting with the present arrangement

of lights is more than satisfactory. Ten cents admission.

It would be interesting to find out just what top money on the "Zone" is these days. It would also be just as interesting to know exactly bottom money. Most of the managers seem to have memorized the stereotyped reply: "We're getting top money." for usage if asked how business is. "The top money thing" is being worked to death and some of them pull it when, with the help of a microscope, baker's dozen, including employees and customers, can't be found within a mile of the show.

"Reckless" Vernon is with the "Race for Life" show.

It is said by those who claim to know that the Dayton Flood has not established any new records for receipts since it opened.

"Alligator Joe's Farm" claims to be ahead a little, but so far has made no vast amount of lucre.

Jim Young, well known in eastern amusement circles as a restaurateur, is running a couple of eating houses on "the Zone."

Dan Dixie is clowning with 101 Ranch.

It is said the Mysterious Orient is not getting much coin, but the management will not own up to it.

A three-reel film of Miller Bros.' 101 Ranch is being photographed under the direction of Joseph Miller.

The Aeroscope continues to get a nice steady play at 25 cents per trip.

At first when the "Zone" opened there was a notable absence of bally-hooling. Now bally-hooling is overdone. A common occurrence is to see two or three adjoining shows pulling a bally-hoo and making an opening at the same time.

"Race for Life" is said to have just about broken even, although for the first three days of the fair this attraction made money.

Selig's Animal Show raised its admission from 10 to 15 cents last week and later will put a 25 cent scale into effect.

Concerning the 101 Ranch Show, B'll Raymond is not now doing the press work, having been replaced by Robert Edgar Long who came to the coast in advance of "When Dreams Come True." According to gossip Bronchobuster Duke Lee will marry Clara Freeman, a "High Jinks" show girl when that musical comedy

closes its local engagement at the Cort. After the ceremony Mrs. Lee will join the cowgirls. It doesn't look as though 101 was breaking even on the 25 cent gate when it splits 50-50 with the Exposition. Aside from the live stock the show has a salary list of 204 people. The Exposition Co. built the arena and buildings for the show when the Miller Bros. refused to put any money, aside from guaranteeing their salary list, in the venture. It is said Joe Miller is not altogether satisfied with the business done so far by his show.

There is a rumor downtown that Irish Village had closed to the public, but investigation proved it only a rumor. However, it is thought the backers are pretty well disgusted with support accorded the village. It is also said some of the players working in the theatre experienced some difficulty in collecting their salary after the theatre closed.

A general opinion prevails that many shows now on the "Zone" will either be forced to close or reorganize before another month passes. It is known several are running behind with little or no hope of making up the losses when the weather settles and the visitors begin to arrive. At present, it seems to be a matter of considerable speculation how long some of the losers can or will stand it.

LICENSE TOO HIGH.

Atlanta, March 17.

The Stark Show, barred from appearing in Kissimmee, Fla., by a license of \$500 a day for tent attractions, opened in St. Cloud, a few miles away and ran free special trains for the people of Kissimmee.

A suit has been filed in the Federal court at Tampa, Fla., by the Stark people against the city of Kissimmee, the Stark outfit claiming to have a state license which makes the exorbitant city license superfluous.

Sun Brothers Start in April.

Atlanta, March 17.

The Sun Brothers Circus, with winter quarters in Macon, Ga., will take to the road the first week in April, a long route having been mapped out east of the Mississippi River.

NOTICE TO MEMBERS

SEMI-ANNUAL DUES

OF THE

White Rats Actors' Union of America

AND

Associated Actresses of America

ARE PAYABLE APRIL FIRST
IN ADVANCE

BALL DODGING CAN GO ON.

Albany, March 17.

Ball dodging by grinning negroes who poke their heads from slits in curtains, a favorite pastime at Coney Island, will continue this summer. A plot to end it was hatched by Senator Gilchrist, of Brooklyn, and met a decisive defeat in the senate last Thursday.

While important measures on the calendar awaited action, the senate gave itself over to a merry "joshing of Gilchrist's" measure which was introduced at the behest of a New York negro organization. Senator Jones suggested a measure to prevent such practices.

"This measure would prevent small boys throwing baseballs to each other," interposed Cullen. "Why not make it a crime to sell bad peanuts at Coney?" was the suggestion of Senator Thompson.

The final vote was 25 negatives and 12 affirmatives.

CIRCUS RETRENCHMENT.

Circus retrenchment is the handwriting on the summer amusement wall. Not only will the impresarios of the big shows economize more carefully than ever before, but the smaller "white top" outfits are also scheduled to keep every penny within notice.

Among the shows figuring on safety first in economy are the Ringlings and the Sells-Flotos. The weekly expense of these will not reach last season by at least one-third. Reducing the running operations is now causing the circus heads to do some tall figuring.

The circuses face general depression, war results and the disposition of divers states to place a ban upon live stock being brought within the territorial jurisdiction, owing to the hoof and mouth disease.

Under Canvas at Zanesville.

Zanesville, O., March 17.

The Ringling Bros. Circus will open here as its first stand under canvas for this season, after two weeks at the Coliseum, Chicago.

Von Klein and Gibson jumped over to the Pantages Circuit this week when the Orpheum Circuit managers refused to agree to their terms. The act plays Winnipeg next week for Pantages.

The Boris Fridkin Troupe jumped from the Hippodrome, Cleveland to the Miles, Detroit, this week. Buckley's Animals from the Orpheum Circuit, are playing Saginaw this week for the Loew office.

The Alfred Mamburger Theatrical Syndicate has taken the lease on the Argmore theatre, a picture house at the corner of Argyle street and Kenmore avenue at a yearly rental of \$7,200.

"The Eternal City" will be the attraction at the Studebaker Easter Monday, the picture being placed there for Jones, Linick and Schaffer. The film will remain at this house as long as business warrants.

John W. Ruskin, who has been touring the country doing Lyceum and variety work with his Wild West movie pictures upon which he lectures, will take a flyer at vaudeville March 29, when he will appear for a trial week at the Orpheum, Madison, Wis.

Charles Doll, amusement manager at the Planters cafe, who has gained quite some reputation through the style of entertainment and the novelty numbers that he has been putting on here, is now placing full cabaret shows in the larger outlying combination picture and vaudeville theatres. The shows are advertised as being on the Planters' cafe order.

BLACKSTONE (Edwin Wappler, mgr.)—"Grumpy," with Cyril Maude, getting fair returns.

CORT (U. J. Hermann, mgr.)—"The New Henrietta," nearing close of fairly successful engagement.

COHAN'S GRAND (Harry Ridings, mgr.)—"On Trial," very popular.

COLUMBIA (William Roche, mgr.)—"Globe Trotter," an excellent sketch.

CROWN (A. J. Kaufman, mgr.)—"Girl From Rector's."

GARRICK (John J. Garrity, mgr.)—"The High Cost of Loving," with Lew Fields, opened three weeks' engagement.

ILLINOIS (Augustus Pitou, mgr.)—Otis Skinner in "The Silent Voice," second and final week.

IMPERIAL (Joe Pilgrim, mgr.)—"Hanky Panky."

LA SALLE (Joseph Bransky, mgr.)—"What's Going On," business falling away.

LITTLE (Maurice Browne, mgr.)—"Medea."

NATIONAL (John Barrett, mgr.)—"Bugnie Binn."

OLYMPIC (Geo. L. Warren, mgr.)—"The Crinoline Girl," with Julian Kitting, drawing only fair business.

POWERS (Harry J. Powers, mgr.)—David Warfield in "The Auctioneer," opened three weeks' engagement to capacity business.

PRINCES (Sam P. Gerson, mgr.)—"Our Children," with Henry Kolke, holding its own.

VICTORIA (Howard Broslak, mgr.)—"Tess of the Storm Country."

McVICKERS (J. G. Burch, mgr.; agt., Loew)—Adele Ritchie was placed as the drawing card this week. Miss Ritchie while making two false starts on a new song made a sufficient hit to win the big audience and her honors. Miss Ritchie's appearance helped a lot as well. Palfrey Barton and Brown in cycling, dancing and tumbling stunts looked a big act and did exceedingly well very early in the afternoon. Von Hampton and Joslyn did nicely. A few minutes of the talk might be eliminated. Eva Westcott and Co. in "The Merry Widow" were the big attraction.

The dramatic finish, though strong, does not repay an audience for sitting through fifteen minutes of ally patter. Ireland and Catto do an act reminiscent of old time vaudeville, but were well rewarded for their efforts. The Equilo Brothers do a hand-balancing act while dressed in Indian suits. The offering is acceptable in every way outside of the dressing which would stamp the act for better things if improved. Hill's Circus contains more animals than the usual act that finishes with a kicking mule. The kicking antics of the animal still make them laugh. Granville and Mack, a man and a woman who do Italian characters, fared better than any act on the bill as far as applause went. The patter used by this act was used last week at the Colonial by Rose and Williams. "The Tangle" with Roland West's company is a comedy scream. During the run of the show a Keystone Comedy and the Pathe Weekly were shown.

MAJESTIC (Lyman B. Glover, mgr.; agt., Orpheum)—Montgomery and Moore were headlined here this week in conjunction with Eessie Clayton. The latter, however, was out of the bill, it being announced by small dodgers, that Miss Clayton has severely injured her knee and would not be able to appear to-day (Monday). Business was a little of Monday night, but this can be attributed to the bad weather which arrived about show time. Of the nine acts on the bill, seven are comedy, bordering on the low, nut and slap stick order. Quiroga, the young Spanish violinist and the Castillians furnished the classical end of the program. Montgomery and Moore in their song and piano turn won over big. Miss Moore scoring individual success in each of her efforts. They were allowed to leave only after exhausting their repertoire, in which is also included some material which was not entirely new. They were the hit of the show, although Eddie Ross, who substituted for Eessie Clayton, ran the close second. Ross was assigned "No. 5," the position made vacant by Miss Clayton's absence. He proved an instant favorite, told some humorous stories, combined with his whistling and banjo playing, sent him over a big hit. Joe Boganny's Lunatic Bakers, programmed to close, exchanged places with the Castillians,

giving the show a lively start. The act was as thoroughly enjoyed here in this spot, as when seen at the Palace recently in a much better position. Eilda Morris, singing comedian No. 2, whom she did very well with four songs of the popular band, also making a couple of costume changes. She was well liked. J. C. Nugent, assisted by Miss Julie York in a semi-sketch, the dialog of which proved highly entertaining. Dooley and Kugel with more comedy talk and songs did very well in the fourth position, registering solidly. The Avon Comedy Four followed Eddie Ross, with their familiar school act, through which medium they got many laughs and ample opportunity to display their vocal efforts. Their burlesque imitation of a foreign acrobatic act, added to their laurels. Manuel Quiroga played four classical numbers on his violin and was fully appreciated. He went exceptionally big. Montgomery and Moore were next to closing. The Castillians in poses of the world's masterpieces in statuary closed very successfully.

PALACE (Harry Singer, mgr.; agt., Orph.)—Although married in the running by several stage changes caused by the number of acts using full stage, only two new attractions, one) this week's bill, somewhat diversified, and shy on comedy, is one of merit. Joan Sawyer is the headline attraction. A well filled house is ample proof that a dancing act, with a big name, still retains its popularity, despite the fact that dancing turns have become much less popular. Harry and son, Miss Sawyer and George Harcourt, in their modern dance feat, were warmly welcomed and surpassed the previous efforts of many of the exponents in this line. Their routine found big favor and was the hit of the show. Toby Claude and Co., with an original vehicle, shared honors with the headline. Their novel offering, which was at the Majestic a few weeks ago, gave Miss Claude the opportunities to display her versatility. She is capably assisted by William Smythe, who is credited with producing the revue. The others in the company do their share. The act scored nicely. Harrison Brockbank and Co., in the Drummer of the 70th," a Napoleonic episode, an excellent sketch went over with a bang. Beside Mr. Brockbank's fine portrayal of Napoleon, the splendid work of Master Keats and Madam Arlaans are a big factor in the success of the act. John and Mae Burke, in the next to closing position, were the comedy hit of the bill. Brock's piano playing nearly stopping the show. The Tarada Brothers, in a perch act, opened the show nicely. The foot juggling while on the top of the ladder got much applause. The American Flag does not help the turn. The Conlin-Steele Trio on second start well, the comedian at the piano doing the best work. Tony Hunting and Corinne Francis, who are offering that was well received, although Miss Francis' performance was spoiled by a very unbecoming and homely gown. Havemann's Animals had the closing position. A long stage wait was necessary to set up the cages for the beasts, the entire house remaining seated for this exceptional spectacular animal act.

GREAT NORTH (Fred Eberts, mgr.; agt., W. M. A.)—The pivot of interest at the morning show centers around the Farrell-Taylor Trio, three men in black-face offering "Minstrel men at the club." They sing, talk comedy and play musical instruments in an effective manner. In the sixth position they were enthusiastically applauded, winning the honors of the bill. White and Fields, two girls, offer some songs and comedy talk, which takes place in a bed room, the bed playing an important part in their act. The girls did very well with their burlesque opera stunts. The show had a fast opener in the comedy acrobatic act of Paul, Le Van & Dobbie, who did some new twists and falls. Sullivan and Mason, two men, straight and comedian, displayed good voices and also got some laughs with their chatter. Alice Teddy, the roller skating and trick bear, was entertaining, and the wrestling elicited many laughs. Stone and Hayes, a mixed team, are offering some new and old material, including in their routine the imaginary husband "kit" which was a feature in Bonita's and Lew Hearn's old act. They nevertheless got many laughs and were otherwise successful with some of their own original ideas. The man does a good "boob" character, while the girl is a clever straight. The Four Lammie's closed an all around good bill.

ORPHEUM—Joe Howard and Mabel McCane were the class of the bill and well received. Big City Four scored easily. Wood and Wyde, good entertainers. Freilie's Circus, amusement. Charles D. Weber, very successful. MaBelle had the closing position and gave satisfaction. Maria Lo (holder) repeated last week's success. Cressy and Dane (holder) again popular.

EMPERESS—Elsie Gilbert and Romping Girls, excellent turn. Eessie LaCount, pleasing. Golet, Stort and LaFayette, satisfactory. Redington and Grant, in closing position, did well. Charles and Saly Dunbar, liked. Frevoll, opened the show successfully. Added to the bill was Lola Lei Earl and Co., failed to please. Another added attraction was Thompson's Fifteen Toyland Midgets in "New Year's Eve on Barbary Coast," most entertaining.

CORT (Homer F. Curran, mgr.)—"High Jinks" (second week).

COLUMBIA (Gottlieb, Marx & Co., mgrs.)—"Seven Keys to Baldpate" (third week).

CHAUNCEY IRELAND

VAUDEVILLE'S SWEETEST TENOR

CORRESPONDENCE

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

VARIETY'S
CHICAGO OFFICE:**CHICAGO**MAJESTIC
THEATRE BUILDING

It is semi-officially announced Miles has closed to erect a theatre in Buffalo.

Ben Rosenthal is seriously ill with pneumonia at his home in this city.

The Sax Amusement Co., of Milwaukee, has drawn plans for a picture house in Grand Rapids seating 2,250 people.

Frank Q. Doyle's mother died in the East last week. Mr. Doyle is connected with the Loew office here.

The Idea theatre, Fond du Lac, is booked by the Loew local office, splitting with Oshkosh. The house is managed by the Cummings Amusement Co.

Le Maire and Dawson did not show up at the Orpheum in Champaign, Ill., last week though booked. The act is on the Butterfield Circuit this week.

The Theatrical Colony at Muskegon is planning a new clubhouse. Among those interested are Joe Keaton, Lew Earl, Claude Humphrey, Tommy Bradley and Jake Houseman.

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VARIETY'S

SAN FRANCISCO OFFICE

PANTAGES' THEATRE BLDG.

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 FROM THE FRONT

SPECIAL PAPER

WAR FILM CORP.
 110 WEST 47TH ST.
 NEW YORK

ALCAZAR (Belasco & Mayer, mgrs.).—"The
 Clansman" Film (held over).
 GAILETY (Tom O'Day, mgr.).—Gaiety Co.
 in "Tillie's Nightmares" (first week).
 WIGWAM (Jos. F. Bauer, mgr.).—Monte
 Carter Musical Comedy Co.
 PRINCESS (Bert Leyard lessee & mgr.; agt.,
 Levey).—Vaudeville.
 REPUBLIC (Ward Morris, mgr.; agt., W.
 S. V. A.).—Vaudeville.

The Savoy has changed policy to "Yiddish,"
 with a New York company.

Edwin F. James, formerly of Portland, Ore.,
 has taken over the management of the Ameri-
 can and opened it as a film house.

Mrs. Retta Wetherbee has begun suit against
 Mr. and Mrs. Frederic Belasco for \$25,000
 damages for alleged false arrest and imprison-
 ment last fall. The Belascos had been
 rested for alleged embezzlement. She was
 found not guilty.

"Potash and Perlmutter" is scheduled to play
 four weeks at the Columbia following "The
 Flies." J. J. Rosenthal, who is piloting the
 "Potash and Perlmutter" attraction is due
 here March 24. During his stay his suit against
 the Anderson Gaiety Co. will come up.

Mario Lombardi, aged impressario of the
 National Opera, who was arrested by A. Kap-
 lan charged with violating the State Labor
 law by not paying his singers the salary due
 them, was discharged when the case came
 up before Police Judge Oppenheim. Kaplan
 failed to appear against Lombardi.

March 6, Judge Dooling refused to admit to
 bail Tina Nelson, the Australian diving girl
 who came here with Arthur Trout, and was
 refused admittance through her relations with
 Trout. It is said the pair contemplate mar-
 riage and that Judge Dooling will permit the
 ceremony to take place if they desire to have
 it performed.

STRAND Broadway & 47th St.
 NOON to 11.30 P. M.
 10-11-22-5c.
 Beginning Sunday, March 21st
JOHN BARRYMORE in
 "ARE YOU A MASON?"
 Other superior picture attractions. Strand
 concert, orchestra and soloists. Beg. Mar.
 23, FRITZ SCHEFF in "Pretty Mrs. Smith"

Professionals who contemplate visiting here
 should make sure of ascertaining the rates at
 the hotels to avoid trouble when settling on
 leaving. The hotels claiming to cater to
 theatrical folks have raised rates from 25 to
 75 per cent. Despite what the Hotelmen's As-
 sociation promised during the pre-expo period
 about not raising rates the professional is
 being worked the same as all others.

ATLANTA.

BY R. H. McCAW.
 FORSYTH (Hugh Cardoso, mgr.; agent, U.
 B. O.).—Grace LaRue, hit; Courtney Sisters,
 well received; Claude & Fannie Usher, score;
 Kimberly & Mohr, please; "Red Cross Mary,"
 success; Rice, Sully & Scott, applause;
 Rayno's Dogs, entertaining.
 ATLANTA (Homer George, mgr.).—Evans'
 Minstrels, good business. Florence Webber
 in "Lady Luxury" coming.
 LYRIC (Jake Wells, mgr.).—"Life of Our
 Saylor," film, drawing big.
 GRAND (Hank Cassidy, mgr.).—Feature
 films.
 BONITA (George Campbell, mgr.).—Vaude-
 ville and pictures.

The new Alamo No. 1 on Peachtree street
 opened Monday.

Billie Burke did \$7,200 in four performances
 at the Atlanta.

Earl Reed, a Southern tab actor, inherited
 \$5,000 by the death of an aunt in Richmond
 last week.

The World Film Company is making "The
 Butterfly" at Orlando, Fla., using the Johnny
 Jones circus in some of the scenes. The final
 exteriors will be taken at Asheville, in the
 mountains.

BALTIMORE.

By J. E. DOOLEY.

MARYLAND (F. C. Schanberker, mgr.; U.
 B. O.).—Gertrude Hoffmann's Revue, did big;
 Rosalind Corbin, charming, but sketch rather
 poor; Edith Helena, scored; Scholer & Dick-
 inson, fine performers; Britt Wood, score big;
 Kremka Brothers, good; Smith & Kaufman,
 good.

GARDEN (George Schneider, mgr.; Ind.).—
 Vassar Girls, pretty and talented; "Issac-U-
 Tell-Her," laughter; William Bisto, funny;
 Manhattan Trio, good voices; Edith, Moth,
 many costumes; Carroll & Hickle, clever;
 Five Martella, thrill.

HIPPODROME (Charles E. Lewis, mgr.;
 Loew).—Lee & Meble, good; Layne & Benta-
 min, clever; Pepino, performs pleasantly;
 Jenkins & Covert, entertaining; "Everybody"
 interesting; Jean Southern, please; Sallie
 Stembler & Brother, win out.

VICTORIA (Pearce & Scheck, mgrs.; agent,
 N-N).—Chain & Templeton, much laughter;
 Le Fevres, most artistic; Sharon & Wood,
 real funny; Moss, Herbert, novel; George
 Moore, does well.

FORD'S O. H. (Charles E. Ford, mgr.).—
 "The Bird of Paradise," draws pretty well. 22.
 "Milestones."

ACADEMY (Tunis F. Deen, mgr.).—Maude
 Adams, Fair houses. 22, William Faversham
 in "The Hawk."

AUDITORIUM (Edward Renton, mgr.).—
 Poll Players in "Get-Rich-Quick Wallingford"
 A. B. Byron in title role, does excellent work



Allan Fralick

APPEARING IN

"Taming Father"

This inimitable comedian is
 appearing each week in the Thistle
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TWO PART DRAMAS
 FOR THE WEEK

"The Hawk and the Hermit" Paragon
 "The Stolen Invention"... Monty
 "The Greater Power" Santa Barbara
 "Broken Vows"..... Trump
 "The Power of Prayer" Alhambra
 "The Fisher Lass"... Kriterion



ALLAN FRALICK

KRITERION

1600 BROADWAY NEW YORK CITY

and other characters satisfactory. Lull in
 business noted. 22, "The World and His
 Wife."

COLONIAL (C. F. Lawrence, mgr.).—"The
 Trail of the Lonesome Pine." Rather good
 attendances. 22, "Seeing New York With the
 Movie Man."

NEW (J. H. Walraven, mgr.).—Pictures.
 Fair crowds.

GAYETY (J. C. Sutherland, mgr.).—The
 Heart Charmers. Good returns.

PALACE (W. L. Ballauf, mgr.).—"Sliding
 Billy Watson and Big Fun Carnival." Fine
 business.

Rheba Walker, of this city, was married in
 New York Monday to Howard Lee Jones, of
 Chicago. The bride was formerly on the stage
 under the name of Rheba Stewart.

Thieves visited the Grand theatre on Third
 avenue, Highlandtown, Sunday night, but only
 succeeded in getting small sums out of two
 telephone slot machines. The robbers are be-

lieved to have thought that vaudeville was
 still being given at the theatre and that they
 would be able to find something valuable, but
 they were disappointed.

About 75 members of the Maryland State
 Branch of the Motion Picture Exhibitors'
 League of America gathered last Thursday
 evening at the Raleigh Hotel to take part in
 the annual banquet of the organization. After
 the feast they discussed the moving picture
 business in Baltimore and took up a number
 of matters of interest only to the picture men.
 There were no formal speeches.

Blanche Dorsey, a pretty young usher at
 the Colonial theatre, eloped Sunday with Dr.
 Irvine Morris, of this city.

Another drop has been made in the prices
 for matinees only, excepting Saturdays and
 holidays, at Pearce and Scheck's Hippodrome,
 where pop vaudeville (Loew circuit) appears.
 Tickets good for part admission are being
 freely distributed in the shopping and busi-
 ness districts. One of these and 10 cents en-
 titles the bearer to any reserved or box seat
 in the house. The tickets may be used any
 time before 5 o'clock. Many persons, es-
 pecially members of the female sex, are tak-
 ing advantage of the "bargain."

John J. Blue, an actor, 32 years old, was
 arraigned before Justice Supplee, in the Cen-
 tral Police Station, last Thursday morning
 charged by his wife, Ruth, with failing to sup-
 port her. The couple had been doing a song-
 and-dance act at a local house, it was testi-
 fied, until the management of the theatre
 "canned" the female member of the team. It
 developed during the hearing that Blue had
 been living at the home of his wife's mother,
 where the wife also lived and had been pay-
 ing his board regularly. On the premises of
 the couple to patch up the differences between
 them if the case was dropped, Justice Supplee
 dismissed Blue.

BOSTON.

By J. GOOLTZ.

KEITH'S (Robert G. Larsen, mgr.; agent,
 U. B. O.).—Mrs. Lewis Carter in her fourth
 act of "Zaza" proved a big card Monday
 night, dividing honors with Mrs. Pat Camp-
 bell, who opened in "Pygmalion" at the Col-
 onial. As a supporting bill, the remaining
 acts were good. Carter being followed by Mul-
 len and Coogan and Gordon and Rice. The
 Six Military Dancers opened well, followed by
 Newhoff and Phelps, Morris Cronin and his
 dwarfs and Julia Curtis, who was billed as
 the girl with many voices and who went well.
 Dunbar's Salon Singers on their first time here
 scored heavily, and Mr. and Mrs. Jack Mc-
 Greevey had the comedy spot before Mrs.
 Carter.

NATIONAL (Nat Burgess, mgr.; agent, U.
 B. O.).—Feature films making a better show-
 ing than was expected.



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BOWDOIN (Al Somerboe, mgr.; agent, U. B. O.).—House playing to virtual capacity with good bills at bottom prices and showing a fair net.

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LOEW'S ORPHEUM (V. J. Morris, mgr.).—Vaudeville. Excellent.

LOEW'S ST. JAMES (Frank Meagher, mgr.).—Vaudeville. Good.

LOEW'S GLOBE (William Lovey, mgr.).—Vaudeville. Fair.

PARK (William Roth, mgr.).—Paramount Serico. Good.

HOLLIS (Charles J. Rich, mgr.).—Last week of Ann Murdock in "A Girl of Today" to fair business, although show has been improved materially since its metropolitan premier two weeks ago Monday.

COLONIAL (Charles J. Rich, mgr.).—Mrs. Patrick Campbell, in "Pygmalion," opened Monday night to excellent business, although how it will hold up is a question.

TREMONT (John B. Schoffel, mgr.).—The dramatization of "The Sea Wolf" opened Monday night. Lurid melodrama.

PLYMOUTH (Fred Wright, mgr.).—"The Third Party," holding up well, although Taylor Holmes is expected to leave the company in a few weeks.

BOSTON (Frank Ferguson, mgr.).—The submarine pictures going big and will remain here until Easter Monday, when the Aboras open.

SHUBERT (E. D. Smith, mgr.).—Al Jolson, in "Dancing Around," on second week. Capacity houses bringing one of biggest clean-ups of the season here.

MAJESTIC (E. D. Smith, mgr.).—"The Lilac Domino," doing well.

WILBUR (E. D. Smith, mgr.).—"A Pair of Sixes," on 12th consecutive week with at least two more weeks definitely booked.

BOSTON O. H. (Henry Jewett, mgr.).—Dark until Easter, when Jewett's English company will start a series of romantic productions.

TOY (A. Washington Peset, mgr.).—Gertrude Kingston in Shaw's "Captain Brassbound's Conversion," doing well.

CASTLE SQUARE (John Craig, mgr.).—Stock, 10th week of "Common Clay." Craig's prize play which Al Woods is to produce next season at \$2 with an all-star cast. Will play three full months here at least.

CORT (John Cort's son, mgr.).—Dark until Thursday night, when it opened with "The Natural Law," another Cort experiment.

GAIETY (George Batcheller, mgr.).—"The Happy Widower." Good.

CASINO (Charles Waldron, mgr.).—Harry Hastings's Big Show. Excellent.

GRAND OPERA (George E. Lothrop, mgr.).—"Tango Girls." Fair.

HOWARD (George E. Lothrop, mgr.).—"High Life Burlesque," with house bill headed by Matty Baldwin, the local light-weight.

BUFFALO.

TECK (John R. Osher, mgr.).—Wm. Hodge in "The Road to Happiness" to fair business. Next, "Innocent," with Pauline Frederick; following the Winter Garden Show, "Dancing Around," with Al Jolson. Big advance sale.

STAR (P. C. Cornell, mgr.).—A. H. Wood's "Potash & Perlmutter," drawing capacity. 22, 23 and 24, "The Miracle Man."

GAIETY (J. M. Ward, mgr.).—Watson Sisters. Good show. Next, "Beauty Parade."

MAJESTIC (John Laughlin, mgr.).—Haltot Powell's "Hempcock Henry" did well at popular prices. 22, "Bringing Up Father."

SHEA'S (Henry J. Carr, mgr.; U. B. O.).—Una Clayton & Co., in "Milk," scores big success; Fanny Brice, wins equal favor; Leon & Co., are highly entertaining; Ed. Morton, funny; Lyons & Yocco, good; Tighe & Babette, win applause; Angelo Armento & Bros., sensational; Sprague & McNeese, usual; pictures close.

LYRIC (Joe Payton, mgr.).—"The Gambler of the West," fair. Melodramatic stock paying. Next, "The Factory Girl."

OLYMPIC (Charles Denzinger, mgr.; Sun).—Willard Jarvis and his Six Imperial Serenaders, big hit; Gordon Highlanders, pleased; Trober, great; Harboure & Lynn, good; Brimbo's Comedy Acrobats, very good. Pictures close.

HIPPODROME (Henry Marcus, mgr.).—Doing fair business with feature movies.

ACADEMY (Jules Michaels, mgr.; Loew).—Nine acts of exceptional merit have packed this Loew house at every performance. The Kanazawa Japanese Trio, feature; McDermott & Wallace, score; Kingsbury & Munson, please; Taber & Green, entertain; Lee Chandler Trio, novelty; Rose Enkle, clever; Gilmore & LaTour, applause; Chas. Kenna, great; Hillary Long, interest. Pictures.

PALACE (Deshler Welsh, mgr.).—Feature movies do good business.

FAMILY (Jacob Rostny, mgr.).—Fields & Fields, with 14 people, held over second week. Not much of a success. Evans & Akron, do well; M'ill LeReine, pleased; Don Court & Clay, laughs; Madame Silverado, novelty arlequin. Movie close.

STRAND (Harold Edell, mgr.).—Chas. Chaplin in movies drawing good houses.

PLAZA (Jacob Rostny, mgr.; agents, McMahon & Dees).—"Panama Girls," musical comedy company, first half; Waite & Waite company, last half. Good business.

AIROVICIT (Ben Somerville, mgr.; McMahon & Dees).—Gypsy Trio, pleased; Dave Thuraby, good; Billy & Ada White, scored; Frank Long, fair; Kashner Sisters, could improve; Cleulce-Grogan Duo, hit.

Smoking concerts are again in vogue at the Garden, former burlesque house closed but recently. Ten seats for 10c. is the policy. J. H. Graham again assuming management. It is believed boxing exhibitions will be staged in the theatre within a short time.

PARAMOUNT PICTURES

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CANADIAN DISTRIBUTOR FAMOUS PLAYERS FILM SERVICE LTD., MONTREAL, TORONTO, CALGARY

The Alrovict, formerly known as the Victoria, at Grant and Ferry streets, after extensive remodeling opened on a Monday evening. Three acts and pictures to be played three times daily.

"Daddy Longlegs," "Watch Your Step," "It Pays to Advertise" and "Chin-Chin," booked for the Star, have been postponed until early next season.

Many of the managers are complaining of poor business. The Lenten season is believed to be responsible.

As a result of "Vegetable Week," featured last week by the Academy theatre under the supervision of Noodles Fagan, over 4,000 families in Buffalo, in need of food, received a half-bushelbasket, crammed with good things to eat, which had been donated throughout the week. It was the biggest practical humanitarian charity movement instigated in Buffalo in years, real benefit having been administered the poor and unemployed, while the theatre itself received an enormous amount of publicity and did a capacity business. Thousands swarmed to the free show given on a Saturday morning, following which a basket was given each worthy party in a line which extended for three city blocks.

CINCINNATI.

BY HARRY V. MARTIN.

GRAND (Theo. Aylward, mgr.).—George Arliss in "Disraeli," 21, "Sari."

LYRIC (Hubert Heuck, mgr.).—Marie Tempest, in "Nearly Married," 21, Louis Mann, in "The Bubble."

WALNUT (George Fish, mgr.).—"Damaged Goods," 21, "Help Wanted."

OLYMPIC (Charles Walters, mgr.).—"Bon Ton Girls."

STANDARD (Harry Hart, mgr.).—"Auto Girls."

GERMAN (Otto E. Schmid, director).—Stock, "Almenrausch und Edelwals."

KEITH (John Royal, mgr.; agent, U. B. O.).—Dorothy & Madeline Cameron, Andy F. Kelly, James McCormack & Eleanor Irving in "A Nautical Breeze," The Berrens, Harry Adler & Anna Arline, Lou Dockstader, Rolfe's "Loncama Leslies," Maud Roches's monkeys.

EMPRESS (George A. Boyer, mgr.; Loew).—Billy Kincaid, Davis & Matthews, Patricola & Myer, Harry Thompson, Maurice Samuels & Co.

CLEVELAND.

BY CLYDE B. MULLIOTT.

COLONIAL (Robert McLaughlin, mgr.).—Louis Mann in "The Bubble." Drawing very well.

OPERA HOUSE (George Gardner, mgr.).—Annette Kellermann. Good business.

HIPPODROME (Harry Daniels, mgr.).—Foy Courtney & Co., headlining; Toys Troupe, good opener; Frank Mullane, much applause; Kello & Leighton, good; Diamond & Brennan,

hit; Willa Holt Wakefield, good; Nellie Nicholas, much applause.

MILES.—Franklin Ardell & Co., good; Maud Tiffany, applause; Klein Bros., good; Three Alex, good; Wilkins & Wilkins, applause; Pink's Pony Circus, good.

FRISCILLA (Proctor Sean, mgr.).—Harrison Stewart & Co., good; Kelly Pistol Co., clever; Yeller, Parker & Seis, applause; Joe Belmont & Mary Fulton, good; Four Maxims, much applause; Fay O'Neil, good.

GORDON SQUARE (Harry DuRocher, mgr.).—Abe Marks & Co., good headlining act; The Cardowne Sisters, applause; Mike & Saine, good; Gillman Comedy Four, good.

FROSECT (George Lyons, mgr.).—"In Old Kentucky," Drawing well.

EMPIRE (Bert McPhail, mgr.).—"City Sport Burlesquers," Very good.

STAR (C. J. Kitts, mgr.).—Lew Kelly & Behman Show. Drawing big.

CLEVELAND (Harry Zirker, mgr.).—Alicine-Gates Players in "The Spendthrift." Very good production.

DETROIT.

BY JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; agt., U. B. O.; Reh. Mon. 10).—Frank Keenan, big reception, sketch thoroughly enjoyed; Imperial Grand Opera company, capable singers; Australian Woodchoppers, novelty; Henry Lewis, many laughs; Kramer and Morton, good; Rosie Lloyd, pleasing; Frank Milton and De Long Sisters, very good; John and Bertha Gleason and Fred Houlihan, good dancers.

MILES (Dr. Paul C. Dulits, mgr.; agt., A. B. C.; Reh. Mon. 10).—"When Love Is Young," fair musical tabloid; Grant Gardner, laughs; Dixon, Bowers and Dixon, hit; Anna Burt, good wire walker; Burns Sisters, excellent Coleman trio, good.

ORPHEUM (H. F. Williamson, mgr.; agt., Loew; Reh. Mon. 10).—Svensgal, mystifies; Fredkin Troupe, remarkable Russian dancers; Slayman All's Hoolos, tumblers; Grace de Winters, ventriloquist; Bobbe and Dale, pleased; Ed and Jack Smith, fair; Cunningham and Martin replaced Bobbe & Dale on the Orpheum bill after Monday. Bobbe went to New York, having received a telegram that his father was dying.

GARRICK (Richard H. Lawrence, mgr.).—McIntyre and Heath. Next, Robert Mantell.

DETROIT (Harry Parent, mgr.).—"The Girl From Utah." Big business. Next, Annette Kellermann.

AVENUE (Frank Drew, mgr.).—"The Gamblers." Next, "The Escape."

LYCEUM (A. R. Warner, mgr.).—"The Shepherd of the Hills." Next, "In Old Kentucky."

GAIETY (George Chenet, mgr.).—"The Golden Crock." Next, Al Reeves.

CADILLAC (Sam Levey, mgr.).—"Monte Carlo Girls." Next, "City Belles."

Frank Drew, manager of the Avenue, will build a new \$150,000 theatre at 260 Woodward

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Opened at B. F. KEITH'S ALHAMBRA THIS WEEK (March 15)

BILLY

BILLIE

ELLIOTT and MULLEN

Next Week (March 22) Colonial, New York

DOING NICELY

Direction, ARTHUR KLEIN

avenue, to be devoted to moving pictures. The lease runs for 30 years, the annual rental being \$25,000. It is to be called the Drury Lane. It will seat 800, and will be completed the latter part of 1915.

Mary Servoss and her stock company will open at the Majestic, Grand Rapids, Mich., March 28.

The Detroit Motion Picture Exhibitors' League announce its first annual ball to take place April 15 at the Arcadia. Arrangements are being made to have present prominent film stars.

Detroit's largest moving picture theatre, The Majestic, at Woodward and Willis avenues, is scheduled to open April 1.

KANSAS CITY.

By R. M. CROUSE.

ORPHEUM (Martin Lehman, mgr.).—Jose Collins, headlined; Tom Lewis & Co., great sketch; Dunbar's White Hussars, music; Marvelous Manchurians, great; Mr. & Mrs. Jimmy Barry, laughing hit; Brenner & Wheelers, very good; Aerial Costas, thrills.

EMPRESS (Cy Jacobs, mgr.).—James Grady & Co., good company; Ward Sisters, excellent; Les Casados, Spanish acrobats; El Cleve, good music; Sampson & Douglass, funny; Dow & Dow, did well; Big Jim, some bear.

HIPPODROME (Frank Coffinberry, mgr.).—Mlle. Irene's Circus, pleased; Stevens Troupe, skill; Ed. DeCorisa & Co., skit; Marguerite Clayton, cartoonist; O'Brien & Brodie, novelty; Little Caruso & Co., some singing; Howatson & Swaybelle, good.

GLOBE (W. V. Newkirk, mgr.).—Leonard Anderson & Co., headlined; Sherman & Johnson, songs; La Volas, wire act; DeWitte Young & Sister, jugglers; Sid Lewis, laughs; Three Traverse Sisters, pleased.

SHUBERT (Earl Steward, mgr.).—"The Dummy."

GRAND (A. Judah, mgr.).—"Mrs. Wiggs of the Cabbage Patch."

AUDITORIUM (Miss Meta Miller, mgr.).—Stock. "The Concert."

GAYETY (George Gallagher, mgr.).—Columbia Burlesquers.

CENTURY (Joe Donegan, mgr.).—"Mischief Makers."

Dorothy Mortimer rejoined the Auditorium stock company this week in "The Concert."

Bud Brownie and his wife have closed with "The Show Girl."

Monte Wilkins has joined "Mutt & Jeff in Panama."

"Zeke, the Country Boy," closed on the Kansas one nighters last week.

LOS ANGELES.

By GUY PRICE.

ORPHEUM (Clarence Drown, mgr.; U. B. O.).—Week 8, Charles Grapewin's Co., well received; Rae Eleanor Ball, good; "In the Gypsy Camp," artistic; Ernie & Ernie, clever; Louis London, pleasing; Maryon Vadie & Co., repeated successfully; Douglas Cranes, scored; Milt Collins, passed.

EMPRESS (Harry Follette, mgr.; Loew).—Week 8, Great Ergott, entertaining; Crawford & Broderick, well applauded; "Ye Olde Tyme Hallows'een," fine; Tom Mahoney, riot; Stuart Black & Co., passably pleasing; Delisle, clever.

REPUBLIC (Al. Watson, mgr.; Levey).—Week 8, Serra, very good; Jermon & Mack, entertaining; McMillan & Chester, big laugh; La Tell Brothers, good; Fougere & Wilson, pleasing.

HIPPODROME (Lester Fountain, mgr.; agent, W. S.).—Dr. Carver's Diving Horses, big hit; Davis & Pollard, good; Exposition Four, very good; Mr. & Mrs. Robert Simpson, big laugh; "A Mixed Affair," ordinary; Two Postellians, fair; Goodhue, entertaining.

BURBANK.—"Within the Law."

MASON.—"Ziegfeld Follies."

MAJESTIC.—"Everywoman."

CENTURY.—"Everywoman."

Bob Roberts is rehearsing a double act.

Will Davis has returned to Chicago.

Harry James, the director, is swapping real estate as a sideline.

Deane Worley will be home soon after a tour of the one-nighters with Alexander the Great.

Reed Heustis, the local playwright, is in the hospital.

Walter Catlett left this week for Chicago where he will be starred in the Frank Mandel play, "The Lady We Love." James Corrigan and Lillian Elliott, who also have parts in the play, also left.

Mrs. Forrest Stanley, wife of the Burbank leading man, is visiting in New York.

George Stegner is vacationing since Manager Morosco disposed of his interests in the Morosco theatre.

The Morosco theatre is still dark, following the sudden closing of Kolb and Dill on account

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Music and Lyrics by George Botsford

Scene: Aft Quarterdeck of a U. S. Battleship

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March 15th—Bushwick, Brooklyn March 22nd—Prospect, Brooklyn

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Mile. DORIA

"In the Maid's Absence"

Sailing March 24th on Steamship "Lapland"

Opening in London April 5th

First open date December 27th, 1915

Direction, MORRIS & FEIL

of Mrs. Kolb's suicide in San Francisco. It is not known what attraction will be billed.

Charles R. Baker, manager of the San Carlos Opera Co., is headed for Los Angeles, his home.

Gardner Bradford is now handling the press work for the Majestic and Morosco theatres.

Marjorie Rambeau, brought here by Morosco, is whiling away her time at her bungalow in Glendale.

MILWAUKEE.

BY F. G. MORGAN.

MAJESTIC (James A. Higler, mgr.; agent, Orph.).—Charlotte Walker, excellent; Mabel Riegelmann (New Acts), scored in joint headlining; Johnson & Collegians, fine; Jarrow, comedy honors; Ball & West, good; Genevieve Warner, appreciated; Crossman & Stewart, liked; two Alfreds, registered.

ORPHEUM (William E. Mick, mgr.; agent, Loew).—Electric, mystifying; Roubie Sims, pleased; Broadway Comedy, excellent; Rice, Bell & Baldwin, excellent; Kitty McConnell, entertaining.

CRYSTAL (William Gray, mgr.; agent, Loew).—"The Auto Bandit," liked; Dancing Kennedys, excellent; Mellor & De Paula, pleased; Fantom Athletes, good; Johnny Woods, appreciated.

DAVIDSON (Sherman Brown, mgr.; agent, Ind.).—14, May Robson in "Martha-by-the-Day"; 15, John Drew, first half; 18, "Omar, the Tentmaker."

SHUBERT (C. A. Niggemeyer, mgr.).—Shubert Theatre Stock company in "The Traffic." 22, "Help Wanted."

PABST (Ludwig Kreis, mgr.).—Pabst German Stock company in "Der Frauenfresser." 17, "Jettchen Gebert."

EMPRESS (J. W. Whitehead, mgr.).—Reid's Empress Burlesque company.

GAYETY (J. W. Rhodes, mgr.).—Gay New Yorkers company.

NEW ORLEANS.

By O. M. SAMUEL.

ORPHEUM (Arthur White, mgr.).—Emmett Corrigan's new sketch, "The Red Hat," is the best dramatic playlet ever shown at Orpheum. It is a vaudeville "On Trial," playing backwards, but more sensational than the latter, overshadows everything this week. Trevitt's dogs, unique; Kolb and Harland, neat; Elizabeth Murray, earned second honors; Ann Tasker, engaging; Lawrence and Hurlfalls, conventional; Magleys, excellent.

TULANE (T. C. Campbell, mgr.).—Nat Goodwin in "Never Say Die"; CRESCENT (T. C. Campbell, mgr.).—"The Fight."

HIPPODROME (Jake Miller, mgr.).—Vaudeville. ALAMO (Will Gueringer, mgr.).—Vaudeville.

Charles E. Bray is resting in New Orleans for a week, lolling about and enjoying himself generally. Bray waxed facetious here. Looking up at the many arc lamps in front of the Orpheum Saturday, he said: "Noah did a wonderful thing for show business when he discovered those."

Entertainers in the cabarets of the "tango bent" are now compelled to register their name, address and last engagement at police headquarters.

Margie Wilson, former song booster, is now an operator at a local hotel. Still plugging.

The Tulane closes April 7.

B. F. Brennan has sprouted another air-dome with a knot-hole proof fence, swathed in green paint, and called "The Variety," after this paper. Brennan isn't going to run his reels over five times nightly.

Ethel Wilson, "The Cave Girl," is booked for a vaudeville engagement at the Hip next week. Her wardrobe mistress is Mother Nature.

PHILADELPHIA.

By J. J. BURNES.

KEITH'S (Harry T. Jordan, mgr.; agent, U. B. O.).—With the exception of Nazimova, this week's bill looked very weak on paper, but it rounded out to be an all around good show. Nazimova's presentation of the rebellious soul-stirred Joan in "War Brides," gives her an opportunity to demonstrate her wonderful emotional powers and she received thunderous applause. The LeGrohs is an acrobatic act who feature their bending. They went big, giving the show a swift start. Bond and Holtz did not do very well. They have personality and make a nice appearance, but it seems that their material is not suited to them. Walter LeRoy, Emily Lytton and Co., in "Neighbors," presented a pleasing sketch with many bright and humorous lines as well as sentimental, which was thoroughly enjoyed. "Little Cleo" Gascolgne was a nice bit by herself. Claudius and Scarlet closed to a big hand. Mack and Orth had a choice position. Closing was Paul Conchas, who held them in. There are only eight acts on the bill against ten of last week.

BIJOU (Joseph C. Dougherty, mgr.; agent, U. B. O.).—Comedy pictures opened followed by De Liso, an acrobatic number. In the next position was Innes and Ryan, big winners. Miles McCarthy and Co. hit. Rice, Besson and Lyons, put over some good comedy in one. Espe and Paul made a good closing act.

ALLEGHENY.—Splits with the Bijou. "The Butterfly and the Rose." Lew and Moille Hunting, Maurice Wood, Dell and Giles, Henry Fry, Robert Hodgson, Co.

WILLIAM PENN.—Emmet Devoy and Co.

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At 1560 BROADWAY Just below the Palace Theatre
ARE NOW OPEN

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"RUNAWAY JUNE"

Words and Music by HAROLD FREEMAN. The sensational "reel" song hit. Sweet in its simplicity. You can't fail with this number. The title is known to millions through the big feature film now being exhibited throughout the country.

"MCCARTY"

(What Else Could You Expect from a Man Named McCarty or any other Loyal Irishman)

Words by WILL CALLAHAN. The greatest comic Irish Song Hit published in years. ERNEST R. BALL, who wrote the music for it, played the Colonial Theatre, New York, last week. He was the BIG HIT of the bill and THIS SONG was the hit of his act. 'Nough said—Be sure and send for it NOW.

"SWEET KENTUCKY LADY"

By WM. (BILLY) JEROME and LOUIS HIRSH. A song built on Stephen Forster's immortal theme—that everybody can understand, and a song therefore that everybody must love. Can also be used with effect as a Duet, while as a Quartette there are very few songs equal to it.

"SPRINKLE ME WITH KISSES

IF YOU WANT MY LOVE TO GROW"

Words by EARL CARROLL. Music by ERNEST R. BALL. It won't be long before you hear it whistled, sung and played in all parts of the country. It's a natural double song hit and permits of many good opportunities for nice bits of "by play."

"CAN'T YOU HEAR ME CALLIN', CAROLINE"

That Soothing, Southern Serenade of Simple Sentiment.

Lyric by WM. H. GARDNER, with music by CARO ROMA, the celebrated woman composer who never wrote anything that will appeal with greater force to the human heart than this exquisite song. .Appropriate for any singing act. As a Duet and a Quartette it is simply irresistible.

"DEARIE GIRL"

DO YOU MISS ME

By MARGARET WHITNEY. We have just taken over this big song hit from out the Far West—a sensational success beyond the Rockies—but like a prairie fire sweeping Eastward. The best number of its kind published. And

ERNEST R. BALL'S wonderful Ballads: "IN THE GARDEN OF THE GODS," "ROLL ON, BEAUTIFUL WORLD, ROLL ON," "AFTER THE ROSES HAVE FADED AWAY," together with his two World-wide favorites, "WHEN IRISH EYES ARE SMILING" and "MOTHER MACHREE."

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Direction, **JOE PINCUS**

(Pat Casey Agency)

Gardiner Trio, Friend and Downing, Van Der Koores, Muller and Stanley, Nat Nazarro and Co.

KEYSTONE—Billy Swede Hall and Co., Leever, Leroy and Davis, Mott and Maxfield, Three Nevarros, Carrie Nagel and Co., Leonardi.

NIXON—Rosa Valeria Sextette, Presto and his Song Revue, Ashe and Shaw, Weissman Family, W. J. Coleman, Adlon and Co.

CROSS KEYS—"The Hunter and the Maids," Bigelow, Campbell and Royden, Norton and Ayres, James Kennedy and Co., Durand and Russell, Herbert Germaine Trio.

GLOBE—Mr. and Mrs. Mark Murphy, "Transformation," Sammy Weston and Sidney Clare, Dyer and Fay, Little Miss Jean, Three Escardos, Frank E. Gordan, Dalbeanie and Co.

PALACE—Ethel Mae Baker, Fraser, Brunce and Moran, Swaine's Animals, Shields and Rogers. Split week.

VICTORIA—Vaudeville.

OPERA HOUSE—Third week of "The Christian." (Pictures.)

BROAD—"The Blue Envelope."

LYRIC—Robert Mantell in Shakespearean roles.

GARRICK—"Seven Keys to Baldpate."

ADELPHI—"Peg o' My Heart."

WALNUT—"Milestone."

METROPOLITAN—De Wolf Hopper and Co. in Gilbert and Sullivan's operas.

LITTLE THEATRE—Edith Wynne Mathison in "The Piper."

AMERICAN—"Today."

TROCADERO—Burlesque. "Beauty, Youth and Folly."

CASINO—Burlesque. "Bowery Burlesques."

GAYETY—Burlesque. "September Morning Glories."

ARCH ST.—Stock burlesque.

DUMONT—Stock minstrel.

PITTSBURGH.

BY **GEORGE N. SEEDS.**

GRAND (Harry Davis, mgr.; agent, U. B. O.)—Henry E. Dixey, headline, drew much applause; Lillian Lorraine, pleased; William Morris & Co., good; Charlie Howard, amusing; Mr. Robins, entertaining; Noll & Cardo, excellent; Bart McHugh's Juveniles, scored; Loretta Twins, pleased; "Gladiators," good.

MILES (Harry Woods, mgr.; agent, Loew).—"The Dairy Maids," headline, very good; Alvin & Kennedy, pleased; La Dolne, much appreciated; Somers & Gill, good; Hayden, Burton & Hayden, well applauded; Rowan Brothers, amusing.

SHERIDAN SQUARE (Charles Dempsey, mgr.; agent, U. B. O.)—Charles Mack, headline, heartily applauded; Mr. Vernon, amused; Clark & McCullough, scream; Hallen &

Hunter, pleased; Nelson & Nelson, good; Claude Ranf, entertaining.

HARRIS (C. R. Buchheit, mgr.; agent, U. B. O.)—Doree's "Beaux and Belles," very good; Jacob's Dogs, especially good; George Nagel & Co., pleased; Zeigler & Sangster, much applause; Lavan & Martin, pleased "The Two Sandys," amused; Walter Weems, laugh.

NIXON (Thos. F. Kirk, mgr.)—LeRoy, Talma & Bosco, magicians, played to large house on opening engagement, audience greatly enjoying spectacular performance. 22, Gillette, Bates & Dore.

ALVIN (J. B. Reynolds, mgr.)—Pauline Frederick drew big house to opening of "Innocent." 22, Al Jolson show.

LYCEUM (Cliff Wilson, mgr.)—"Love's Model" drew well. Cecil Spooner enjoyed in lead. 22, "Ten Nights in a Barroom."

DAVIS (Harry Davis, mgr.; stock).—"Broadway Jones" well received; company did well.

GAYETY (Henry Kurtzman, mgr.)—"Love-makers," well liked.

VICTORIA (George Gallagher, mgr.)—"Crackerjacks," good house.

ACADEMY (Harry H. Smith, mgr.)—"Maids in America," enjoyed.

Jerome Casper will succeed John P. Donovan as manager of the Regent theatre. Casper is

well known in local theatrical circles through his connection with the Gus Sun bookish agency.

Max Herring, the local film man, will be manager of the Kriterion Film Service when that company offers its wares to exhibitors which will be some time during the week at Delray street.

The regular semi-monthly meeting of the Motion Picture Exhibitors' League will be held in the Apollo Building this week. All member have been urged to attend, as there is important business to transact.

Edwin A. Curtis is temporarily acting a stage director of the Davis theatre pending the absence of John P. Harris. Mr. Curti was at one time stage director of the Duquesne Stock.

PORTLAND, ORE.

BY **R. E. ANSON.**

(Morgan Building.)

HEILIG (W. T. Pangel, Mgr.)—14-20 "Today."

BAKER (Geo. L. Baker, Mgr.)—14-20, "Ties of the Storm Country."

ORPHEUM (T. R. Conlon, Mgr.) week 7 Baraban and Grobs, opened; Moore an

BILLY FOGARTY is in vaudeville with Ethel Kirk. That my name is Billy is not my blame; it was wished on me when I was younger, but I have always been known under it and have stood for it, without claiming relationship to anyone.—**BILLY FOGARTY.**

Next Week (March 22) Keith's, Boston

KIRK AND FOGARTY

JOE JACKSON

New York
Winter Garden
"Maid in America"

A COPPER HEADLINER

From policeman to a vaudeville headliner is Ed. Morton. Mr. Morton swung a club in Philadelphia with great success and was promoted to Sergeant of Police there. Among his associates he was known as "The Singing Policeman." Growing out of a police entertainment, Mr. Morton's success prompted local managers to offer him vaudeville engagements. He deserted the hazardous duty of protecting the peace to accept, with the result he is now being considered vaudeville's premier songster. Mr. Morton has a wonderful personality. During his experience in vaudeville he has attempted every kind of a dialect known to his audiences and has many a song success marked to his credit. He is



greatly sought after by the different publishers to introduce their publications, for the saying is "If it's a good song, Eddie Morton will make it go."

Mr. Morton has introduced more popular song hits than any other singer and his judgment of a popular ditty is considered the last word. He has repeatedly played the large vaudeville theatres in the country, but is always gladly welcomed back, as the audience have come to know that his repertoire is always up to date and original.

Mr. Morton in a recent letter to Waterson, Berlin & Snyder says Irving Berlin's latest, "I'M GOING BACK TO THE FARM," is one of the biggest hits he ever had anything to do with.

A REGULAR HIT TEAM.

Had it not been for the determination of Ethel Kirk, once prima donna with Mort Singer's "Heart Breakers" at the La Salle theatre, Chicago, to enter vaudeville, this would never have been written. In order to secure songs for her offering she paid a visit to the Waterson, Berlin & Snyder offices in Chicago.



Billy Fogarty, then with that firm, as song demonstrator, took charge of Miss Kirk, and demonstrated the catalog for her. Something in his delivery attracted Miss Kirk. She suggested Mr. Fogarty join her in a two act.

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The most sensational song Irving Berlin ever wrote. A gripping lyric set to a stirring melody with interest sustained to the end. The song that will make them talk, applaud, and cheer. This has been tried out and is offered to you in sure fire shape. **SEND FOR IT AND BE CONVINCED.** Wonderful double also ready.

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Kirk and Fogarty are today a recognized vaudeville attraction on the higher class vaudeville circuits. Their first opening on the Keith's Circuit was at the Temple, Detroit.

Miss Kirk has the distinction of being one of the most handsomely gowned women in vaudeville. She also possesses a voice of unusual quality and her rendition of "You Are the Rose That Will Never Die," has done wonders for this beautiful ballad.

Billy Fogarty is a most natural comedian in the two-a-day. He continually keeps adding to his routine. Kirk and Fogarty are not only a decided artistic success, but are also one of the biggest laughing hits in vaudeville. Billy Fogarty has just added "I'm Going Back to the Farm" to his act and announces it as the biggest singing hit he ever had.

Kirk and Fogarty have received numerous offers from musical comedy managers, but have decided to stay in vaudeville for a while, as they have had a very attractive route given them by the vaudeville managers.

SOME "PIANO-ACT!"

In this advanced age any "Piano Act" that can stamp itself a standard vaudeville attraction certainly has merit.

Jack Ryan and Harry Tierney have proved by their individual and joint ability they fit nicely into this class. They were originally of Edwards, Ryan and Tierney. They went to Europe two years ago. While over there some disagreement caused the breaking up of the turn. Ralph Edwards returned to America, and it was then that Ryan and Tierney decided to attempt a two-act. At this time England was besieged with the best "piano-acts" America could offer, and every vaudeville bill over there contained at least one of them. Ryan and Tierney, however, from their first appearance demonstrated they were among the top



notchers in this line of entertainment. They hadn't been together three months before they were commanded to appear before the King—entirely to the King's satisfaction. They have played every high-class theatre on the U. B. O. Circuit, and are now repeating. The boys have wonderful appearances—which coupled with the artisticness of Harry Tierney at the piano and the personality of Jack Ryan's rendition of popular songs, spell SUCCESS.

They have been greatly responsible for the starting lots of the Waterson, Berlin & Snyder late successes and just now the most successful song in their repertoire is Irving Berlin's "I'm Going Back to the Farm."

The boys are booked solid and are a big hit wherever they appear.

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Jenkins, pleased; "Bonita," intelligent horse; Alf and Gladys Goulding, pleased; Blanche Ring & Co., hit; Lambert, good; Burdella Patterson, artistic.

EMPRESS (H. W. Pierong, mgr., Agent Loew) Week 8, Charles Ledegar, opened good; Mario and Travette, entertaining; Cooke and Stevens, laughs; Inez McCauley & Co., beautiful; James J. Morton, comedy bit; Three Keltons, musical bit.

LYRIC (Dan Flood, mgr.)—Popular vaudeville.

The Baker Players are back again after a week's rest with two new leading people and a stronger organization than ever before. Dorothy Shoemaker is leading woman and the new leading man is Edmund Elton.

ST. PAUL.
By O. J. BENHAM.
ORPHEUM (Martin Beck, mgr.; E. C. Burroughs, mgr.)—Madame Yorika, very good;

Barnes & Crawford, please; McConnell & Simpson, good; Asah Quintet, good; Mr. & Mrs. Gordon Wilde, please; Lee & Cranston, good; Two Carltons, good.

LOEW'S EMPRESS (Gus S. Greening, res. mgr.)—Joe Welch, as usual; Bryan, Sumner & Co., good; Cooke & Rother, good; Johnson & Deen, good; Von Cello, good.

PRINCESS (Bert Goldman, res. mgr.; agent, Pantages).—Split week, First half, 4 Charles, good; Lawrence Johnston, good; Van & Pierce, good; Madison & Nase, good; pictures. Second half, Musical Kings, Madie De Long, Archer & Carr, Edna & Billy St. Allen.

METROPOLITAN (L. N. Scott, mgr.)—Forbes-Robertson in rep. 21-24, "Mutt and Jeff in Mexico"; 25-27, John Drew.

SHUBERT (Frank Priest, mgr.)—Huntington Players in "Pretty Peggy." Next, "St. Elmo."

STAR (John P. Kirk, res. mgr.)—"Star and Garter Show," pleased. Extra attractions, La Belle Bonita and Girl in Green.

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TORONTO.
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ROYAL ALEXANDRA (L. Solman, mgr.)—Percy Haswell and company in "What Happened to Jones."

PRINCESS (O. B. Sheppard, mgr.)—For his third and final week Ralph Cummings presented "Frou Frou." Elsie Riser, leading woman, scored in title role. 22, "Potash and Perlmutter."

GRAND (A. J. Small, mgr.)—"Bought and Paid For," well received. 22, Henpecked Henry."

SHEA'S (J. Shea, mgr.; agent, U. B. O.)—Irene Franklin & Burton Green, strong bit; Farber Girls, endorsed; Regina Cornell & Co. held interest; Shannon & Annis, amusing; Harry B. Lester, good; Tosca Sisters, sensational; Miller & Lyles, good; Dias's Monkeys, entertaining.

LOEW'S YONGE STREET (J. Bernstein, mgr.; agent, Loew).—La Belle Tiltcomb, novelty; Lew Wells, mirth provoker; Amoros & Mulvey, entertaining; Anderson & Goines,

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clever; Marcon, good; Thos. P. Jackson & Co. bit; Force & Williams, pleased. In the Winter Garden, "Young Romance," with Edith Tallaferro. Photo play and headline attraction.
 SHEA'S HIPPODROME (A. C. McArdle, mgr.; agent, U. B. O.)—Fagan & Bryon, classy; Harlan E. Knight & Co., in sketch, fine; De Leon Sisters, clever; 3 Adenards, entertaining; Spink & Tate, good; Charles & Ada Wilson, pleased. "Runaway June" special film.
 GAYETY (T. R. Henry, mgr.)—"Beauty Parade."
 STAR (Dan F. Pierce, mgr.)—"Girls from Joyland."

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Manager Dan Pierce of the Star is the editor of a widely circulated sheet called The Star News which is helping to boom business at his house.

ADDRESS DEPARTMENT
 Where Players May Be Located
 Next Week (March 22)
 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 & Arine Empress Grand Rapids
 Allen & Francis Empress Portland Ore
 Altman & Stone Keith's Providence
 Alpine Troupe Keith's Boston
 Armstrong Will care Simon Agency Dearborn Bldg Chicago
 Arnaut Bros Shea's Buffalo
 Asahi 5 Majestic Chicago

STUART BARNES
 Direction, JAMES PLUNKETT

B
 Barnes & Crawford Variety N Y
 Beaumont & Arnold care Morris & Feil N Y C

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 Carroll & White Keith's Cincinnati
 Chandler Anna Orpheum Lincoln
 Collins & Hart Keith's Cleveland
 Collins Mills 133 W 113th St N Y C
 Connolly & Wenrich Majestic Milwaukee
 Colvin Walter Burbank Los Angeles
 Conlin Ray Variety N Y
 Cooney & Lemaire Variety N Y
 Cook Joe Variety N Y
 Corradini F care Tausig 104 E 14th St N Y C
 Crane Mr. & Mrs Douglas Orpheum Circuit
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BILLY McINTYRE
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FELIX RUSH
CHARACTER COMEDIAN

CYCLING BERLINS
COMEDY BICYCLISTS

MARCELINE MONTAGUE
THE IRISH PRIMA DONNA

CHAS. RELYEA
CHARACTER STRAIGHT

RALPH WATSON
LYRIC TENOR

LA BELLE HELENE in THE DEVIL'S BRIDE

Will H. Cohan

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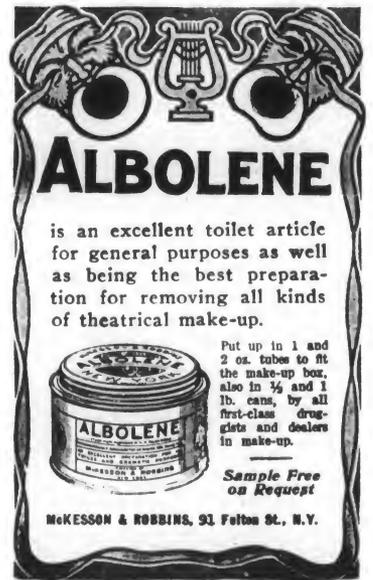
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Martyn Mrs V (C)
Maxime Deloris (C)
McCarney Billy
McColgan Madge (C)
McInery (C)
McLeans The
McLean Caroline
McLean Miss D
McMabon Mary

McMinn Olive (C)
McNally Auto Act
Medlin Clark & T
Mendosa Lena
Meyer Belle
Meyers Harry
Mildred & Ruth
Miller & Vincent
Milliken Robert
Miss Miss Mina (C)
Montrose Edith A
Moore Irene (C)
Moore Nellie
Morley Victor
Morton Josephine
Mudge Margaret
Mullen Anna
Muller Elgin
Mun on Roscoe
Murryby Chas

N

Nadell & Kane
Nard-Todd Ray (C)
Neal Octavia
Neirt Hazel (C)
Nelson Billy S (C)
Nelson Lorraine
Neuman J
Nevens Chas
Nichols Howard
Nile Grace (C)
Noblette Venza (C)
Nokes Wm

Nolan Louisa
Nordis Ioda

O

Os Ko Mon
Overhak Tommy

P

Page Helen
Park Hamilton (C)
Perry Berham
Pearl Sam
Perrin Goldie
Phillips Francis
Phillips Norman
Pitt Thos
Poole Jack (C)
Powers John T
Prevaat Ed (C)
Prince Arthur
Prior Ernest
Pryn Newman

R

Raphael Dave
Rath France E
Rawson Guy (C)
Ray Ethel
Raymond Charles
Rehn Geo W (C)
Renard Wm
Reynold Ethel
Rice Chester (C)
Riley Ed
Ritchie Adele

Ritchie W E
Rockwell Maude
Roland Jack (P)
Ronald Maud
Roome Earl
Rooney Julia
Rosa Frances
Rubin Robert J
Russell Walter

S

Sauerman Hanni
Santos Don
Savoy Lucille
Sawyer Della
Scott & Wilson
Seabury Forrest
Seven Merry Kids
Seymour H S
Shaefer Bob (C)
Shannons Geo (C)
Shannon Irene
Shannon & Banis
Sheen Billy
Sheldon Bettina
Sheldon Sisters
Shrodes Chas W
Sigler R C
Simonda Teddy (C)
Singleton C
Skelly James (C)
Smith Bob (C)
Smith E M (C)
Smith Jas A
Snow Bert

Bobbie Petticord's

7--Merry Kiddies--7
Booked Solid. Sun Time

Snyder Bud
Sorcho Capt
Startup Harry (C)
Steger Julius
Sterling Kathryn
Sterling & Chapman
Stoddart & Hynes
Stones Joe (C)
Stover Mrs P H (C)
Struble C C (C)
Sully Estell
Swain Frank

T

Tate Harry
Thazer Harry (C)
Thurber Leona (C)
Thursley Dave
Tooney J H
Tornadoes Four
Travers Belle
Trexell Hattie
Tuck Sam (C)
Tucker Billy

V

Vadette Villa
Van Charlie (C)
Verlet Alice
Victor the Great (C)

W

Walker S (C)
Wallace Jack
Ward Alma (C)
Ward Walter
Webb & Burns

Webb & Burns (C)
Wells Corinne (C)
Wells Harry
West Jack
West & Van Sicklen
Westman Family
Weston Joe
Weston Verna
Wheller Richard (C)
White Belle
White's Circus (C)
Wilkins Ruth (C)
Wilkins Roy (C)
Williams Clara
Williams Dot
Williams Muriel (C)
Wilson Clifton E
Wilson Sisters
Wilt R M
Wood Maurice
Wood Ollie
Woods Albert J
Woods Thos Earl
Worth Charlotte
Wright & Davis (C)
Wright Ruth

Yard Thomas
Yeas Y
Young Dorothy (C)
Youngs Jacob
Youngers The
Zell Fern (C)
Zylas Musical (C)

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GLEN ELLISON

"A SCOT WITHOUT A KILT"

Direction, ARTHUR KLEIN

"WHIT THE GUID FOLKS AT PROVIDENCE SAY"

Another act that added to the general merit of the bill is furnished by Glen Ellison, "The Scot without a Kilt." Mr. Ellison sings several songs and tells funny stories in such a way to prove himself a capable entertainer.

Glen Ellison with his infectious humor and clever style of "putting it across," as "The Scot without a Kilt," sang several songs and told stories with a Scotch twang, dinna ye ken, in an effective manner that earned him several curtain calls.

THIS WEEK (March 15), KEITH'S, PROVIDENCE, R. I.

NILA DEVI

FEATURED DANCER WITH THE
IDA FULLER BALLET

JARDIN DE DANSE Management, William Morris

WILLIAM

DAPHNE

BURR and HOPE

In an artistic modern love episode

"A Lady, a Lover and a Lamp"

PLAYING U. B. O.

Direction, JENIE JACOBS

Sailing for London in May to Play
Moss and Stoll Tour

FULLY BOOKED UNTIL 1922

Just left London flat and going west, and in travelling to Liverpool we passed a sign reading "Carter's Little Liver Pills," 12 miles to London. There's something for you to think about.

The Eccentric Club opened up their new quarters (with our help) last week, and it was some opening, but, you should have seen the closing.

The tramcars of Liverpool are losing enough pennies each evening between 5.30 and 7.30 to buy two cars a day by not having enough cars to carry the passengers. So they walk.

The "Foxy Fox Trot" has arrived and Nat Ayer's "Fox Trot Ball" will be hard to beat.

We haven't been playing VERY MANY charity concerts lately. No, not VERY MANY.

Hippoliverpooly Yours,

Vardon, Perry and Wilber
VARIETY, LONDON.



SKIPPER, KENNEDY and REEVES
STILL WORKING FOR MR. MATTHEWS
IN THE MIDDLE WEST

THEODORE TENNY
VENTRILOQUIST
"They say the dummy is clever."



HAMILTON PARK
and **EDNA HALL**
"A MAN, A MAID AND A WHEELBARROW"

THE ORIGINATOR OF
"RAG TIME"
BEN HARNEY
(AND CO.)
WHAT THEY DO
Play piano and harmonica, sing harmony and comedy songs. Their chatter is up-to-date. They dance, all of them, straight, eccentric and acrobatic dances. Wardrobe, the best, making slight changes.
NOT a Vaudeville or Rathskoller
but a
COMEDY VARIETY ACT

THE CONJURING COMIC
JUDSON COLE
Perplexing the Public for the W. V. M. A.
Direction, JAS. B. MCKOWEN

Playing B. F. Keith's Theatres and Orpheum Circuit



Regards to All Our Friends
BILLY ELLIOTT and BILLIE MULLEN
Direction, ARTHUR KLEIN



GAVIN and PLATT
The **PEACHES**
TOURING
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7 Hawthorne Ave., Clifton, N. J.

!!! SOMETHING NEW !!!
? Which is Which ?
ALLEN MILLER and CO.

THOSE MUSICAL WIZARDS
ARNO and STICKNEY
Direction, FRANK BOHM



TRANSFIELD SISTERS
REFINED MUSICAL ARTISTS
Playing Matthews Time.



Buster Santos
and
Jacque Hays
The Girls with the Funny Figure
Direction
SIMONS AGENCY



Lloyd and Britt
Playing for U. B. O.
Next Week (Mar. 22) Empress, Grand Rapids—Week Mar. 29, Majestic, Chicago
Direction
Harry Fitzgerald



SCHOOLER
"THE BOY PRODIGY HIT"
Plane-Acts may come
And Plane-Acts may go;
But S. & D. will live forever!
YOUALL—NOMEE
Louise ICKINSON
THE GIRL SOPRANO

GEO. VON HOFF
MIMIC
COMEDIAN
ALFREDO
RICKARDS TOUR—AUSTRALIA
FRANK EMILY
Jerome and Carson
BACK IN U. S. A. "WORKING"



MARY HAS A LITTLE ACT,
IT NEVER SEEMS TO GO,
BUT MARY'S ALWAYS WORKIN'
'CAUSE SHE'S CHICKEN
DONT Y' KNOW.
WALTER WEEMS.



FRANCES CLARE
and
GUY RAWSON
with
"Their Little Girl Friends"
in
"Yesterdays"
A Delightful Story of Youth
Booked Solid
Direction
CHRIS O. BROWN

White Rats Ball, 4 A.M.
I will never be able to draw a cartoon for this space after this night. All I know is I am at Hammerstein's this week, the Alhambra next week. The Nat Lewis-Billy Gould necktie joke I intended to pull will have to wait until next week.
As Vardon, Perry & Wilber would say:
Fedupondancingly yours,
EDWARD MARSHALL,
The Chalkologist
Of the Alf. T. Wilton Office

ROBINSON'S ELEPHANTS
With SELIG WILD ANIMAL FARM
Panama-Pacific Exposition, San Francisco

Nan Halperin
Direction, M. S. BENTHAM

AMERICA'S OWN PRODUCT
Little MARION WEEKS
THE MINIATURE PRIMA DONNA
Playing U. B. O. Personal Management, NICK HANLEY

ROSIE LLOYD
Touring in American Vaudeville.
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The World's Greatest
Boomerang Throwers
A SENSATIONAL NOVELTY
VAN and BELLE
BOOKED SOLID
Direction, SIMON AGENCY

FRED LULU
HOLMES AND WELLS
With McINTYRE and HEATH in "THE HAM TREE"
Permanent Address, VARIETY, New York

4 MARX BROS. and CO.
IN "HOME AGAIN"
The Most sensational success of the season
Direction HARRY WEBER. Address VARIETY, New York



We Have Just Captured
FROM
STANLEY MURPHY
The Great Irish Song Writer

“I’m On My Way To Dublin Bay”

ZIT, of New York Journal, says—
“I’m On My Way to Dublin Bay” will sweep the country.

SIME, of VARIETY, says—
Everybody can sing “I’m On My Way to Dublin Bay,” and that’s why it’s a great song.

All the best JUDGES of Songs claim this song the most genuine Hit of its kind.
A SIMPLE SWEET, POPULAR MELODY that everybody can play, sing or whistle.

Stanley Murphy, who wrote the lyrics for that comic ditty, “ON THE 5.15,”
and that rural ballad, “COME OVER TO DOVER,” and that splendid double
number, “I WANT TO LINGER,” is the author of

“I’m On My Way To Dublin Bay”

One of the most wonderful songs he has ever written and one of the
greatest songs we have ever published.

Lead Sheets and words are ready now.
Orchestrations just off the press.
Title Slides and Chorus Slides are in now.
We are going to make this song as popular a
household word as “TIPPERARY.”

Watch for our big display “ad” in
New York Journal, March 26, 1915



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VARIETY

VOL. XXXVIII. No. 4.

NEW YORK CITY.

PRICE TEN CENTS.

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LOIS MEREDITH



GRACE WASHBURN



MARIE WELLS

Dramatic

Variety



MARY MILES MINTER



ROBERTA HICMAN



EDGAR H. MILLER N.Y.

EVA TANGUAY

VAUDEVILLE'S BIGGEST STAR

THE SENSATION
OF THE SEASON

When You See Eva Tanguay

YOU SEE costumes such as no one else wears

YOU HEAR songs no one else is singing

This is the reason Eva Tanguay packs theatres

The public demands something original

They get it when they see Eva Tanguay

One more record was added to Miss Tanguay's list last week, she having played to the largest attendance ever in Toledo in one week.

No theatre in Toledo in the history of the city has ever held more people than Eva Tanguay played to during her engagement there.

Eva Tanguay is very grateful.

Amy Leslie in the Chicago "News"

Eva Tanguay is the biggest hit vaudeville can book at any time of the year, at any time of the day or at any declaration of the almanac. She appeared at the Majestic Monday and a cordon of police drew its coils about the dignified environment to keep the crowd from mobbing the box office and to permit ticket holders to hold their tickets and not have them snatched away by disappointed coupon hunters.

They need have no other attraction on the Majestic bill.

VARIETY

Vol. XXXVIII. No. 4.

NEW YORK CITY, FRIDAY, MARCH 26, 1915.

PRICE 10 CENTS

WESTERN COUNTRY PARALYZED ACCORDING TO SHOW RETURNS

Producing Managers Marvel at Unexpected Conditions. Coast Particularly Bad, with San Francisco Legitimate Theatres Almost at Standstill. Alarming Receipts May Stop Many Shows Going Out There.

San Francisco, March 24.

Reports of this western country being paralyzed for theatrical business appear to be true as far as the Pacific Coast is concerned.

It's not alone in San Francisco the depression has been felt. "To-Day" opened at Portland Monday night to \$96; "Potash and Perlmutter" opened at Seattle Sunday night to \$300; "High Jinks" started its three days' stay at Oakland Sunday night to \$169. "Under Cover" did \$2,800 gross on the week ending last Saturday at Los Angeles. "The Yellow Ticket" did \$1,600 gross on the week at Oakland. "Baldpate" did \$5,000 gross here on the week.

The only encouraging report of receipts is that of Ziegfeld's "Follies," for two weeks ending last Saturday at Los Angeles, where it is claimed the show took in over \$30,000.

Theatrical things have tightened up since the Exposition opened. That and Lent are given as the reasons for light business in the legitimate branch, with the variety end also suffering. The matinee attendance has decidedly fallen off since the Fair opened. This applies to all theatres and the legitimate houses have also seen their evening business droop away. The pop vaudeville and picture theatres are doing a nice business, but any higher-priced theatre has felt the change.

The theatrical managers declare the people go to the Expo and see too much for their money for theatres to have a chance. The "Zone" concessionaires in the Expo are complaining however of the absence of any money from visitors.

Los Angeles, March 24.

Local managers are rather pessimis-

tic as to the summer's outlook for business. Many blame the current depression on the several fairs in California. Vaudeville and pictures continue along to good returns, but the legitimate business is decidedly discouraging with little promise of immediate improvement.

The bad theatrical business is reported as far east as Chicago. Lew Fields in "The High Cost of Loving" is said to be the best draw in the windy town, getting around \$11,000 weekly.

Marie Tempest is reported to have done a gross business of \$1,200 in Cincinnati last week, and opened to \$212 in St. Louis. She will end her season this Saturday, according to report.

The "No. 2" "High Jinks" is reported to have opened to \$900 at South Bend, Ind., the same day; its older company made the Oakland record. The trip of "High Jinks" so far to the Coast is said to have cost Arthur Hammerstein, its manager, close to \$20,000.

Producing managers with engagements west over the summer are in a quandary. Expecting large business through the Exposition at Frisco, the reports coming in of receipts have left them undetermined whether to close their attractions or take a chance.

One manager offered to jump his show from San Francisco to Kansas City and lay off there a week, if open time could be immediately given him.

The Exposition so far has not commenced to draw from afar, from what is learned in the east. Its attendance to date has been mostly local from the Pacific, with the transients going west intending to see the Fair, first stopping off at Los Angeles. The Expo-

(Continued on page 6.)

"CHIN CHIN" ALL SUMMER.

Since his return from California Charles Dillingham has been busy trying to figure just how much longer "Chin Chin" is to remain at the Globe. This week he gave orders for seats to be placed on sale until July 3 and stated from the advance indications the show might remain in New York all summer and into next season.

KELLERMANN CO. CLOSING?

It was reported this week that the Annette Kellermann show would be brought in off the road and the remainder of this season's route cancelled. The show is understood to have lost considerable money on its present trip.

FIELDS AND LEWIS APART.

Until some manager offers them a contract for a week or longer, Al Fields and Jack Lewis are partners in dissolution. The separation is supposed to be permanent, however, if one or both should go with productions.

Fields and Lewis have played everything on the map that would pay their vaudeville salary. In playing everything they played no favorites, believing one bank roll as good as another. They have been "splitting" off and on for the past two years.

TANGUAY'S NEW RECORDS.

Chicago, March 24.

Eva Tanguay's return to Chicago was celebrated with a capacity house Monday, indicative of another record for the cyclonic star who now holds several box office marks for this city. Miss Tanguay came here from Keith's, Toledo, where she established a new individual and gross record for the theatre last week.

Johnny Ford is leading the orchestra for Miss Tanguay's specialty during the present tour. She is here for one week only this trip.

MANAGER MADE POSTMASTER.

St. Paul, March 24.

Otto N. Rath, manager of the Gaiety, playing pictures, has been appointed St. Paul postmaster and assumes that duty next week.

Mustard and Rowe, of the Blue Mouse theatre, are looking after Rath's interests in the Gaiety.

TURNED DOWN \$30,000.

Emmy Destinn was offered a season of six weeks in vaudeville following the close of the opera season in New York at \$5,000 weekly. The prima donna refused to consider the proposition.

There are others of the Metropolitan forces, however, who are only waiting to be approached with vaudeville propositions. Since Calve has broken the ice there does not seem to be the usual reluctance on the part of the song birds regarding the two-a-day.

STARTING GARDEN'S NEW SHOW.

The new production for the Winter Garden, to be first presented there May 31, according to present plans, has been started through Roy Atteridge commencing to write the book and lyrics. The music will be written by William Frederick Peters, with Leo Edwards possibly also in on the compositions.

This week it was reported the Shuberts were after Kitty Gordon and Jack Wilson for roles in the present show, "Maid in America."

"SUNDAY" ACQUITTAL

Chicago, March 24.

A jury composed of prominent business men of Elkhart, Ind., acquitted, yesterday, Clifford Cole, manager of the Orpheum, on a charge of violating the Sunday law, thus demonstrating a public desire for Sunday entertainment.

Danville, Ill., has incorporated the question of Sunday shows in its election ballots and will abide by public opinion at the polls April 20.

"ALL WRONG" McINTOSH.

"All wrong" is the manner in which Hugh McIntosh stigmatized the reports reaching Australia that there were stories spreading on this side he was about to vacate his position as general director of the Rickards vaudeville circuit in Australia, or dispose of his heavy holdings in that concern.

Mr. McIntosh sent the denial to his New York representative, Chris O. Brown, who added his emphatic no to the stories. Mr. Brown says he expects Mr. McIntosh to reach New York by June 1, and that they will return together to Australia.

BARRIE REVUE DISAPPOINTING BUT GABY SCORES PERSONALLY

**Jack Norworth Also Makes Individual Hit—Long Awaited
London Show Decidedly Unsatisfactory—Famous
Author Not Able to Hit Revue Idea Right.**

London, March 24.

The J. M. Barrie revue, "Rosie Rap-ture," with Gaby Deslys, opened last night at the Duke of York's. Barrie has compiled a combination of infantile humor and subtle travesty. The latter was not altogether understood by the audience.

The consensus of opinion is that the piece is a failure, despite individual hits scored by Gaby and Jack Norworth.

The gallery of the theatre was not opened for the premiere, considered a wise managerial move to circumvent the possibility of a "raspberry" incident from the loft at the first performance.

"The New World," also by Barrie, and employed as a curtain raiser for the same program, is pretty in its sentiment, but too talky.

The Barrie revue has been awaited with much interest by theatrical London. It was the author's first plunge into this playwrighting field. The impression had been he intended shooting shafts of ridicule at the prevailing theatre craze and the manner of presenting it.

Charles Frohman produced the piece for the Duke of York's. He made a gambling arrangement with the Deslys girl to head the company. Gaby's salary in New York and London had been \$4,000 weekly. She was offered a return engagement for the Palace here by Alfred Butt, at \$1,250 a week and a percentage of the gross receipts. She preferred the Frohman proposition which was 50 per cent. of the gross receipts at the Duke of York's, after paying the supporting company, extra advertising and royalty. The house can only hold \$1,250 a show when playing to capacity with all seats paid for. This would be a limit of \$10,000 gross on eight performances. After the agreed upon deductions, Gaby could not secure over \$4,000 for her share, if the theatre played to a continual high gross.

Before the opening of the revue, Gaby cabled Frohman, offering herself for an American tour to follow present show, but the New York manager deemed the salary asked prohibitive.

WAR POSTAL CARD.

Elbia Bates, a member of the Bert Leslie company, who has a relative among the Allies, received one of the new style field service post cards the other day, a copy of which is printed below.

The sender is not allowed to add any information beyond that printed on the card, being obliged to cross out the lines which conflict with conditions, the

card passing a scrutinizing censor before delivery.

Field Service Post Card.

NOTHING is to be written on this side except the date and signature of the sender. Sentences not required must be erased. If anything else is added the post card will be destroyed.

I am quite well.
I have been admitted into hospital.
{ Sick } and am going on well.
{ Wounded } and hope to be discharged soon.
I am being sent down to the base.
I have received your { letter dated
{ telegram dated
{ parcel dated
Letter follows at first opportunity.
I have received no letter from you
{ lately.
{ for a long time. }

SIGNATURE
ONLY.

Date.....

ALHAMBRA'S SUCCESS.

London, March 24.

The new revue ("5064 Gerrard") put on at the Alhambra, March 19, opened successfully, with Robert Hale the dominant figure in it.

WISH WYNNE IN REVUE.

London, March 24.

The Hippodrome management has contracted to have Wish Wynne in its next revue, conditions upon Miss Wynne securing a release from her vaudeville engagements.

WOLHEIM WHOLLY OUT.

London, March 24.

The Wolheim agency has wholly lost the services of its name bearer. A. Wolheim, who left the agency last week, is wholly out of it and working independently.

Stomach Pump Didn't Stop Ayer.

London, March 24.

Though a stomach pump was used last week on Nat Ayer, when it was discovered he had contracted ptomaine poisoning Mr. Ayer did not cease playing.

Act Going to South Africa.

London, March 24.

Vardon, Perry and Wilber and the girls in their turn, sailed March 20 for South Africa.

They are an American act that has played for a long while over here.

Stage Horses War Victims.

Berlin, March 24.

The three famous calculating horses which hailed from the Krall stables in Elberfeld, Germany, are victims of the war. The German Government seized these animals with others for war service and the horses were killed on the field in France.

Harry Vernon Seriously Ill.

London, March 24.

Harry Vernon, the actor, is confined to his home, reported seriously ill.

SAILINGS.

Reported through Paul Tausig & Son, 104 East 14th street, New York: March 24, Mlle. Doria (Lapland). March 27, Bert Melrose, Lilly Dunville (St. Paul). March 25, The Richardinis (New Amsterdam). April 3, Hayes and Wynne (Lusitania).

ORDINARY BALLET.

London, March 24.

"The Vine," a half hour ballet put on at the Empire, is nothing out of the ordinary in that line.

Grock and Partner, Continental musical eccentrics, opened very well in this hall Monday.

LIGHT CURTAIN RAISER.

London, March 24.

The Ambassadors tried a curtain raiser, called "Dinner for Eight," with Viola Tree featured. It is inconsequential and won't do.

BALLET HELD UP.

The Kosloff ballet from London would like to play New York, for a week anyway, but the Kosloffs are encountering some trouble on moving the works out of England.

Theodor Kosloff is now on this side; he having staged the present ballet at the Winter Garden. Alix Kosloff is abroad, looking after the ballet arrangements there.

If the number comes over, it will probably first show at the Palace, New York, placed by H. B. Marinelli.

K. & E. REVUE CLOSING?

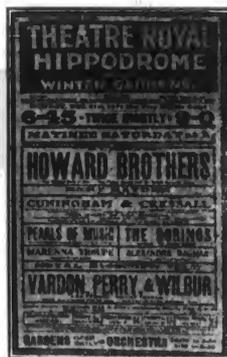
Chicago, March 24.

It is reported that Alf Hayman's visit to Chicago was for the purpose of arranging to return "The Girl from Utah" to the Knickerbocker theatre, New York, within the next month, replacing in that house the lately opened Klaw & Erlanger revue, "Fads and Fancies."

"Fads and Fancies," at the Knickerbocker, is said to have done \$7,500 last week, its second in New York. The Knickerbocker's money capacity at a \$2 scale is between \$16,000 and \$17,000.

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

The Top-Liner that Makes Good the Position.
WILLMOT TOUR



M. S. BENTHAM, Mgr.

PARIS NOTES.

Paris, March 15.

The Renaissance has reopened with "Detective Dog." The chief actor is a Belgian police dog who has been instrumental in the capture of seven German soldiers during the early part of the campaign.

The theatre at Epernay has been destroyed by fire.

Jean Billaud is arranging to take a house in Paris which he will rename Theatre des Allies. A specialty of foreign plays will be made by the young manager.

George Ercole, son of the well known Paris agent, has been wounded by a stray German shot in Russia, where he was representing a picture firm. The Russian military authorities decorated him with the order of St. George for his success in taking movies on the firing lines.

Raoul Leboeuf, chief stage hand at the Paris Alhambra, and who was well known to many American acts, has been killed at the front. Another victim of the war is Edouard Roussel, the picture operator at the Alhambra.

Colored movies of the war are being given as a special show, twice daily, at the Theatre Rejane. The films are an English fabrication.

Eugene Heros, manager of the Scala is bringing a suit against his landlord to determine who is responsible for the rent while the music hall is closed on account of the war. The decision will interest other directors here.

The Odeon will reopen early in March, playing only three evenings and matinees each week for the present.

The body of Reynal, actor of the Comedie Francaise, who was killed last September, has been recovered by his comrades and properly buried at the expense of the theater.

Pierre Loti, who is a retired French naval officer, has been reinstated as captain, and is leaving to join the expedition in the Dardanelles.

Among those who have fallen in the French ranks are Vigneau, barytone at the Opera Comique, and Gregoire, comedian at the Odeon.

The Alhambra will open in April under independent management, having been leased for two months by the Variety Controlling Co. It is reported that Braff, the agent, is interested on behalf of friends in the temporary venture.

A good vaudeville program is badly wanted in Paris at present. The shows at the music halls of the city are somewhat rocky. No legitimate theatre is yet permanently playing.

Max Hart's Foreign Connection.

Max Hart, the New York vaudeville agent, is arranging for a mutual international representative with Edward Hayman, of London.

Hart formerly held business intercourse with Ernest Edelman of the same place, but it did not come out to Hart's satisfaction, he still claiming a balance of \$3,000 due him from Edelman.

CABARETS "GIRLY REVUES" SPREADING OVER NEW YORK

Eleven Restaurants or More Playing or Planning to Produce "Midnight Revues," Ziegfeld's Still the Costliest, but Others Assuming Expensive Proportions.

An epidemic of "midnight revues" is on. Eleven restaurants along Broadway are playing them or have planned to. The lead was taken by Flo Ziegfeld's "Midnight Frolic" on the Amsterdam theatre roof. The other restaurants did not give especial notice to this departure through the Amsterdam charging an admission of \$2 to the aerial part, to see the hour performance there.

When Maxim's restaurant on West 38th street, that had developed a notoriously poor streak of business produced "Keep Moving," with eight girls and three principals, without admission, paying \$750 a week for the 40-minute production, the cabaret proprietors stuck their ears to the ground for any rumblings. They were soon heard on top of the report Maxim's was playing to capacity nightly, often having to lock its door.

Then the revue flood gates opened, all without an admission charge. Now along Broadway besides Maxim's are the two Bustanoby places, playing a show that doubles between the places, for \$1,500 weekly; the Chez Maurice that put on a show no one took seriously, as it only seemed to be a bid to draw people from the Winter Garden beneath into the dancing place above, in order to see some chorus girls at close range, and the San Souci, that put on one revue, taking it off two nights afterward, but immediately commenced to rehearse another.

Tuesday night the Tokio on West 45th street put on a smaller sort of pretentious brief show—revue, and to-night (Friday) at Healy's (66th street) is to go on, called "Witching Hour Witches," with 12 chorus girls and principals, produced by Forsythe & Phillips.

Reisenweber's will have a free midnight show commencing April 5, to be staged by Ned Wayburn. It will play twice nightly, once on either of the two Reisenweber dancing floors. This will likely develop into an expensive cabaret production.

Wallick's restaurant is another that is going in strongly for the revue thing to follow the ending of Patricola's three months' engagement at that restaurant. Wallick's revue is due April 3. It will have music written by S. Romberg, who composed for some of the Winter Garden shows. Several well-known players who command large salaries on the stage have been approached for the Wallick show. If secured, Wallick's cannot play the piece under \$1,600 a week.

The Pekin expected to put on a revue, and several others are deliberating. Paul Salvain, of Rector's, stated

that inasmuch as all were doing it, now is the time to hold back, and that he will not attempt one right away.

Another admission-charged cabaret that has been doing excellently of late is the New York Roof (William Morris) getting one dollar flat at the box office. It has about the largest most varied entertainment in town, with 25 girls composing a dance chorus.

The free midnight music show, together with the many places around Times square playing feature pictures at low admissions, are causing the theatrical managers much worryment.

Monday night was the poorest in the \$2 houses of this season. Even "Chin Chin," the season's record maker, had empty rows in the rear of the orchestra.

PROCTOR LOSES LYRIC.

Newark, N. J., March 24.

F. F. Proctor has lost the Lyric theatre, which he has held under lease for several years. R. G. Tunison, son-in-law of the theatre's owner, Dr. Ordway, has secured the house and will take possession May 1, when the Proctor term expires.

At that time Mr. Tunison will commence playing pop vaudeville, six acts weekly, three shows daily, booked by Harry A. Shea of New York. The Lyric seats 1,600 and is well located.

Of late Proctor has been playing pictures and placarding the front of the theatre to the effect the house is available for parties, clubs or entertainments.

Proctor has the Park place house, and there is a new Proctor theatre building here.

The Electric theatre at Astoria, Long Island, opening about May 1, will have popular vaudeville, placed by Harry Shea. The house seats 1,400 and is owned by W. F. Skleener.

Mr. Shea Monday commenced booking six acts to play twice daily into the Lexington Avenue opera house, now managed by Frank Gersten. The opera house also plays a five-reel feature.

The Broadway, Long Branch, and Savoy, Asbury Park, N. J., playing three acts each, on a split week between the two theatres, are again being booked by Mr. Shea.

MARSHALL SKETCH OPENS.

Tully Marshall and Margaret Green made their vaudeville debut at Proctor's Park Place, Newark, in Aaron Hoffman's sketch "The Unexpected," this week under the direction of Joseph Hart. The sketch has a surprise twist at the finish that helps it to score.

GARDEN SHOW AT PALACE.

Chicago, March 24.

The Palace, Chicago, now playing vaudeville, will have the Winter Garden (New York) show, commencing Decoration Day, or perhaps before. It is the "Maid in America" production.

At the regular Shubert musical comedy house here, the Garrick, Joseph Santley with his revue will open May 10.

In the Santley company, besides the star, are Ruth Randall, Billie Allen (dancer), Williams and Wolfus, Roy Atwell, Al and Fannie Stedman, Johnny Boyle.

The piece has been renamed "All Over Town." Mr. Santley, who is making the production in association with the Shuberts, also assisted in the writing of the book and lyrics. Sylvio Hein has composed the music and Robert Hood Bowers will be the orchestral leader. Jack Mason is staging the number, while J. C. Huffman is to put on the show.

The Santley revue is due to open at Albany April 19, then work into Chicago.

ANDERSON WILL CONTEST.

Cincinnati, March 24.

The relatives of the late Max C. Anderson have signified their intention of contesting his will, in which was bequeathed \$95,000 to relatives and the residue of the estate, said to be \$250,000, to his wife. It is said by Attorney General Heidingsfeld of this city the will is illegal. Relatives claim that they are entitled to one-half of the estate left by the deceased manager.

It is said that Anderson was reputed a millionaire several times over at the time of his death, but those who were close to him here state that he suffered severe losses in recent years.

CAN'T COLLECT COMMISSION.

Chicago, March 24.

The Allen Agency was non-suited last week in an attempt to collect \$500, alleged due on commissions for booking Carolina White in vaudeville. The agency is conducted by Jessamine Allen, who is also a representative of Leahy's Boston Lyceum Agency. When Miss White signified her desire to enter vaudeville, she delegated Miss Allen to act as agent. Miss Allen investigated the possibilities, finally introducing the operatic star to Claude Humphrey, who referred the matter to Harry Weber of New York.

As customary in Lyceum dealings Miss Allen expected 10 per cent. of all gross salaries, apparently not figuring the 10 deducted by the agency and booking agent (Weber), and made one or two trips from Chicago to New York to attend the preliminary necessities of procuring Miss White's route. The court held the agency was being conducted without a proper license.

Pilcer and Gerard in May.

A tentative booking for the Palace, New York, during May is said to have been entered for Harry Pilcer and Teddie Gerard, who have been appearing in the English halls.

ARMSTRONG WALKS OUT.

Minneapolis, March 24.

Edward Armstrong, a recent importation from the Pacific Coast, whose specialty is miniature musical comedies, suddenly left these parts last week when his "Beauty Shop," booked at the Palace through the J. C. Matthews office in Chicago, was cancelled after the initial performance.

At the same time Jean Jarvis, the company's soubret, also made a hasty exit, but since the remainder of Armstrong's organization was not consulted, they found themselves in a rather embarrassing position, shouldering a week's hotel bill and facing a long walk to Chicago.

Manager Rubin of the theatre paid Armstrong \$50 in settlement of all claims. Realizing the predicament Armstrong's octet of choristers were in, he produced an additional \$66 to pay their transportation back to Chicago. The police department raised a portion of the amount due the hotel men and six of the girls left town, the remaining two procuring employment here.

According to Manager Pease of the Elgin Hotel, Armstrong carried several hundred dollars in cash on his person during his visit here, but none was distributed among his company for one week's salary.

CANCELED ORPHEUM ROUTE.

The Conlin-Steele Trio returned to New York this week, cancelling the balance of their Orpheum route as a result of difficulties which began in Chicago last week and ended this week in Milwaukee, where the turn was scheduled to appear at the Majestic. They were replaced by Clark and Verdi.

Upon their arrival in Chicago they were elected to second place on the Palace program, whereupon Conlin called upon Harry Singer to arrange, if possible, an amicable means of cancelling the engagement. Singer refused to consider such a proposition and threatened Conlin with arrest, the new method of procedure in such cases since the establishment of precedents at Providence, R. I., and Cedar Rapids, Iowa.

The trio played out the week, but upon discovering a similar state of affairs at Milwaukee they quietly hastened eastward after explaining matters to the Majestic management.

ACT CLOSED AND SUES.

Chicago, March 24.

Barnes and Robinson, closed at the Avenue theatre the first part of last week, have started a damage suit against the Avenue Theatre Co. The house is managed by Louis Weinberg and booked through the Western Vaudeville Managers' Association.

The management's defense will be that the act is vulgar, while the vaudevillians will offer proof the same turn has appeared in many big time theatres.

The Loewenthal law office will represent the plaintiffs.

PANTAGES' HIT BY DEPRESSION AND SUMMER CLOSURES LIKELY

Poor Business Returns Jar Entire Circuit and It Now Looks As Though Some of the Western Houses Will Shut Down During Heated Months.

Seattle, March 24.

It is generally understood, although no confirmation is available, that a few of the Pantages theatres will shortly close down for the summer months, the result of poor business.

It is expected if such a move is made the Pantages Canadian houses will temporarily discontinue until such time as business warrants reopening.

No date is mentioned for the closing, but it is generally admitted that Pantages theatres located over the border are doing very little and since the circuit's contract is given in blanket form, generally for two or three weeks less than the regular string with an additional clause for several "cut weeks" Pantages could close his Canadian houses at any time without embarrassing his booking office to any noticeable extent.

ACT FLOPS PANTAGES.

Chicago, March 24.

The James Leonard-Anderson Players did a soft shoe slip on the Pantages office here Sunday, and James C. Matthews is angry. The act was slated to play the Palace, Minneapolis, this week, booked by Matthews. It also had a Pantages Tour booked to open Easter Sunday. Matthews claims Leonard arranged with him to leave Chicago Sunday morning to go to Minneapolis. The Pantages office also makes a claim that the transportation in the form of tickets was advanced to Leonard for his act. It came to the notice of Matthews Sunday the turn was on its way to open in New Orleans at the Orpheum. The gap in the bill was filled by Beatrice McKenzie.

Joe Sullivan who booked the Leonard-Anderson act out of here on the big time circuits claims Leonard booked the Pantages' circuit without consulting him, but when he offered the act the week in New Orleans it was taken without an argument.

As far as is known the New Orleans week is all the act was given for which was turned down ten Pantages' weeks.

BOSTON'S TWO NEW THEATRES.

Boston, March 24.

Two new theatres for Boston involving over a million dollars are now assured. One is to be for Marcus Loew, and will be on the site of his present Orpheum, to be torn down. This was not entirely unexpected as the Orpheum was never considered an ideally constructed house and part of its present land is wanted for a department store.

The other house is to be built for

John Craig, the stock manager, and the announcement came as a big surprise to many. It will be in the Back Bay, at the corner of Boylston and Ipswich streets, and will seat 2,000 with only one balcony and no orchestra boxes. The plans call for a double stage. Craig's policy will continue about the same.

The reason for abandoning the Castle Square theatre where Craig has made a fortune is said to be due to increasing rentals on each lease renewal and the feeling the location is gradually cheapening. The promoters of the new house which will cost over \$500,000 are Ransom Howe, Daniel W. Lane and ex-Congressman John A. Keliher. The architect is G. Henri Desmond.

ASSN.'S DECLARATION.

Chicago, March 24.

The Western Vaudeville Managers' Association has declared war in earnest upon any opposition circuits. Walter Meekin, an agent, was this week barred from booking acts with the Association, because he was found to be placing material with the Affiliated Booking Co.

MAYBE MIKE'S LONESOME.

Chicago, March 24.

Mike Bernard is out again. Mike came west a few weeks ago and framed a turn with Harry Sykes. The act after playing a little around Chicago, was booked to go over the Interstate time. Bernard and Sykes got on a train Sunday on their way to the first town, Wichita, Kan., but had not been traveling long when Mike got chilled pedestals and complained that he did not want to open as the money was not enough. Sykes told him he would work it alone but Mike had the trunks put off at Streator, Ill. The team returned to Chicago where they separated.

It is said that Bernard expected his wife, one of the Courtney Sisters, would be a week ahead of them as the sister act was booked in that way but at the last moment the girls cancelled the time and therefore Mike didn't want to go over it.

Sykes will play the Interstate as a single.

PRODUCTION INTERPOLATION.

Chicago, March 24.

Julia Sanderson in "The Girl from Utah," at the Illinois, is now singing the Remick & Co. new song, "I'm On My Way to Dublin Bay," and putting the number over to several encores daily.

ARTISTS' FORUM

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

Boston, March 23.

Editor VARIETY:

Will you kindly publish the enclosed letter from Mr. Frank Fogarty, and oblige.

Billy Fogarty.

(Kilk and Fogarty.)

Mr. Billy Fogarty,

Poli's Theatre,
Springfield, Mass.

My dear Billy: I have your letter of March 12 and replying to same beg to advise you that the Billy Fogarty I referred to in VARIETY was not you.

If you had read the article you must have understood it is somebody in England using my name and parading himself off as my brother.

As far as you are concerned I regard you as one of my very good friends.

With kindest personal regards. I am

Sincerely yours,

Frank Fogarty.

New York, March 22.

Editor VARIETY:

Mr. O. Hillard's statement in last week's VARIETY in which he said the saucer track is used to conceal the wires held by the trainer to guide the motorcycle around the saucer track is laughable and a crude misstatement. I can prove this, not by word of mouth, but with the trick itself. There is no wire connected from the trainer to the motorcycle or the monkey. The monkey rides and guides the motorcycle. Owing to the scientific part of the trick Mr. Hillard is mystified.

S. Nederveld.

WEST PARALYZED.

(Continued from page 3.)

sition has had a series of "county days" when the different counties of the states have sent their quota of natives, who got there on cheap excursion rates, and didn't spend much after arriving.

The railroads out of Chicago have made a single trip fare for Frisco and back as an inducement. Many seem to favor the water route to the Coast through the Panama Canal.

The Exposition sold 36,000 season tickets at \$10 each, all going to San Francisco families. These season tickets have been responsible for the good night attendance at the fair grounds. They also take the local people out to the grounds on Sunday. The population of San Francisco is about 400,000. The Exposition realized \$360,000 on the tickets which are thought a bargain by the purchasers.

The total admission charge to attraction on the Exposition grounds

amount to \$87 if a person were to see them all. The Panama Canal concession represents an investment of \$300,000. It is the principal drawing card on the Zone; 50 cents is charged for it.

Several of the Zone concessions have closed since opening and it is said San Francisco banks, which have loaned money to concessionaires on the Expo grounds, have commenced to press for payment, in many instances attaching the concessions for protection.

"ZONE" PERCENTAGE TOO HIGH.

San Francisco, March 24.

The "Zone" concessionaires at the Exposition held a meeting March 19 for the purpose of petitioning the Exposition company to reduce their percentage below 25 per cent. of the gross. No action has been taken upon the request as yet, although it is understood some method of pacifying the petitioners will be endorsed by the officials during the current week.

It is understood the concessionaires also requested the Exposition company to separate the "Zone" from the rest of the Fair by a Fillmore street gate, thus giving the public free admittance to the "Zone" section. Such a move would attract larger crowds through the concession area and possibly increase the receipts.

TWO-ACT AT FRISCO.

San Francisco, March 24.

Charlotte Greenwood and Sydney Grant will open at the Orpheum next Monday, playing eastward over the Orpheum Circuit.

They recently closed with "Pretty Mrs. Smith," the Oliver Morosco production. Martin Beck, of the Orpheum, is said to have taken over their contract that Morosco held.

BOHM'S SHOW EVEN.

Although up against an unexpected condition in show business Frank Bohm's road show of the Royal Liliptians and company has been breaking even since starting out four weeks ago.

This week the show played Hartford and New Haven. It will do \$6,000 gross on the two stands. Last week it hit Providence, a town that has only needed an obituary notice for months back, to close it up. Bohm felt the effect of the slump there.

Next week the Liliptians are at Syracuse and Rochester in the two halves respectively, with a route ahead dangling around the middle west.

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

VAUDEVILLE

HURTIG & SEAMON IN DUTCH WITH U. B. O. BOOKING HEADS

**Big Vaudeville Agency Unfriendly Now with Burlesque Firm
Over the Latter's Alleged Back Stage Persuasion of
United's Acts Playing Harlem O. H.—One
Act Receives Cancellation Setback.**

The United Booking Offices has not been on friendly terms with Hurtig & Seamon since last Sunday. Hurtig & Seamon have two theatres on 125th street, in the block between 7th and 8th avenues. The U. B. O. has one, the Harlem opera house, which abuts in the rear almost against the firm's picture theatre, formerly its music hall that played burlesque. The latter entertainment now finds space in H. & S.'s other theatre further up the street.

The ease with which a person may pass from the stage of the H. & S. picture house to the stage of the Harlem opera house is what brought about the terse feeling on the part of the United folk. It seems from an account that last Sunday while Fitzgerald and Ashton were on the opera house stage, regularly booked from the U. B. O., they were visited by Harry Seamon, the junior member of the H. & S. concern. He reached the opera house by the back route and told the team he wanted them to play also that day in the vaudeville bill given for the Sabbath only at the Hurtig & Seamon burlesque theatre.

The artists claim they told Mr. Seamon it would be necessary to obtain Manager Harry Swift's consent for the outside engagement. Mr. Seamon is alleged to have left the opera house stage, returning in a few moments, saying he had seen Manager Swift, who said it would be all right.

Fitzgerald and Ashton thereupon appeared at the H. & S. burlesque theatre for the day, and were immediately taken out for this week at the Fifth Avenue theatre, where they had been booked through the U. B. O.

Besides letting out the act, the United made it known that the back stage route to its act was the road to cancellation and the severance of all friendliness.

ROSENBERG'S LIBERALITY.

Two o'clock Wednesday morning Walter Rosenberg threw a five-dollar gold piece into the middle of Broadway, at 51st street, then walked out and picked it up, saying, "See, just when there's a chance for a bum to get a stake, there's no bum in sight." Then Walter brushed the gilt off the nickel, replacing it in his pocket, and remarked, "I'll get that over yet."

The same day Mr. Rosenberg had gone chair hunting, purchasing all the chairs in the Herald Square theatre for \$850, and bringing a writ of replevin against one Levine, who was alleged to be holding the orchestra seats at Daly's theatre in their places. Mr. Rosenberg wanted the Daly theatre furnishings, just because, and empow-

ered Jerome Wilzin, his attorney, to start the replevin action.

The reason Mr. Rosenberg paid \$850 for \$1,100 worth of Herald Square seats was to make certain midnight of April 30 that if Marcus Loew did not move from that theatre the chairs would leave anyhow. Loew's lease expires as May 1 starts to work. The Herald Square is looked upon as opposition to Rosenberg's Savoy, around the corner, both houses playing pictures.

Why Mr. Rosenberg threw the phony gold piece into Broadway was a matter of superstition with him. He believed that if a Broadway straggler got to it before he did, then the Herald Square would be torn down commencing the day after the Loew lease expired, but if he should secure the nickel first, which he did, then there would be a chance that he might hold over as the Herald Square's tenant.

Why Mr. Rosenberg coated a nickel with gilt was, according to his statement, to teach anyone but himself who picked it up that a glitter is not always gold—information obtained by Walter while he was a partner in the Daly theatre burlesque regime for awhile.

FIRE CLEANS UP.

Keyser, West Va., March 24.

The Tom Waters Vaudeville Co. which lost all its scenery, wardrobe and belongings when fire destroyed the Douglas theatre, Myersville, Pa., at 5 P. M., March 18, came on here and filled its local date with borrowed wardrobe and street clothes. The Hedges-Holmes Co. at Cumberland gave timely assistance in the way of wardrobe.

Tom Waters and wife suffered a loss of about \$3,000. Among other losers were Felix Haney (show partner of Waters), Harry Bennett and Nellie Sterling. They sent everything to the theatre and nothing to the hotel, so the fire stripped the company.

VAUDEVILLIAN STRANDED.

Buffalo, March 24.

Joseph Lang, a stranded vaudevillian, was arrested here Monday on a charge of vagrancy. Arraigned in court, Lang told the judge he had come to Buffalo with an animal act, but had been induced to leave the ponies to join a hypnotist's specialty.

The Professor's hypnotic influence, however, would not induce the managers in this vicinity to accept his turn and Lang was thrown out of employment. He expressed a desire to go to San Francisco and impressing upon him the wisdom of Horace Greeley's advice, the judge discharged him.

IN AND OUT.

The Misses Campbell were forced to cancel at the Royal because of illness. Mignon replaced the act.

At the Prospect in Brooklyn Anna Eva Fay stepped out of the bill because she did not like her billing and position. "Tango Shoes" went into the spot left vacant.

Gertrude Barnes refused to play the Colonial, Chicago, the first half of this week, because Charlie Chaplin was featured at the theatre in a picture. The incident is thought to be unprecedented, at least in Chicago.

Lillian Watson played three shows Monday at the Riviera (97th street and Broadway) but quit Tuesday. Cause—tonsillitis. No act was substituted.

John and Winnie Hennings withdrew from the Orpheum, Brooklyn, bill Tuesday through Mr. Hennings' illness. Byal and Earl replaced them.

Tuesday matinee at Hammerstein's, as Chas. Zimmerman, the legless man, was closing the performance and his act by dressing himself under water in the tank, he became exhausted. The stage crew noting his condition, hurriedly fished him out and applied restoratives, but Zimmerman had swallowed no water. His evening performance consisted of merely showing himself with a short announcement.

Through an injury to his hand Alfred Florenz did not play at the Colonial, Chicago, this week. The acrobat tried to push an auto away from him on Dearborn street Sunday.

Calve withdrew Wednesday from the Keith's, Washington, program, through vocal trouble. Norah Bayes replaced her.

TEXAS' ANIMAL BARRIER.

Chicago, March 24.

Carter, the magician, canceled the Interstate Circuit this week when the Dallas authorities refused to allow his lion to enter the state, as a result of a ruling prohibiting animals from entering Texas. The move abolishing interstate transportation of animals was brought about by the wholesale cattle losses due to the foot and mouth disease.

ZARROW-LANG STRAND.

Chicago, March 24.

Zeb Zarrow and Ed Lang took a traveling vaudeville troupe out recently to play the small towns through Illinois and Indiana. The show after struggling along to slight business stranded in La Porte, Ind.

Zarrow got away but Lang remained with the troupe. The sheriff was ready to arrest Lang but through the intervention of the actors he was released. It is not known what the company's attitude is toward Zarrow.

GLOBE CHANGES POLICY.

Philadelphia, March 24.

The Globe will discontinue playing vaudeville after this week, and in future be devoted to a feature film policy.

WITH THE WOMEN.

Eduardo and Eliso Cansino at the Hammerstein have greatly improved. Miss Cansino is wearing a pretty dancing dress of black lace, made in four ruffles. The bodice is of jet. Helen Eley is a good looking redhead. In her act with Sam Hearn Miss Eley appears in a velvet dress of a vivid green in color and trimmed in squirrel. A change is to a black net with a blue velvet belt. Lillian Lorraine has "cleaned up" her act, and in consequence, she never went better. The clothes are the same as worn by her at the Colonial a few weeks ago. Jane Lawrence (with Geo. P. Murphy) appears too tall for her partner. In a dress of black and white stripes Miss Lawrence's height was even more pronounced. Cecil Cunningham is in vaudeville as a single with good material, in fact, too good, as Miss Cunningham is a prima donna without having been accustomed to handling the lighter material. She was cloaked in black satin and gold, and dressed in a simple white satin frock made over a lace petticoat.

"The Happy Widows" at the Columbia this week is a good show. The two comedians, Jos. K. Watson and Will H. Cohan, are on the stage most of the time and kept the audience convulsed every minute. The women don't promise much, although Helen Van Buren did good work. Miss Van Buren is very tall and very blonde. Her clothes are all the draped style split to the knee. Margie Catlin is a noisy soubret whose clothes are very soiled in appearance. The best dress was worn by a chorus girl named Violet Hall. It is too bad Miss Hall hasn't more to do as she appears to have a rare sense of humor. Her gown was blue chiffon over petticoats of lace accordion plaited. The chorus girls wouldn't take any beauty prizes, but they work hard. A number were dressed in soubret style and they must have been good looking in their day. Coats of blue satin with red belts looked well.

Black and White at the American this week are as sprightly as ever. Their dressing is picturesque. In a sketch with William Lampe, Edith Reeves, a pretty blonde, is wearing a pink accordion plaited dress trimmed in pale blue. Great bows of meline add to this costume. The girl of Townsend and Murray is a tall redhead, who wears her hair bobbed. A white broadcloth skirt and silk shirt-waist is covered by a sweater vest. The three girls with the Six Banjo Phields are dressed conventionally in evening frocks of blue, white lace and pink satin.

Orpheum, Duluth, Again Big Time.

Chicago, March 24.

The Orpheum, Duluth, will revert to the big time policy April 4. The house recently tried a policy with prices up to 30 cents, playing five acts. The house will continue to be booked from New York.

White Rats and A. A. A.'s Have You Paid Your Dues ?

Due Cards are ready, and dues are payable April 1st in advance
Send check or money order to Will J. Cooke, Secretary-Treasurer

Don't Be Out of Benefit

LIFE MEMBERS.

Tom Brown, Ernest R. Ball, Danny Simmons, J. Grant Gibson, Jack Watson, Sam Elinore Williams, Wm. Armstrong, Billy Nolan, Billy B. Van and Mary Gray have been added to the following list of life members:

Arnold, Gladys.
Bergman, Henry
Black, Ben.
Bransen, Jeff.
Castano, Edward.
Clark, Edward.
Cohan, Will E.
Coleman, Harry.
Conway, Jack.
Cooke, Will J.
Corbett, Jas. J.
Corelli, Eddie.
Corson, Cora Young-blood.
Coyno, Joseph.
Curtis, Samuel J.
Dailey, Robert L.
Dalmore, Geo. E.
DeTrickey, Coy.
Diamond, Marc.
Dick, William.
Dixon, Harland.
Dolan, Jas. F.
Doyle, Patsy.
Eldrid, Gordon H.
Eltings, Julian.
Emmett, Cecil.
Emmett, Leon.
Evans, Frank.
Fagan, Noodles.
Farrell, Chas. H.
Fay, Frank.
Fay, Gus.
Fogarty, Frank.
Ford, A. A.
Foyer, Eddie.
Gardner, Happy Jack.
Garvie, Edward.
Gaylor, Bobby.
Grant, Alf.
Green, Burt.
Griffin, Gerald.
Griffith, J. P.
Groves, Hal.
Halliday, William A.
Hascall, Leon.
Harbert, Chauncey D.
Herman, Dr. Carl.
Higgins, Robt. J.
Hughes, J. J.
Hume, Dick.
Inza, Rohela.
Jesa, Johnny.
Johnson, Al.
Keenan, Frank.
Kelly, Harry.
Kelly, Lew.
Kelly, Walter C.
Keough, Ed.
Ketter, Jos.
King, Chas. J.
Klutzing, Ernest.
LaMont, Bert.
Lancaster, John.
Lee, Jules W.
LeMaire, Geo.
Levy, Bert.
Lewis, Tom.
Lloyd, Alice.
Lohse, Ralph.
Lorella, Colte.
Latoy, Joe.
Lyach, Dick.
Macart, Wm. H.
Mace, Fred.
Mack, Jos. P.
McCree, Junie.
McMahon, Tim.
McNaughton, Tom.
McNeill, Lillian.
McPhee, Chas.
Melrose, Bert.
Monroe, Geo. W.
Montgomery, Dave.
Morton, Sam.
Nawn, Tom.
Niblo, Fred.
Nolan, Jack.
North, Frank.
Patti, Greg.
Payton, Corse.
Priaee, Arthur
Provol, N.
Rabe, Harry.
Reeves, Billie.
Reid, Jack.
Rogers, Will.
Rooney, Pat.
Ross, Eddie.
Russell, Marie A.
Russell, Thos. P.
Ryan, Thos. J.
Sanford, Walter.
Sawyer, Joan.
Sldman, Sam.
Smith, Tom.
Stafford, Frank.
Stone, Fred A.
Vaughan, Dorothy.
Ward, Hap.
Waters, W. W.
Weber, Johnnie.
Welch, Thos.
Willard, C. E.

From week to week in VARIETY will appear the full list of life members with new additions indicated. Who will be the next one to take out a life card?

ELECTED TO MEMBERSHIP.

Bobker Ben Ali, Angelo Patricolo, Marshal Montgomery, Thomas Chinko, John W. Cantwell, Geo. L. Myers, Herbert Corthell, John L. Neff, John Singer, Robert Marlette, Louis Thiel, A. S. Byron, William McDermott, Neely Edwards, E. J. Flanagan, Jr., Harry M. Anger, Frank Minor, Clarence A. Nordstrom, Louis Kelso, Wm. Cameron, Harry Ladell, Frank Lalor, Monroe Dorr, Billy Goelet, Billy B. Van, Harry Burns, Wm. Armstrong, Joseph Webb, Wm. J. Vanderveer, Albert M. Raymond, Wilhelmus Rademaker, William Webb, Johan P. Olf, Billy Nolan, Ralph O'Connor, James Carlisle, S. Lee Rose were elected to membership in the White Rats, Friday, March 19.

If, by chance, any one has not received official notification, same will cheerfully be sent on receipt of next week's address.

CASTANO SUCCEEDS DAILEY.

Robert L. Dailey has resigned as Chairman of the House Committee, feeling that inasmuch as he is a member of the Board of Directors, that the position of Chairman should go to some person not a director. It was with a great deal of regret that the Board of Directors accepted Mr. Dailey's resignation.

Edward Castano was appointed by the Board to succeed Mr. Dailey.

DANCER'S DISAPPOINTMENT.

Chicago, March 24.

Joan Sawyer and her manager attempted to put a slight one over last week while the dancer was appearing at the local Palace. Miss Sawyer's manager without consulting the Palace management booked her to appear a week at Rector's Cafe after the night shows at the Palace. She did appear Monday night at Rector's, but apparently forgot the clause in the contract that mentioned she could not appear at any place other than the theatre booked. The management of the Palace immediately laid down the law to the dancer and she did not appear at Rector's after that.

It is said Miss Sawyer also had a couple of other towns on her route sheet lined up wherein she would attempt to play restaurants after the night shows, but the Orpheum Circuit representatives informed her that it could not be done.

Ass'n Booking Exclusively.

Chicago, March 24.

The Empress, Des Moines, heretofore booking acts on the free lance policy, will, starting with this week, be booked solely by the Western Vaudeville Managers' Association.

The theatre in Hannibal, Mo., formerly booked by the Affiliated Booking Company, will be booked by the Association starting Easter Monday.

William Josh Daly arrived in town this week from Boston.

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

COLONIAL'S CHORUS SHEET.

The Colonial through Mose Gumble of the Remick & Co. professional staff set a precedent this week, at Mose's request.

During the intermission Jules Lenzberg and his orchestra played Remick's latest hit, "I'm On My Way to Dublin Bay." A large sheet or card, containing the words of the chorus, was let down from the flies, for the audience to memorize the words and join in the chorus.

This has been a familiar expedient in illustrated songs, and is also used to good effect by Louise Dresser when singing the George M. Cohan number, "Down by the Erie Canal" in "Hello Broadway" show at the Astor.

YOUNGSTOWN'S TWICE DAILY.

Youngstown, O., March 24.

Feiber & Shea's Park has changed from three-a-day to the two-a-day policy, with vaudeville bills of seven acts and pictures. The same change, it is reported, is also contemplated by the Miles Hippodrome, its opposition.

FISKE O'HARA OFF.

The proposed engagement of Fiske O'Hara as a vaudeville turn next week at the Palace, New York, at \$1,000, has been declared postponed until April 26 at the same place.

Mr. O'Hara concluded it would be just as well to retain his standing in the A. O. H. by lapsing Holy Week on a route sheet. Pat Casey, a prominent member of the same order, and O'Hara's agent, agreed with him.

VARIETY

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The Colonial, Erie, Pa., will have its vaudeville for next week (only) booked through the Gus Sun agency in Springfield, Ill.

Albert Brown and Saxe Moreland have been engaged by William A. Brady for "The White Feather," which is to travel to the Pacific coast.

The Casino, Washington, starts playing vaudeville next week, booked by Arthur Blondell of the United Family Dept. The house will be a full week.

Bert Melrose is to leave for London this Saturday. His sailing was somewhat delayed through red tape in securing a passport.

Neil Pratt is to revive "The Time, the Place and the Girl" as a summer show for around Chicago. Laura Jeffrey is to play the "Girl."

Gus Hill's "It's a Long Way to Tipperary" is at the DeKalb, Brooklyn, this week. Some of Gus' friends say it's a long way to Brooklyn.

Miss Kilduff (May and Kilduff) will undergo an operation next week which will necessitate the cancelling of the team's future contracts.

Lew Payton has been discharged from the Lebanon hospital where he underwent an operation for appendicitis and tumor.

James A. Watt, a 45th street theatrical manager, has filed a petition in bankruptcy giving his liabilities at \$4,784, with nominal assets.

"The Monster," by Charles S. Goddard and Paul Dickey, a three-act drama, has been accepted by Edward Abeles for next season.

Tuesday morning fire destroyed the Star theatre, Brunswick, Me.; loss, \$10,000. It was a three-story wooden building.

Harry Holman may buy an auto any day now that he is having an auto office setting painted this week for his new act, "Adam Killjoy," which he takes into Pennsylvania next week.

Howard McKent Barnes, author of "The Little Shepherd of Bargain Row," which Sarah Padden exploited earlier in the season, has been selected by Reilly and Britton to make the dramatization of the prize story "Diane of the Green Van."

Lillian Hale, a former member of "The Belle of Bond Street," will play a leading role in Frank Stammer's new piece, "This Way Out," at the Alcazar, San Francisco, by Kolb and Dill, April 4.

Al Strassman of the A. H. Woods office was lost in Brooklyn Tuesday. Strassman lives there but the street on which his home is is the only one he knows the location of. Tuesday he started for Teller's Broadway theatre and had to phone the Woods office for instructions as to the route to take.

A negro vaudeville and picture house will be erected this summer on 135th street, just east of Lenox avenue, replacing the picture house now located there. It will play colored attractions exclusively, catering to the neighborhood inhabitants.

Jessie Roe of the Pantages' staff was relieved of her hand-bag last week by a sneak thief. She mourns the loss of an elk's tooth and proposes to forgive and forget if the prowler will return the emblem, keeping the rest of the haul if he cares to.

The New York office of the Pathe Co. has received word that there's a girl working in the New England vaudeville houses using Pearl White's name. As a result Miss White is taking steps to have her name copyrighted or registered as a trade mark.

The Three Keatons will rest four weeks at Muskegon, Mich., during which time Mrs. Joe Keaton will undergo an operation. At the end of the rest the three will journey to New York to open with the new Winter Garden production.

After "A Modern Eve" has had its fling in Boston it will be taken into Chicago for an indefinite engagement. In the cast in addition to William Morris (said to be financially interested) will be Ernest Glendennig, Cyril Chadwick, Georgei Drew Mendum, Flossie Hope, Leila Hughes.

D. R. Millard and S. A. Lynch have returned to their home at Asheville, N. C., after spending some days in New York looking over the new productions.

Three Cincinnati girls, Ida McCormick, Venna Cabbage and Grace Doyle, were chosen in a competition to see which should play the part of a stenographer in "Help Wanted," at the Walnut this week. Manager House, Manager Fish and Jack Lait, author of the play, were well treated by the local newspapers, and as a result of the publicity 50 maidens applied. The trio played the role on different nights.

Mike Shea has decided to close his Buffalo house the last week in April. Other Shea houses will follow shortly after.

"Sis Perkins" goes out after Easter, direction Harry Rice and E. E. Garretson. "Zeke, the County Boy," is having a spring route laid out by Joseph Rhodes.

All the dressing rooms on the first floor, about eight, at the Colonial, were demanded Monday morning by Gertrude Hoffmann for herself and company, mostly chorus girls. Miss Hoffmann secured the rooms, with other acts on the bill dressing in the upper portions of the theatre.

When the new Jack Lait play, "The Sun Baby," is brought out in Los Angeles at the close of the present season, it will have Emma Bunting and Maude Fulton, of Rock and Fulton, as its principal women. Lait plans to put out a road show of the piece next fall.

Road shows going out of the east next season and playing in Omaha will not play the Boyd there as this house is to be torn down early in July and a business block erected on the theatre site by the Burgess-Nash dry goods company. At present the house is playing stock.

The Aborns start their spring grand opera season in Brooklyn at the Academy, April 19, much earlier than last season, and in Newark April 12. Meanwhile they are also lining up a route for "A Bohemian Girl" for next season.

Edward Van Wyck, of Cincinnati, a manufacturer of apparatus for acrobats, lost the sight of his right eye recently. Van Wyck and a mechanic were repairing an automobile. A piece of steel was chipped from one of the parts and flew in Van Wyck's orbit.

A process server, attempting to hand Thomas Egan, the Irish tenor, a legal document at the Palace last Saturday afternoon, angered the singer, who struck him. The server obtained a warrant and Egan was held in \$200 bail Monday, to appear before the Special Sessions court.

The B. F. Rolfe girl and musical acts will not close their seasons earlier this year than formerly. With the other producers bringing in the big acts, the Rolfe turns have secured suitable bookings to keep them out for some time. One of the productions will close in about five weeks with another to follow the next week.

Mrs. Herbert L. Flint, widow of the road hypnotist who died March 5 of a complication of diseases in New Castle, Pa., is going to keep the Flint Hypnotic Show out, playing the time originally laid out for the company. Felix Blei is looking after the routing. Dr. Flint not long ago suffered a paralytic stroke and he never recovered from its effects.

Leon Pol was arrested in Bridgeport last week for masquerading as a girl. Pol was married and upon being searched at police headquarters was relieved of contracts signed by the management of A. A. Taylor's "Seaside Girls," engaging him for a chorus girl's part. Pol had also traveled with a troupe launched by Shea & Goldman, as prima donna. At the police station he admitted having lived as a woman for ten years.

Oza Waldrop, who in private life is Mrs. Edgar MacGregor, has suddenly discovered that some 200 acres of cactus land that she owns between Los Angeles and San Diego has become exceedingly valuable. Burbank, the man who grows freaks in California, is a friend of the Waldrop family and he has used the actress' land on which to experiment for spineless cactus and with his success the actress will reap the benefit.

The Garden theatre, formerly Buffalo's western wheel burlesque headquarters, has been leased by George Rider for the promotion of professional boxing contests. Movie concerts are to be featured on Sundays, managed by William Graham, former manager of the house for the Columbia Amusement Co., who took over the Garden with the merger of both burlesque wheels. Ben Bliven has been made matchmaker for the club.

The New York State Boxing Commission has announced it will permit open air boxing contests this summer, to be operated by regularly licensed clubs, as though indoors. The Brighton Beach Track, Sulzer's Casino and Ebbett's Field are already mentioned as having been secured by fight promoters. Jimmy Johnston will have Brighton Beach. The fights will mostly be held at night. The athletic managers around New York predict a big summer for the fight game.

C. E. Cotman, a member of the Barnum & Bailey circus, tossed a coin to see whether he would remain in this country and play with the circus this year or answer the call to arms issued by England and rejoin his regiment, the Sherbrooke Guards, known as Robin Hood men, with the result he is now on his way to France to take his place with the command. For several seasons past he has played the French horn under the direction of Bandmaster Ned Brill with the B. & B. show.

Judgment for \$250 was given Jenie Jacobs by the Appellate Term of the Supreme Court in New York last week. It reversed the opinion of the Municipal Court, which dismissed an action for that amount brought sometime ago by her against Neil Kenyon, for unplayed New York vaudeville engagements during 1910, secured by Miss Jacobs for the Scotchman, and which amounted in salary for four weeks, to \$5,000. Miss Jacobs booked Kenyon for the New York time through Tom Shaw of London.

WITH THE PRESS AGENTS

J. J. Rosenthal, Jr., the 11-year-old son of that famous trail blazer, J. J. Rosenthal, who is at present on the Pacific coast in the interests of "Potash & Perlmutter," is already following "in the footsteps of his dear old dad." This week VARIETY received a ten-page paper done entirely by hand in pen and ink, which bore the title of "The Theatrical Weekly." The cover stated that it was the third number of the first volume of the publication and that Jack Rosenthal was the editor. Its contents cover all the branches of the amusement world, with the general style of the paper following VARIETY. The initial effort of J. J., Jr., shows that he is going to head his dad's business as a newspaper man or press agent after he has added a few more years to his present half score.

Harry Klein at the Globe put over a real human interest yarn last week which all of the papers fell for and carried with a hand. It was the 20th anniversary of the first public appearance as partners of Montgomery and Stone and the touch that was given to the story that sent it over as artistic work.

Henry F. Beaumont, a Nashville boy, is handling the publicity for the Lyric, Birmingham. He has been a newspaper man. Beaumont was with the old Majestic until it closed about 18 months ago. He's also doing the publicity for the Alabama State Fair.

April 10 has been set for the Managers' & Agents' Theatrical Association benefit at the Grand opera house. Fred Williams, chairman of arrangements, is getting a long program ready.

Charles Gilbert has opened a new theatre in Piggott, Ark., which will play road shows and pop vaudeville.

Rowland & Clifford are already engaging people for their new production of "Safety First" for next season. They have also made Leo Greenwood an excellent offer to head their "September Morn" show next season.

The all star revival of "The Celebrated Case" will be presented for the first time in New York at the Empire April 7. Ethel Barrymore in "The Shadow" closed her engagement at the house Saturday night and the theatre will remain dark until after Easter. In the revival there will be Otis Skinner, Nat C. Goodwin, Ann Murdock, Helen Ware, Florence Reed, Robert Warwick, Fredric de Belleville, Elita Factor Otis, Minna Gale Haynes, Eugene O'Brien.

The revival of "Trilby," in which the Messrs. Shubert, Joseph Brooks and William A. Brady are associated, is to open at the Shubert theatre April 5. In the cast are Phyllis Nelson-Terry, William Lasker, Leo Delichstein, Burr McIntosh, Taylor Holmes, Brandon Tynan, George MacFarlane, Rose Coghlan.

Louis Mann in "The Bubble," a new play by Edward Locke, will be the attraction at the Booth after Easter. The piece has been on tour since opening in Chicago several weeks ago.

"Nobody Home," the renamed "Mr. Popple" will open at the Princess Easter Monday. In the meantime the house will remain dark.

The Arnold Daly press bureau this week announced that among the late acquisitions to the cast for the revival of the Bernard Shaw comedy, "You Never Can Tell," at the Garrick, April 5, are Edwin Arden and Mabel Freyner.

Wells Hawk has gone with the International News Service and is on the night desk of the branch in this city.

W. G. Newman, usually manager of the Garrick Theatre is now managing the Maude Adams company, succeeding Jos. Wagner, deceased.

Lyon J. E. Mearson is to be press agent for Arnold Daly during his Garrick theatre engagement.

Dexter W. Fellows, Jay Rial and Wm. Wilken have reported at the Garden for the Barnum and Bailey press work. Roy Felts will be the contracting press agent for the show.

Wilbur H. Williams, E. P. Norwood and Harry Scott are to press agent the Ringling show this year.

George Henschel is to be retained by the Schenck Brothers at the head of the publicity department for Palisades Park. This will be his third season in that capacity with the Fort Lee resort.

The Unique theatre at Mayfield, Ky., opened Friday with a picture program. This house will use features of the World Film Corporation.

William Bartlett Reynolds, who has been on tour in advance of John Drew, has been recalled to New York to go in advance of Ethel Barrymore.

The board of directors of the Auditorium Co., Somerset, Ky., have entered into a new lease for the Gem theatre with the present lessees, Thatcher and Waddie. The lease will run for five years.

There will be a special children's performance of "Daddy Long Legs" given by the Stage Children at the Galety theatre on April 9.

A special professional matinee of "The Show Shop" at the Hudson theatre will be given Monday afternoon.

The 250th performance of "Under Cover" took place at the Cort last night. The souvenirs were autographed volumes of the play in novel form.

Jack Pulaski has gone to Washington in advance of the German war pictures.

Louis V. DeFoe, dramatic editor of the New York World, has been absent from his desk for a week because of illness.

Ted Miller, after a severe attack of pleuropneumonia, is able to be out and around again.

Henry Smith is back in New York, after one of the longest trips taken this season by an advance agent. He was with the Nat Goodwin Co.

Billy Leaventhrit has been engaged to handle the advance for "Robin Hood," which reopens April 5.

Charles McClintock, who has been out ahead of the Julian Elting show, returned to Broadway this week. McClintock has been engaged as contractor with the Barnum & Bailey circus. William L. Wilken will be one of the story men this season, working the New York papers in harmony with Jay Rial and Dexter W. Fellows.

Harry Falley will handle the advance of the Rice & Dore water carnival this season.

George H. Bubb has closed his road tour of "The Lion and the Mouse."

Frank Cruickshank is back at White City, Chicago, where he is in charge of the publicity for the amusement resort. White City will be opened to the public on May 15.

PRESS OPINIONS.

"Alice in Wonderland." The audience was rather cool in its applause, which may be explained by the fact that "Alice in Wonderland" is primarily for the young or for the old who never grew up. The real test will come when the children see it.—Herald.

The theatregoer who cherishes fond memories of the two immortal stories Lewis Carroll wrote for the children of the world will find much to please and amuse him in "Alice in Wonderland."—Times.

COWL RUN AT COHAN'S GRAND.

Chicago, March 24.

Cohan's Grand will be occupied by Jane Cowl in "Montmartre" from May 16 onward. It is a Morosco production and the piece was adapted from the French by A. E. Thomas. It will be first tried out in stock at Los Angeles April 10. A. H. Woods is interested in the show with Morosco.

At Los Angeles also next week Miss Cowl will play in "The Song Bird," written by the Hattons of Chicago. William Courtleigh has gone to the Coast to appear in it, and will be in the Chicago company that is to open with the play at the Princess here May 20.

BENNETT WITH WOODS.

A. H. Woods has placed Richard Bennett under contract for a new play which the former is to produce shortly. The manager has two productions in mind. One is "I Want Money," a farce by Max Marcin which has just started rehearsals, and the other is the Harvard prize play, "Common Clay." One of these productions is to follow "Kick In" into the Republic.

YIDDISH SHOWS.

Spring has officially arrived and with it many proposed changes in the Yiddish theatre sections of New York, which also have an important bearing upon Yiddish houses in Chicago and Philadelphia.

Edwin A. Relkin announces a road tour of "The Green Millionaire," now in its eighth week at the Thomashefsky theatre, following its present season. The cast includes Bores Thomashefsky, Leon Blank, Samuel Kaston, Samuel Rosenstein, etc.

"The Living Orphans," by I. Soloterefsky will play out the present season with Jacob P. Adler as the star player, the piece proving a great success for him. With Adler and Rosa Karp in the Adler's People's Theatre Co. are Stella and Luther Adler.

At the Kessler theatre "His First Bride" will also close the season at the David Kessler Second Avenue theatre. Kessler and the regular stock company will remain in the cast.

Relkin proposes to reopen the Lenox theatre (Lenox avenue and 111th street) March 30, as a Yiddish theatre. The opener will be a new play by Moses Richter, "The New Life," with Mme. Kenny Lipzin and Jacob Cone heading the cast.

The Lenox Theatre Co. of New York has been formed, consisting of Rosa Karp, Bella Gudinsky, Leon Blank and Elias Rothstein, to tour the country, opening March 30 at the Empire, Chicago, in "The False Step."

The National theatre (Anshel Schoor director), Philadelphia, closes its regular season April 10, and on the following Monday will open a spring season at popular prices at Thomashefsky theatre, New York.

Sarah Adler, wife of Jacob Adler, and David Levenson will head a company that will tour the United States and Canada, under Welkin's direction, opening March 30.

REOPENING GARRICK.

The Garrick, owned by Mrs. Edward Harrigan, widow of the famous comedian and play writer, will reopen May 1, under the direction of Walter Rosenberg.

The Garrick is on West 35th street. Mr. Rosenberg's Savoy theatre is on West 34th street. The Herald Square theatre, now occupied by Marcus Loew as a picture house, is at Broadway and 35th street. The Herald Square will close its career April 30, when demolition of the building commences. The Savoy also plays pictures.

Mr. Rosenberg has taken the Garrick on a 50-50 division of all profits with Mrs. Harrigan. With the ending of the Herald Square, he may try a picture policy.

HOPPER AT 48TH ST.

It is almost a certainty as a result of plans this week that the DeWolf Hopper Co. which closed in Philadelphia Saturday to lay off a fortnight, will open a New York engagement at the 48th Street theatre April 5.

Hopper was originally carded for the 44th Street, but a slump in the business of "The Law of the Land" is causing that show to leave the Brady house.

CAN THIS BE IT?

"Puck," the funny paper, edges off the comic now and then. Below is reproduced what the paper had to say regarding theatricals:

Explaining "Why I Have Gone Into Moving Pictures," William A. Brady, one of Broadway's most successful managers, says:

"I went into the moving picture business because I could not sit back and be still while almost every other theatrical man of importance was getting into the game. I had to take advantage of everything that came my way. You will understand this when I tell you that last year I had thirty companies on the road, while this year I have only six—not one of them making any money worth while."

A great many theatrical managers are explaining why they went into the "movies." Strangely enough, none of them seems to connect his entrance into a new field of activity with the fact that you can usually get a ticket to the "movies" at the box office; that you are not referred to a curbstone merchant when you want to sit further front than the last row, and that thus far motion picture seats are not on sale at the fashionable hotel stands. These three advantages have done wonders for the "movies."

WOULDN'T CUT "NATURAL LAW."

"The Natural Law" will open at the Republic, April 3, A. H. Woods agreeing to book it as the successor there of "Kick In" which closes its engagement Saturday night.

Boston, March 24.

The Cort theatre received its third dose of undesirable publicity within as many weeks in the form of an order from the mayor and the police commissioner ordering such drastic cuts in "The Natural Law," characterized as a vicious performance, that the theatre is dark with no intimation as to when it will reopen.

Thursday night brought the metropolitan premiere of "The Natural Law," written by Charles Sumner and having a cast comprising Howard Hall, Otto Kruger, Carl Eckstrom, Austin Webb, Helen Holmes, Teresa Maxwell-Conover, Maggie Holloway Fisher, Florence Marsh. The plot was found to consist of a girl engaged to a physician much older than herself. She becomes infatuated with a young athlete and finds herself about to become a mother. She goes to the doctor she is engaged to and tells him the story. There is a discussion about the natural law and criminal operations.

Saturday matinee brought a good house which was dismissed, it being announced that the cuts ordered by the mayor were so drastic the company would not attempt to play Boston.

"INNOCENT" CLOSING.

Cleveland, March 24.

The A. H. Woods production of "Innocent" with Pauline Frederick will close its season April 3, in this city.

CHICAGO HOUSES NOW SPORT 25c. CASH DISCOUNT COUPONS

New Boxoffice Coup Bobs Up in Theatrical "Pool" Theatres in Windy City—Tickets Good for Best Shows There.

Chicago, March 24.

Coupons are being distributed around the city that entitle the holder to a cash discount of 25 cents when presented at the box office of the Olympic (Klaw & Erlanger), Grand (Cohan & Harris) or Princess (Shuberts) theatres in connection with the purchase of tickets.

Those three theatres house three of the best attractions playing Chicago, Eltinge at the Olympic, "On Trial" at the Grand and "Our Children" at the Princess.

The theatres named are in the theatrical "pool" of this city.

BELASCO'S SPRING PLAY.

David Belasco has placed Winchell Smith and Victor Mapes' comedy, "The Boomerang," into rehearsal. Martha Hedman, Arthur Byron, Gilbert Douglas, Richard Malchien, Walter Craven, George Spelvin, Louise Rutter, Josephine Parks, Marjorie Blossom and Jennie Eustace have been engaged.

"The Boomerang" will not be seen in New York this season. It is only intended for a two weeks' tour on the road opening in Wilmington (Playhouse) April 5 and going to Atlantic City for the last half of the week. The second week will be at Ford's, Baltimore. The play will then be shelved for next season.

Louis Massen did the stage directing while Walter Craven will manage the stage on the preliminary trip.

SHOWS IN 'FRISCO.

San Francisco, March 24.

"The Follies" opened at the Columbia Monday night to a capacity house with excellent promise of a record business for the engagement.

"Everywoman," at the Cort, started fair. At the Alcazar "The Clansman" (film) is drawing well.

SHOWS IN LOS ANGELES.

Los Angeles, March 24.

"Potash and Perlmutter" experienced the best opening of the season at the Mason this week, with indications pointing to a record business for the two-week engagement.

"The Winning of Barbara Worth" at the Majestic, poorly patronized and will do lucky to break even.

"Within the Law," with Jane Cowl, at the Burbank, now in its third week, has dropped off noticeably.

ONE IN AND ONE OUT.

William A. Brady's "Things That Count" closed Saturday night in Washington, returning to New York, where it disbanded.

The "special" company of "The

White Feather," organized to play Canadian territory for a year, opens in Ottawa, Good Friday, and will play continuously until Victoria, B. C., is reached.

George E. Brown, who has been ahead of the "Things That Count," will go ahead of the new "Feather" company.

Frank J. Lee, who has been out with a Brady show, has been assigned to Chicago duty, to assist Charles McCaull with the publicity there for "Life" and "Too Many Cooks." Lee was married on his last trip out, his wife being Irene Tempest Johnstone, of Chicago. He has been styled the Nat Goodwin of the press agents. This is his third marriage.

Brady's "Too Many Cooks" opens March 28 at the Princess in the Windy City.

HOUSE MANAGERS PRODUCING.

Philadelphia, March 24.

The Messrs Davenport and Blymburg (one associated with the Shuberts in the management of the Lyric theatre here) are to produce a musical comedy under the title of "Little Mary Mack." They have secured financial backing to the extent of \$22,000, and the piece is to open at the Lyric April 12, scheduled for an engagement of four weeks, after which the attraction will be moved to Chicago.

They have engaged the following to appear in the piece: Georgia Harvey, Sylvia Jason, Lora Leib, Edna Hunter, Grace Kennicut, Fred Graham, Burton Lenihan, Harrison Garrett, Jack Rollens, Thomas H. Manning, Albert Hughes.

ANOTHER JAP PLAY.

"The Alien," a new play by Mrs. Maud Turner and Mrs. Creighton, is being shown this week at Mt. Vernon, N. Y., with Norman Hackett in the leading role. Hand's company is presenting the piece for the benefit of William Elliott, who may introduce the affair to Broadway next season if the current experiment is successful.

It deals with the California-Japanese land question.

WOODS' "GOD'S PEOPLE."

A. H. Woods has accepted a new play, called "God's People," from Wm. Anthony McGuire for an early fall production. The piece carries an anti-war theme and answers the question, "Is Christianity a failure?"

McGuire is also dicker with H. H. Frazee for the production of "The Sweetest Story," a play somewhat on the order of "Peg O' My Heart,"

NOT NOTIFIED, BUT—

Although A. H. Wolcott, on the Times dramatic staff, has not been officially notified he is just as welcome outside the Shubert houses. It has reached him through the subterranean ways that he had better remain away, unless he wishes to find himself barred from a Shubert theatre.

Mr. Wolcott's "notices" have not pleased the Shuberts, and his criticism of the Lou-Tellegen new piece is said to have brought the barring.

No other member of The Times staff is included in the order.

"WAR" ON S. & H. TIME.

"Prisoners of War," the new play by Robert Shannon, dramatic editor of the Kansas City Star, and produced by Shannon, will very likely play spring dates over the Stair & Havlin circuit.

The show opens March 28 and will play three weeks on the road before entering Chicago.

Marion Bradbury, understudy for two seasons to Adele Blood in "Everywoman," will have the principal feminine role.

REVIVING "RUTH."

Henry W. Savage has decided to revive "Along Came Ruth," the play of New England life which he originally produced at the Gaiety theatre.

The company started rehearsals this week and will open in Brooklyn next week.

GOODWIN CLOSES.

New Orleans, March 24.

Nat Goodwin closed his tour in "Never Say Die" here Saturday and left for the north. He will shortly open in New York, in "A Celebrated Case."

KOLB & DILL'S SEASON.

San Francisco, March 24.

Kolb and Dill will open a season of musical stock at the Alcazar Easter week, to remain two months or longer.

BUNNY SHOW CLOSING.

The John Bunny show, in Philadelphia this week, closes next Saturday night and there is little likelihood of its going out again this season.

"MY BEST GIRL" AGAIN.

Charles Clear, who has been starring in "The Quaker Girl" on tour and will remain with that attraction until the end of April, has made arrangements for a tour in "My Best Girl."

Hazel Dawn Under Contract.

Hazel Dawn has been placed under contract by Charles Frohman and will appear under his management in a musical comedy next season.

"Lady in Red" Opens April 19.

"The Lady in Red" will open at the Apollo, Atlantic City, April 19. The piece is scheduled for a week at the seaside resort and then will go direct to Chicago.

OBITUARY.

Harry Grimm, blackfaced comedian and known in several vaudeville combinations as the Grimm of Grimm and Satchell, Grimm and Davis, and Grimm and Elliott, died at his home, Jefferson City, Mo., March 12. He was 29 years old. Grimm was forced to quit vaudeville about a year and a half ago on account of losing his voice. He went into the cigar store business in the Edward Hotel lobby, Kansas City. A complication of diseases caused death.

The mother of Harry and Herman Weber died March 20 at her home, 422 South Broadway, Dayton, O.

Edward Foley died Monday morning at Miles City, Mont., at the age of 36. He was traveling with one of A. H. Woods' "Yellow Ticket" companies, having succeeded John Barrymore in the principal role at the Eltinge theatre, New York. Mr. Foley is said to have been affected by the high altitude in the west.

Moses Oppenheimer, aged about 45, died March 18 at his home in Spokane. A widow and one son (at college) survive. Oppenheimer had been largely interested in all of the Sullivan-Considine theatrical ventures, and carried his interests along with Marcus Loew when the latter took over the S-C houses. He had been representing the Loew Circuit in the northwest and on the Coast. He had amassed a fortune of about \$2,000,000, while engaged in the insurance business, having settled in the northwest early in his youth.

Bob Raymond of the Chas. Robinson "Carnation Beauties" died March 23 of pneumonia in New York City.

The mother of Oliver and Lealie Morosco died March 23 at the Hotel Colonial, New York, after a brief illness. Her remains were shipped Thursday to Los Angeles for burial.

Pittsburgh, March 24.

Martin W. Wagner, one of the original theatrical men of Bradford, Pa., is dead. He was 72 years old. In 1876 he built the Wagner opera house in Bradford. A widow and two sons survive him.

Chicago, March 24.

Jacob Schaefer, father of Peter J. Schaefer (Jones, Linick & Schaefer) died Monday. Mr. Schaefer was 76 years old and has lived in Chicago for 70 years.

Columbus, O., March 24.

James Howell, manager of the Colonial theatre, and stepson of the late Max Anderson, died of apoplexy St. Patrick's Day. He formerly was assistant treasurer at the Columbia, now Keith's, Cincinnati.

Among the new crop of plays for next season is one entitled "Twilight Sleep."

If every actor whose performances have received unfavorable criticism were to regard his critics as having ulterior purposes, the art of acting would have made no progress and in place of the finished, scholarly men and women that grace the stage today we would have the mountebank, the long-haired, greasy-clothed itinerant "thespian" of old who lives now in memory only as a caricature.

The relation of newspapers to the theatre and its workers is a subject that demands the attention of the people in burlesque. And the first thing those people must completely rid their minds of is the wholly mistaken idea that display advertising is worth only the quantity of reading notices that it secures, and that the consideration given then in the reviews of their work is not measured by the extent of their patronage of the advertising columns. There are many other directions in which a newspaper may bestow consideration upon individuals, and that are influenced by relations amicable or otherwise, without stultifying their critical opinions. Every person handles his own business in his own way and he must abide by the consequences of his own judgment.

What is a newspaper "roast"? I have frequently heard the expression, and its almost general misapplication compels the conclusion that if its use does not actually betray ignorance the word has become a colloquialism.

Literally, to "roast" a performance or the work of an actor would be to jest with it; to hold it up to ridicule or railery. There is a vast difference between this and adverse criticism. To point out faults due to errors or judgment or to any other cause, or to chronicle manifest lack of intelligent preparation, or the employment of inapt material is the function of the critics and should not be regarded as condemnation. On the other hand if a producer or player deliberately and designedly seeks to pander to low and vile tastes or indulges in baneful means to attract patronage, he should be excoriated or "roasted," or panned, or harpooned or whatever you like that means severest chastisement.

It is only within the last few years that the operations of people in vaudeville and burlesque, in management or on the stage, have been given more than cursory attention in the newspapers, and it is quite natural perhaps that they should regard adverse criticism as a lash rather than as unbiased, thoughtful consideration of their achievements. Most fail to realize that comment upon their work is based upon studious and intelligent analysis, the result of protracted close observation and general knowledge of conditions.

It is a well known fact that the greatest artists of all periods of time have been impatient to read the opinions of critics in the hope of deriving suggestions therefrom, and that eminent painters, actors and singers have sought

the advice of recognized critics knowing that those critics could not paint a picture, nor act a part nor sing a note.

The mentally well-balanced player welcomes criticism and regards it as helpful. This is in striking contrast to the arrogant, self-satisfied producer and actor who flares up at adverse criticism and attributes, in defence, a sinister motive to the dissenting printed comment. Producers and actors very frequently fail ignominiously because their conceit takes the form of a pedestal upon which they perch themselves and look down with scorn upon all who would have the temerity to venture an opinion discordant with their own. They are the fellows who cry "roast" and that, in the long run, find themselves a "two-bit touch" along the streets.

ADVERTISING DID IT.

Arthur Phillips, ahead of "the Ginger Girls," hit Pittsburgh a wallop with big newspaper display advertising last Saturday and Sunday with the result that the Monday opening at the Gayety exceeded the average openings for the past six weeks by \$400.

FORRESTER HAS A PLAN.

Although Ben Forrester will not renew his contract with Phil Sheridan, he is quite likely to extend his burlesque operations for the coming season. Mr. Forrester is now working out the details of a plan he has long had in mind, formal announcement of which he will be ready to make in a few days.

STOCK AT CLEVELAND.

Matt Kennedy has been engaged to put on a season of summer stock at the Star, Cleveland, beginning May 17.

SEASON'S OFFICIAL CLOSING.

The regular season on the Main Circuit will close Saturday, May 8, and on the Extended, Saturday, May 1, although many of the shows on both circuits will play a number of supplementary weeks.

West End Burlesque Deal Off.

The deal between the Loew Circuit and Jerome Rosenberg for the West End theatre, in which Rosenberg wanted to play burlesque, was declared off last Friday.

The parties could not reach an understanding regarding the length of the lease.

Frankie Heath with Reeves.

Frankie Heath joined the Al Reeves show at the Englewood, Chicago, Monday, as the leading woman of that company.

Fannie Vedder's Summer Home.

Fannie Vedder, ingenue of "The City Sports," and her husband, Jim Flynn, the heavyweight prizefighter, have purchased a summer home near Jamaica, L. I.

CANCELED FOR INDECENCY.

The following letter furnishes a convincing example of the methods employed by the Columbia Amusement Co., when action becomes necessary to enforce that corporation's mandates calling for the propriety in the conduct of the shows:

New York, March 18, 1915.

Mr. Charles E. Taylor,
Boston, Mass.

Dear Sir:

We are in receipt of certain advertising material which you are circulating in connection with your show entitled "The Tango Girls," which you are operating under a franchise heretofore granted to you by this company. This particular advertising material is of such a filthy and obscene nature that no self-respecting corporation, or firm of business men, could allow for a moment any men to be identified with it who resort to such methods.

We are also surprised that you should think that any man would build a theatre at the cost of anywhere from \$200,000 to half a million dollars for the purpose of having you ruin it by the distribution of such advertising matter.

The Columbia Amusement Company, under the circumstances, hereby revokes the franchise previously given you, such cancellation to take effect April 3, 1915. We take this action in order to most emphatically repudiate methods and literature of this character.

Yours very truly,

COLUMBIA AMUSEMENT CO.

(Signed) Sam A. Scribner,
Secy and Genl Mgr.

Other incautious managers may take this communication as a sure indication of what will befall them for disregarding the edict for decency in every detail of their operations.

BURLESQUE CONVENTION.

For the first time in its history the Columbia Amusement Co. has called a convention of all the house managers and holders of franchises for the purpose of receiving direct, first hand information concerning the corporation's fixed purposes governing the future conduct of burlesque theaters and shows.

A preliminary meeting will be held in the general offices of the company Thursday, April 1, at 10 A. M. and the convention proper will begin an hour later in the Hotel Astor when all present will be given an opportunity to express themselves fully upon the various subjects brought up for discussion.

At the conclusion of the convention each representative will receive categorical instructions applicable to his own theater or show based upon the decisions reached by the directors as result of the arguments made. No deviation from these final orders will be permitted under penalty of drastic discipline that may extend to the peremptory cancellation of franchises, the withdrawal of a theatre from the circuit, or the instant discharge of a house manager.

THE HAPPY WIDOWS.

There is ample authority for the mental impression that a Mexican senorita numbers among her other physical characteristics an abundance of straight, jet back hair; round, lustrous, ebon eyes, radiant olive complexion and a lithe, sinuous, petite form. Also there is an ineffaceable premonition of castanets, and the fascinating fandango, and flying strands of varicolored ribbons that are so intimately associated with the dreamy clime of our sister republic to the south.

Wherefore Monday night's audience at the Columbia was wholly unprepared for the vision that burst upon its view when "Florita, the Mexican heiress," appeared in the person of Helen Van Beuren. With the blondest of blond hair arranged in the latest Broadway coiffure, and the bluest of blue eyes and skin of alabaster whiteness adorning six feet of height and proportionate girth, sans castanets and all the rest of it, adherence to "type" and "atmosphere" was inconceivably lacking, which furnished abundant excuse for the gasp of astonishment that accompanied the spectators' quick and searching advertence to the house program.

In other respects Miss Van Beuren's performance of Florita was highly commendable. She sings exceedingly well and possesses a charm of personality that in suitable and congenial roles would not fail of highly effective result.

The book used in "The Happy Widows" is called "In Dreamy Mexico," is full of strong possibilities and with a capable all round cast would provide thoroughly enjoyable entertainment. As it is, however, there is a hybrid assemblage of players that conspicuously extends from the sublime to the ridiculous.

Joseph K. Watson and Will H. Cohan are competent and altogether amusing comedians. Their portrayal of the Hebrew is away from the commonplace treatment both in makeup and action, and the undoubted success of their work is due quite as much to this circumstance as to their pronounced cleverness. Margie Catlin, the soubret, would improve an otherwise excellent performance by subduing an unpleasant, loud intoning both in speaking and singing. Miss Catlin conforms to all the accepted standards in her special line of endeavor, bringing to her efforts a pleasing presence, an infectious, ever-present smile and a vivacity that knows no limits. Outside of the stars and Irving Hay, the straight, there is not an individual among the male players whose work deserves commendation. Mickey McGarry and Elsie Smith give a remarkably good exhibition of soft shoe and clog dancing and Violet Hall is relegated to the ranks of the show girls when she is not contributing a bit of delightful vocalism and otherwise disclosing abilities that would seem to justify the assignment of important work all throughout the performance. There is an unusually attractive chorus and the production in the main is adequate.

"Keep Smiling," a 40-minute revue, was produced at the two Bustanoby places for the first time Monday evening. It is a Lea Herrick and Percy Elkeles revue. Messrs. Herrick and Elkeles put on the very successful "Keep Moving" piece at Maxim's, the one that followed the Ziegfeld "Midnight Frolic" and was the cause of the many other restaurants taking on revues, through the added business Maxim's immediately drew. Bustanoby's at 63d street gets "Keep Smiling" first, at about 11.15 in the "Domino Room." The 39th street Bustanoby's shows it around one o'clock. It is in two parts, staged by Julian Alfred, with four principals. Fred Walton and his wife, Maud Grey (of "Fads and Fancies") are the two leaders. Hazel Kirk (of "The Only Girl") and Paul England, an English singing light comedian, are the others. In the chorus are eight girls, Lulu Davies, Evelyn Rosewood, Betty Hite, Crissy Joss, Yvonne Shelton, Muriel Griel, Miriam Molloy, Helen Kiesel, nearly all of them also playing in Broadway shows. "Keep Smiling" can stand more liveliness. Mr. Walton takes part in two numbers, both with Miss Grey. The first is the "Society" number he did in "The Girl from Luxembourg," and the second is a "Shadow Dance." This last has speed through the dancing, and while the "Society" bit is slow, it is thorough, with comedy, and were the remainder of the revue fast enough, would fit in nicely. Mr. England does little beyond leading numbers, by himself or with Miss Kirk. One man principal seems enough with these short shows. It's a matter of girls with them, not men. One fast bright and light singing juvenile to help the girls along is plenty. Mr. England does not fill that sort of a bill. The eight choristers are lively enough and take care of their own numbers better than when led by principals. The octet has two of these all-alone numbers, the opening, and "Sprinkle Me With Kisses If You Wish My Love to Grow" (Earl Carroll and Ernest Ball). It was quite the best bit of the show, through the song and the way the young women did it. The girls were very prettily costumed for the final song, "Wrap Me in a Bundle" (Rahn, Lester and Van Alstyne). One of the faults with the revue choruses is that the producers dress them up, rather than undress them. They may be frightened at taking a chance with the girls in clothes through working on the floor so close to the tables, but it's worth trying. In the "Bundle" number if the girls had been barelegged instead of wearing silk tights, they would have made as pretty looking a number as any Broadway show has shown this season. "The Bob-o-link and the Wren" (W. Lackie) was led by Miss Kirk, but it can't start anything on a dancing floor, and "The Tremolo Trot" (C. Luckyth Roberts) was the finale of the first part, giving it a little action at the ending. The second part finale of the revue was disjointed and needed rehearsing to mark the finish. "All the Girls Are Lovely by the Sea" (T. W. Mudil) opened the second division, led by Mr. England. In this the girls

CABARETS

climbed up the "rigging" of the supports of the Bustanoby floor, which had been converted into masts. This was funny in its way. The chorus girls were underdressed in bloomers, but as they stood on the small platforms about ten feet from the ground with the men and women at the tables looking up at them, several of the girls wrapped their short skirted dresses close to their knees. It was probably a natural precaution and spoke more for the youth of the girls or inexperience than any desire to "act" up there, but the young women a few moments before on the floor in their bathing costumes had thought nothing of the expose when high kicking. "Keep Smiling" looks good on the floor. As the idea is youth with looks, it will probably do, but the revue could easily stand remaking with two or three principals at the most. These Herrick-Elkeles revues are seriously put on, and are not the hastily thrown together "revues" some cabaret management want to get for about \$300 a week.

A very pretty girl, called Miss Smiley, formerly a model, went into the show business Monday night, on the Amsterdam Roof, for about four minutes. She had applied to Flo Ziegfeld to appear in "The Midnight Frolic," confessing it would be her first stage appearance. Ziegfeld gave her the chance, but realizing possible stage fright, told the girl if she became too nervous to slip behind the curtain at the rear of the floor, through which the company enters and exits. Miss Smiley came on in the first Bernard Granville number, walking nervously to her position, but when alined with the other girls and about to do the first step of the dance, she just "walked out," disappearing through the curtain. It was not unexpected and no one on the Roof other than the staff knew of the circumstances. Odette Myrtil, the French violiniste, brought over here by Charlie Bornhaupt, gave her first performance Monday on the Amsterdam Roof. She did three numbers, singing and dancing while playing, also doing an American rag on the instrument. The girl appears to be a type of the French soubrette, fresh and prepossessing in appearance, a brunette who does not look unlike the Brazilian Nut on the New York Roof. She has personality also. Ziegfeld has placed Odette under contract for two years, to be used in the new "Follies." The girl with two numbers would do very nicely on the Roof. She can play the violin, which is greatly in her favor among the violin players who sing or dance while playing. Business does not appear to have been affected at the Amsterdam by other revues or attractions in the all-night places. The \$2 admission there still holds good and the Roof had nearly capacity on the ballroom floor though the balcony was light. Monday night one of the visitors asked the manage-

ment if he could secure a front row table every night for four people for the next 30 days. Upon being told he could, the man gave a check for \$192 to cover the admissions.

"All-night clubs" are the thing now in the Broadway cabarets. They commenced immediately after the recent heart-to-heart talk between the restaurant proprietors and the police commissioner. The all-night clubs start in operation at the stroke of two, when the all-night license privilege ceases. From then on until such time as the restaurant may wish to close, it is a "club" and everybody present is a member, by unanimous election. Until the membership rolls are filled, the cabarets are electing members as they are seated about the tables at two in the morning, or as they arrive thereafter, without initiation fee or dues. Callers write their names on cards provided, and the strict following of the law is that they receive a membership card (otherwise a season pass after hours). Some clubs adhere to this rule and others just accept the written names as evidence of good faith of the newly elected. Bustanoby's (39th) is the Metamora Club. Rector's calls its organization the Balmoral Cotillion Club. Healy's at 66th street is the Metropolitan Athletic Club. Healy's had an old charter hanging on the walls for years. Tom Healy says it was there when he reached New York in 1885. It had grown tired waiting for some one to use it, so Healy's started the night club with it. With the restaurants where dancing goes on remaining open all night, it resolves itself into the old proposition, of which cabaret is the most popular late in the morning. Healy's has held the record to date and looks as though it might keep it up. Reisenweber's was among the first of the cabarets to secure a club charter. This was before the police department "called" the restaurant people for stretching the closing hours from two until six, before or after. And in this connection there is an inside story regarding the cabaret closing and clubs that seems to have backfired upon those who thought to corral extra business for themselves by complaining against competitors. But it's only of interest to the restaurant people themselves, so let it pass.

The Brazilian Nut on the New York Roof has a dancing partner (Arbos) who is also her husband. The Nut is a very agreeable girl and easily makes friends. She has a confirmed habit of replying to everyone and everything with the Spanish "Cie," the equivalent to the English yes. Among her admirers on the Roof was an elderly man, who accepted for granted the Nut favored his attentions. He finally asked her to marry him. When a pointed question is asked the Nut in English, she feigns dense ignorance, replying "Cie" with a vacant stare. After

answering the man's question, she hurried to her husband and explained the affair. He walked over to his wife's admirer, who immediately commenced to apologize for depriving him of a dancing partner, explaining that, of course, marrying him meant the Nut would leave the profession. The husband accepted the news calmly, answering "Cie" also, and then Mr. and Mrs. Nut pondered over what to do. They concluded to extricate themselves by a third party explanation, but the old man wouldn't believe it. He hung around the Roof for four days, waiting for the Nut to make good on her "Cie," but at last became convinced she would not marry him and as far as known, left the city in despair.

The cake walk contest last Friday evening on the New York Roof was won by Dave Genaro and his dancing partner, Ada Portser, against Bonnie Glass and her dancing partner, Rudolph. The judges were Dave Montgomery, Frank Tinney and Dazie. While the judges delayed somewhat in reaching a decision, the audience did not experience that trouble. It was Genaro all the way. The only shade Miss Glass had was in her dressing scheme, a much brighter one than Miss Portser wore, and this helped the Glass girl in the high stepping. Now what William Morris should do it to have Mr. and Mrs. Seabury (who first did the cake walk Miss Glass copied) compete with Genaro and Portser, who are the New York Roof's professional cake walkers. The Seaburys may not win and they may not be as well known as the Glass duo, but they can cake walk. A good crowd attended the Roof for the contest.

Churchill's main dining room dancing started last Friday night. The floor is laid down nightly at ten, taking up the space usually occupied by about 30 tables. The cabaret performance is then given on the dancing floor. During the dinner hour there is no dancing. The inevitable dancing at Churchill's, may be followed by other restaurants which so far have held out against it. Capt. Churchill would not listen to the dancing proposition downstairs in his restaurant for a long while. He thought the balcony ballroom would cover all needs. The Churchill floor is drawing business after the theatre, and it is apt to bump the attendance at Rector's, across the street. None of the dancing places around town have been showing unusual drawing power late at night during the past three weeks.

Willie Solar leaves the Ziegfeld "Midnight Frolic" Saturday, to take in the Johnson-Willard fight in Havana. Upon returning Solar opens on the big time, placed by Harry Fitzgerald.

Conry's Grill in the Strand Theatre building, known as the Million Dollar Cafe, accommodating 200 diners, with a beefsteak cellar, 165 by 65 feet, seating more than 1,000, has opened, without music, professional entertainment or dancing.

NEW ACTS NEXT WEEK

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

Bertha Kalisch and Co (New Act),
Palace.

Norton and Lee (Reappearance), Pal-
ace.

The Duttons, Palace.

La Morena, Hammerstein's.

"Sunshine and Flowers," Colonial.

Five Statues, Colonial.

Frank Lalor and Co., Bushwick.

Binns and Bert, Bushwick.

Marion Weeks.

Songs.

12 Mins.; One.

Colonial.

Marion Weeks, billed as "A Miniature Prima Donna," is experiencing her initial big time vaudeville debut at the Colonial this week, offering a mixed repertoire of classics and ballads that earned her one of the evening's big hits Monday night. There is nothing undersized either in ability or physical stature about Miss Weeks to justify the program's description. Miss Weeks is apparently young in years, but displays a distinctive style in her work that suggests either years of study or experience. Opening in a pretty light colored garment suggestive of the revolutionary period (probably a new style this season), she went through a routine that entailed a selection from "Tales of Hoffman," "Tennessee, I Hear You Calling Me," "Comin' Through the Rye" and a light exercise for an encore that finally stamped her as the finished artiste. She harbors a musical tone that reached unlimited heights and with a splendid appearance, a charming personality and the other essential requirements, she makes a great single turn for almost any position where the better grade of singing is appreciated.

Wynn.

Chevne Troupe (6).

Wire Walkers.

10 Min.; Full Stage.

Columbia (March 21).

A clever sextet of wire walkers, three men and three girls. Two wires are used, which run parallel with each other. These people have a fast routine, some tricks new, with the remainder of the stereotyped variety. Two couples do a cake walk on the wires that is the best and should bring goodly appreciation. The girls are dressed nicely and the act has class. Good opener for any bill.

Maestro.

Juggler.

11 Mins.; Full Stage.

American Roof.

When it comes to novel tricks Maestro, probably a foreigner, is showing something that will make most jugglers and balancers take notice. This man may remain on the three a day circuits, but he should make more progress. Throwing the plates on the rack is a good novelty. He has some real material that is smothered by useless stuff.

Cecil Cunningham.

Songs.

17 Mins.; One.

Hammerstein's.

Jean Havez presents Cecil Cunningham in vaudeville as a "single act." Jean has also presented his wife with some excellent songs. Two of these are "All for the Sake of Publicity" and a number in which Miss Cunningham attempts slight imitations. Her closing song is "I Left My Sally by the Suez Canal," with the similarity to George Cohan's "Erie Canal" number in "Hello, Broadway," carried to the lowering of a chorus sheet. If Mr. Cohan or Louise Dresser (who sings the "Erie" song in the Cohan show) does not object, there may be no reason for Miss Cunningham removing this song from her repertoire, but it doesn't seem as though the slightest objection by some one should take it out. She opened with the new Irish number, "I'm on My Way to Dublin Bay," that has a strong swinging lilt, but Miss Cunningham used but one verse, then singing "Publicity," and getting back to her style for the third song with "I Hear You Calling Me." In writing or preparing the act for Mrs. Havez, her husband has obliged his wife to leave the prima donna classification, and it's just as well, for a prima donna is a prima donna while a comedienne is a commodity. Miss Cunningham is handling her material very well for so early in the transformation, and displays latent humor that will be handy when she is more confident. As Miss Cunningham is a corking looking red-headed girl on the stage, with a voice, and is carrying an accompanist (Raymond Browne at Hammerstein's) she should go through easily. It might be preferable though for her to open with "Calling Me" or any other straight high grade ballad, than going right through the "comedienne" portion without a break, though if it must be said, vaudeville audiences will be able to detect that Miss Cunningham has a voice without the aid of any high grade ballad. If Mr. Havez's scheme is to make Miss Cunningham popular in vaudeville, as a permanent attraction, just let her stick to popular stuff. Between that and Jean Havez her twice daily future should be assured, though the Lord help Jean Havez when he turns out a song for some other act that his wife believes he should have given to her.

Stine.

Townsend and Murray.

Songs and Talk.

12 Mins.; One.

American Roof.

Billed as "The Red-Headed Comedienne and the Boob" this couple live up to it. The girl is tall and has a crop of Castle clipped auburn hair while her partner is a pale male. The girl is decidedly eccentric in her work, jumping about the stage and hitting her stage friend in the face, giving him belts that must jar. A good comedy recitative number is called "Trusts." A decidedly different mixed two act will clean up right along on the small time.

Willie Ritchie and Sister.

Dances and Athletics.

21 Mins.; Full Stage.

Prospect.

Willie Ritchie, lightweight champion of America, and practically the accepted lightweight champion of the world, after the drubbing he administered Freddy Welsh at the Garden several weeks ago, made his debut in vaudeville, as far as New York is concerned, at the Prospect, Brooklyn, this week. Willie is assisted by his sister, his brother and his physician-trainer-adviser. With the assistance of this trio and a few hundred feet of film the little pugilist is offering an act that is quite acceptable to vaudeville. The opening of the piece consists of two dances, which the champion and his sister offer. The couple walk on the stage and remove their outer wraps much after the fashion of an acrobatic turn and then as the orchestra starts a tango they step into the dance. The tango seems a little difficult for the team but the fox trot, with which they follow, was easy going, and brought applause. Following the dancing feat a few hundred feet of film are flashed showing Ritchie training in England for his bout in London with Freddy Welsh. This gives the champion time to change from evening clothes to tights. With his reappearance he delivers some talk, first relating how he became interested in athletics and particularly boxing, and then introduces his trainer-physician, after which he demonstrates his method of daily exercises to keep in trim when not in training. At the conclusion the champ and his brother give a fast exhibition of boxing for two short rounds, which closes the act with a grand hurrah finish. There is one thing about the turn, and that is that the boys do mix it in the bout at the finish. That is all that is needed to please the fight fans which Ritchie will attract to the box office.

Fred.

"The Sierra Sunbeams" (10).

"Girl Act."

17 Mins.; Full Stage (Special).

23d Street.

Easily the laughing hit of the bill at the 23rd Street the first half of the week. Four principals and a chorus of six girls. The scene is laid outside a cabin high up in the Sierra Nevada mountains which is exceedingly pretty. There are some classy lighting effects and a rippling stream coming down the side of the mountains that win applause at the rise of the curtain. A little story that does not amount to much on which some comedy and four numbers are strung. The principals include an Irish and blackface comedian, an Indian, and a prima donna. Of the quartet the Irishman is the best. The prima donna while looking fairly well, sings nicely but cannot act. The chorus seems to be one of the real features. The girls make four changes and work hard at all times. One little girl on the right end, who, while not a dancer, is one of the best fakers seen in some time and the way she manages to star herself in the numbers makes her stand out. The act will make a good flash for small time bills.

Fred.

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate Attractions in New York.

"The Natural Law," Republic (April 3).

Arthur Friedheim.

Pianist.

16 Mins.; One.

Palace.

The Palace audience liked Arthur Friedheim Monday night. It liked him because he was very modest about his stage work and because Friedheim can play the piano like a master. Why the semi-darkened stage? Anyway it didn't appear to ruffle or confuse this musical expert the least bit and he went through his numbers with ease, skill and perfect mastery of every touch of the keys. He played three selections, his second Liszt's "Hungarian Rhapsody No. 2," proving his best. Whether playing rapidly or slowly, he played expertly and without a single slip or miss. There was applause when this number was carded, as it's too difficult for the ordinary pianist to even attempt. Friedheim played it with wonderful expression and at no time did he throw his head back and forth or bounce around on his seat like a rubber ball. His first selection was "Weber Moto Perpetuo," and his third Victor Herbert's "Badinage." The Herbert piece was light and fantastical. Friedheim is well along in years, but takes his honors without any stage pomp or affectation. The program said Friedheim is the "premier living pianist." Perhaps that line is there so no one can compare him with any of the masters who shuffled off this mortal coil long ago. Friedheim sure makes his music live. Mark.

Boothby and Everdeen.

Songs and Piano.

15 Mins.; One.

23rd Street.

With a little more speed this mixed team will develop into a very good small time act. The man is the pianist and sings or rather talks one number. Three additional numbers and a humorous bit tagged as "Becky at the Movies" fall to the lot of the woman who handles them well. Her opening number passes nicely but her second song, especially designed so that she can offer character impersonations is not what the girl wants as she does the characters rather poorly. The "movie" bit was by far the best thing in the act and it went over very big. With more speed at the opening the act will do.

Fred.

Cross and Francis.

Songs and Dances.

10 Mins.; One.

American Roof.

Two boys who travel the much-worn path of male dancing duos. One is decidedly tall and possessed of long legs, which he thinks were made to make people laugh. He also employs some comedy in the way of laughs. But he isn't there as a comedian. His partner is a hard-working little chap. The second spot on the Roof was none too good for them.

Burke's "Tango Shoes."
Dancing.
17 Mins.; 14 (One); 3 (Two).
Prospect.

Billie Burke is presenting this act entitled "Tango Shoes." It is more or less of a freak that seems too distinctly small timey. At the opening an announcer appears and relates something regarding the marvelous invention, "the tango shoes," which can be worn by anyone and after they have been put on can be forced to follow any musical rhythm by the pressing of certain buttons on the shoes. He asks for volunteers from the audience to examine the shoes. Two men, both rather aged, step to the stage. The moment that they are sighted it is evident they have been planted. One tries on the shoes, after which he offers a clog that got some applause. The second man meantime remains perfectly still until the music starts an Irish reel, and then he leaps to his feet and without the aid of tango shoes or any other device puts the first dancer to shame. In addition to the two men there are three women planted in the audience and as the announcer tries to lead the men into the wings the women shout an objection from their seats and start for the stage when an impromptu dancing contest is arranged in which the modern dances are burlesqued for comedy effect. *Prod.*

Great Hockney Co. (5).
Acrobatic Cyclists.
10 Mins.; Full Stage.
Victoria Palace, London.

Billed as a "Belgian Novelty," the Hockney troupe, consisting of two mixed couples and a boy, made their London premiere at the Victoria Palace. They opened with the conventional "restaurant scene," making their entrance in evening clothes. After a few somersaults and hand-to-hand tosses, one of the women stripped to tights and rode on a tandem with a man. Then some two-high single wheel riding, a "drunk" on a single wheel and finish with a "ride for life" down a flight of steps in a cartwheel. Eliminating the opening and working faster, the Hockneys would make a good three-a-day closing turn, but not worth importing, even for that purpose. *Jolo.*

Bradley and Norris.
"In Loveland."
18 Mins.; Full Stage.
Prospect.

Wallace Bradley and Nevena Norris have appropriated Henry Lewis' billing and are presenting what they term "A Vaudeville Cocktail." The team feel that they are entitled to this billing because they are presenting some songs and dances and a bit of trick bicycling. In their songs and dances the couple do exceedingly well and seemed more or less of a surprise in the opening spot. The boy looks and works more like a performer. He has a couple of good tricks on the wheel. The numbers used in the act are a little aged and could be improved upon. The act, however, is one that will fit nicely in an early spot on big time bills. *Fred.*

Chas. Zimmerman.
Tank Act.
16 Mins.; Full Stage.
Hammerstein's.

Chas. Zimmerman is a freak act, the exhibition of necessity in the matter of a legless man. Mr. Zimmerman is announced by a spieler who doesn't talk too much, and the legless one himself is preceded by a reel of film showing his activities in propelling and taking care of himself through rollers attached. After the reel is taken up, a small-sized tank appears, with Mr. Zimmerman rolling in, taking the rollers off, going up to the top of the tank, and after that doing the usual tricks in the water. One that was not of the usual kind was the imitation of a man drowning through cramps. It wasn't edifying. The program said Mr. Zimmerman held the world's record for remaining under water and would attempt to beat it at each performance. The record was printed as 4 mins. 15 secs. Mr. Zimmerman remained under water on the try Monday night for 2 mins. 10 secs. The turn is purely a freak one. It's up to the manager of a strictly vaudeville theatre whether he plays it. Zimmerman closed the show at Hammerstein's. *Stime.*

Anthony and Adele.
Accordionists.
11 Mins.; One.
Jefferson.

This couple form a likeable combination and should not find it hard in securing real work. Opening the two go through a few rag selections, both playing accordions. Their manipulations of the rags is not of the best, and when they have perfected themselves more in that line they may find things easier for them. They seem much better at the heavy melodies, but show bad judgment by not doing more of it. A whistling number by the man is about the best bit and brings the best returns. Later, he is joined by the girl playing the accordion.

Goettler and Green.
Songs.
11 Mins.; One.
86th Street.

This turn carries an appearance that should bring good bookings in the better small time houses. Charlie Goettler, the song writer, and Belle Dixon, formerly a small time single, comprise the act. Some of the numbers are original, but bad judgment is used with the spot, employed throughout the entire act. If Miss Dixon could find it possible to clarify her enunciation, there would be no fault to find with the couple.

Marquis Bros.
Musical.
11 Mins.; One.
86th Street.

It would be a miracle to see one of these musical acts die on the small time. These two boys, one in blackface, who tries for comedy, handle the instruments well. The boy in blackface has nothing of a voice and should eliminate the solo.

Geo. P. Murphy and Jane Lawrence.
"Admiring an Admirer" (Comedy).
15 Mins.; Five (Parlor).
Hammerstein's.

The new act Geo. P. Murphy, the German comedian, has brought to vaudeville, contains some of his own material and some by somebody else, unprogramed. The turn opens with Murphy mistaken by a young woman for a Count she would like to wed. Granting that that handicaps Mr. Murphy at the beginning, the visible inexperience of his assistant, Jane Lawrence, in handling a role makes it more difficult. And at the finish, with a song called "It Isn't on the Level" that permits of a burlesque by the two principals, the result is still more dubious. Mr. Murphy does his "Dutch" to laughs for his favorite expressions, while Miss Lawrence's best claims are for appearance and singing "My Bird of Paradise," a new swaying ballad that sounds very good. *Stime.*

John Pawell and Co.
Comedy Acrobats.
10 Mins.; Full Stage (Special Set).
Jefferson.

In a set resembling a kitchen this trio try for knockabout comedy and tumbling, which they do very poorly. One impersonates a waitress, while the other two dress as chefs. This allows them to go through double tumbling while the waitress goes into the dining-room for her orders. For a finish they throw pails at each other, and jump through holes in the wall, ending with one sitting in the stove, another in the pantry and the third falling down on top of the dish closet which comes down with a smash.

Dunn and Stevens.
Song, Talk and Imitations.
12 Mins.; One.
58th Street.

With so many "side walk" turns on the small time, this couple will find things rather hard. Their routine contains nothing original. The woman opened with a song, followed by the man arriving, to meet the girl in the center of the stage. Talk follows about neither having worked for some time. The man, then supposed to be under hypnotic influence, goes through a series of imitations. Some of the talk could be omitted. The line, "Have you a thin dime about you, so we can get a pint?" is a bad boy now even for small time. Opening the show Tuesday night, the act did rather nicely.

Johnson's Dogs.
12 Min., Full Stage.
Academy of Music.

Johnson employs but two dogs, using both to good advantage. One is a fox terrier, carefully trained. The other looks pretty much like a mut bulldog. This animal fills in once in a while, the other doing most of the work. No special set is used but the dogs have a good routine of tricks that will please on the small time and that is where the act is meant for. A man handles them.

Sam Hearn and Helen Eley.
"Wanted, an Angel" (Comedy).
13 Mins.; One.
Hammerstein's.

Sam Hearn and Helen Eley, in a double act, have a sketch foundation called "Wanted, an Angel," written by Aaron Hoffman. Hearn is the Sam Bernard type of dandified German and Miss Eley the very good looking red head she is. After some preliminary dialog, besides the opening song ("Dixieland") by Miss Eley, there is violin playing by Hearn, and he is later joined by Miss Eley for the finale. Their duet is "Love Me or Leave Me Alone." For a two-act starting as they do, the couple received the hardest position on the program, opening after intermission. They would have looked and fared better in another spot, but did quite well with the violin-playing finish. *Stime.*

Four Corcos.
Acrobatic.
10 Mins.; Full Stage.
Academy of Music.

The Four Corcos have a fast risley routine that can fit into any bill in the closing spot. Three men and an attractive young woman make up the quartet. They are dressed in orange, black and white which makes a pleasing combination as worked out by these people. The men do some great shoulder catching with the female member also coming in for some good work. The closing trick is very well framed up. A decidedly pleasing act that runs just long enough not to lose any of its attractiveness.

Warren and Frost.
Songs and Talk.
14 Mins.; Full Stage (Special Set).
58th Street.

In a set representing a parlor, man and wife have talk that is snappy and wholesome. The woman can sing, which is something else, too. "No. 2," the act was one of the hits of the bill. Good small timers.

The Azimas.
Aerial.
18 Mins.; Full Stage.
58th Street.

Two men go through a routine of balancing in two large hoops, attached to a large axle. The act runs rather long, due to the difficult position the men have to work in. For a finish the two rapidly revolve around the axle. If worked faster, this act would be an important one.

LEFT 'EM BEHIND.

A stock muddle came to light this week when a stranded company of stock players found their way back to New York. It had been organized by Robert L. Gillis to play a split week between Rahway and Keyport, N. J.

After the first three days at Rahway and two days at Keyport, Gillis disappeared. The company was penniless but with the aid of the house manager at Rahway gave a performance Saturday night which enabled them to get back to New York. The baggage was held by the Keyport sheriff.

PALACE.

Mrs. Leslie Carter was there to draw but for some reason she failed Monday night. The Palace audience was about the smallest the big vaudeville emporium has experienced since the theatre was landed on the winning side of the ledger.

McMahon, Diamond and Chaplow opened. It was no spot for them, but this trio registered so solidly that the audience would hardly let the next act appear. Rene Chaplow, an auburn-haired girl who sings sweetly and dances effectively, is new to the turn. The acrobatic scarecrow work of Miss McMahon is still featured although the Russian "specials" of Diamond were surefire. The act has a fast and noisy finish and got over big. Vast improvement over the old days.

After Arthur Friedheim (New Acts) the Robert Everest monkey circus appeared for a return engagement. The orchestra "bits" provided considerable comedy. Swor and Mack had an easy time of it. They have some amusing patter and the dancing finish rounded the act up big.

Paul Dickey made his vaudeville re-appearance in his former playlet, "The Come Back," and the way the Palace audience received it proved this college skit is a good piece of stage property. Dickey was there himself, but his support was not up to the standard. Albert Sackett was hoarse and spoke his lines with apparent difficulty. Stewart Robbins was best in his dramatic speeches. Dickey becomes a trifle unnatural at times.

After intermission Charlie Howard juggled his footsteps with reckless abandon and amused with his little stage didoes. With Howard is Bobbie Watson and Dorothy Hayden, whose dancing pleased. Watson's eccentric foot work was along new lines and decidedly graceful.

It was almost two minutes after the Howard turn that the curtain rang up for Mrs. Carter. A responsive audience helped Mrs. Carter considerably, and while the Palace did not take as kindly to the "Zaza" dinner scene as did the Brooklyn folks, yet her emotional work at the finish placed her in favor. Though Mrs. Carter has been long in service she puts a great deal of vim and vigor in her big moment. They are still passing the flowers up over the footlights.

Grace La Rue at least showed determination. She sang so much that on the last encore she had to megaphone the words with her hands as her voice almost petered out. Miss La Rue sang "When a Girl Leads the Band," "That's How the River Shannon Flows," "The Salutation of the Dawn," "I Love You So," "My Tango Dream," "Same Sort of Girl" and wound up with "I'm on My Way to Dublin Bay," all with a piano solo tossed in for good measure by the young man at the instrument. The Lunette Sisters closed with their teeth-whirling. During the minute wait while the sisters adorned the serpentine garb, many walked out apparently thinking the show was over.

Mark.

COLONIAL.

Gertrude Hoffmann and her company headlines the Colonial this week, monopolizing the greater portion of the program's second period with the Gertrude Hoffmann Revue, a vaudeville production that has somewhat depreciated in value through the lapse of time since its initial appearance. In sections the specialty bears the earmarks of revamping, but the general idea is suggestive of former seasons. It remains, however, a big vaudeville production, notable for its speed. The principals in support include Julia Carle, Lee Chapin and Enrico Muris, the latter a tango dancer. Miss Carle is an attractive individual, but aimed rather high in a dramatic effort to offer the prologue of "Zobedie's Dream," one of the original scenes of the revue. The others are the subway scene, the Gaby Dealys travesty and the Moulin Rouge bit, the finale being centered around an impression of Isadora Duncan's dance. Miss Hoffmann also impersonates Foy and Lauder, adding her short effort in the orchestra pit. To uphold her reputation for progressiveness Miss Hoffmann will have to modernize the affair around current impressions.

Queenie Dunedin opened the bill with her routine of various stunts. This girl possesses all the essentials for the position and was fully appreciated for every attempt.

Elliott and Mullen went over nicely in second position with a combination of fairly good talk and some excellent singing. While the present frameup is apparently strong, some new patter to replace one of the early numbers would add additional strength. The construction brings the vocal section almost entirely in the first part of the specialty, but Elliott's voice carries it through well. They connected with reasonably big applause.

Eddie Carr and Co., in "The Office Boy," were a comedy supplement with a rapid-fire string of dialog centered around a nifty little theme. Carr's delivery kept the points well together, some good support coming from Walter Kelly and Grace Reaman. For the position they were excellent at every angle.

Hermine Shone and Co., in Edgar Allan Woolf's "The Last of the Quakers," went through solely on the merits of the principal who has little beyond a pretty stage setting to second her appearance. The idea, fashioned around a semi-religious spasm, carries practically no weight and the dialog runs to such an extreme talky period it fails to hold concerted attention.

Leo Beers opened intermission with a pianolo, artistically arranged with a neat opening and finish. He was a decided hit and next came Donohue and Stewart, who took all honors for the evening. The man's eccentric dancing temporarily held up the show. It's away from the average double turn and because of its original surrounding and construction stands out conspicuously in any company.

"I'm on My Way to Dublin Bay" was included as a special number on the program, soloed by an auditor immediately after the intermission period,

Although still in its infancy the piece bears all the earmarks of a new sensational hit.

Marion Weeks (New Acts), one of the bill's hits. Wynn.

PROSPECT.

Willie Ritchie (New Acts) America's lightweight champion, is headlining the bill at the Prospect this week. Willie is assisted by his sister and surrounding him there is a bill of vaudeville acts that seems to entertain without displaying any great strength. There was one change in the bill Monday night due to the falling out of Eva Fay, who was replaced by Billie Burke's "Tango Shoes."

Business was fair on the lower floor, the house being filled about three-quarter way back. The large balcony held almost capacity while the boxes were quite light. One would have expected nothing less than a capacity house for the opening night of one who is really accepted as the world's champion lightweight after his setto with Freddy Welsh at Madison Square Garden.

Bradley and Norris (New Acts) opened the show and gave the program a flying start with their speedy little act. Bill Pruitt, the Cowboy Caruso, held down the second spot and passed with four numbers. The audience took more kindly to his straight numbers than to the song in which he employs his falsetto. Burke's "Tango Shoes" (New Acts) went on following the singer in the spot originally assigned to Mrs. Fay.

Clara Morton, who appeared next to closing the first part, had rather a hard time getting over with the audience until she flashed the picture of her relatives, which brought a round of applause.

Harry Fern and Co. in John B. Hymer's sketch "Veterans," closed the first part of the show and garnered a number of laughs. Fern, working in black-face, kept the audience laughing. The sketch seems a little stilted in its action at present, but this will undoubtedly work itself out with continued playing. There are additional opportunities for laughs which will be found as the playlet plays along.

Opening the second part Ritchie discovered that the audience was waiting for him, and his arrival demonstrated why the other acts that had preceded the little fighter had a hard time in getting over. Opening with dancing and closing with athletics the pugilist fared nicely.

Dainty Marie followed Ritchie on the bill. The aerialist will have to be careful or else she will have to drop the billing of dainty, for she appears to be taking on weight at an alarming rate. Her opening in "one" got over nicely, but she did not score in her usual manner with her aerial feats as the act went along, although she closed a strong applause winner at the finish.

Stuart Barnes was the real "cleanup" act of the bill down next to closing. All of his material went over in great shape.

The Five Annapolis Boys closed the bill, a rather unusual spot for a singing

act, but nevertheless the quintet held the audience in and the red fire staff with the Stars and Stripes brought applause at the opening. Fred.

23D STREET.

A very nifty small time show on tap at Proctor's 23rd Street the first half of the week. It was a bill that would have shaped up much better than it did on Tuesday night if it had not been for the "Special Attraction" interruptions, of which there were three and only one really worth while. These special events always do more or less damage to the running of a program and therefore a show will seem draggy at times. There is one thing, however, that can be said for the 23rd Street house and that is that it has a clientele all its own that could be labeled "strictly family trade."

Another thing that is proving itself at this house is the drawing power of Charlie Chaplin who is being headlined at all of the Proctor and Keith small time houses around town the past two weeks. Chaplin is a distinct box office asset especially when compared to some of the dreary serials that these houses are in the habit of showing. Chaplin in "In the Park" was one of the laughing hits of the bill and when the comedian made his initial appearance he was greeted by a round of applause. The other film feature of the bill was the second episode of "The Black Box" which did a dismal flop. There is no rhyme, reason or sense to this installment of the Universal serial.

Three regular vaudeville acts were placed in the opening section. The first was Wilfred DuBois with his clean cut juggling routine. This act is strong enough for any small time bill and can fit nicely in some of the big time shows, in the opening spot. DuBois has a personality and a sense of humor that gets over the footlights. His work throughout is clean cut and brings big applause returns. The Esther DeLaur Trio with its classical singing offering held down the second spot. The numbers in the act are entirely from grand opera and sung in a foreign tongue. This detracts a bit on small time but the voices of the man and two women win applause.

Julie Ring has revived "Two A. M." which she first played about eight years ago. Assisting Miss Ring is a company of two men. The little playlet has lost none of its laughs and it is a good vehicle on small time. Miss Ring looks as charming as ever and impresses.

Following the skit the first two of the "Special Attractions" appeared. They were Grace Drum and Carver and Speedwell. Miss Drum was the first. She has a voice and some gowns but seems to be badly advised as to her song routine. She should hold herself entirely to classical and semi-classical numbers and cut out the "impression of Eva Tanguay" and the one popular number that she does. Carver and Speedwell seemed to be the name that was announced. It proved to be two men, one of whom played the piano but who did not seem at all

sure of what he was playing. The other member was a singer and he managed to get through three numbers with the added handicap of the piano. "The Black Box" followed.

Warren and Brockway appeared after the serial and proved to be the type of comedy musical act the audience wanted. The comedy got lots of laughs and the playing pleased. The Essanay comedy followed. The third of the "Specials" was Sam Ash assisted at the piano by one Stanley. Two Irving Berlin numbers were announced and sung. The first was "You Are the Rose, That Will Never Die" which brought a big applause return as sung by Ash, and "Bird of Paradise" was used to close. The audience wanted more but couldn't get it.

The girl act of the bill was billed as "The Sierra Sunbeams" (New Acts) proved the laughing hit of the show. Down next to closing Boothby and Everdeen (New Acts) a man and woman piano turn almost stopped the show.

Lyons and Cullen in singing, dancing and mimicry were the closers, holding the audience in nicely. *Prod.*

FIFTH AVENUE.

Business up a few pegs above the past fortnight. This gratifying state of box office affairs just before Holy Week when a theatre slump is naturally expected had Manager Quaid feeling pretty good. Quaid is now using a street ballyhoo of a chap dressed to look like Charlie Chaplin and he was on duty in front of the house Tuesday night exciting sufficient curiosity to repay the house the trouble of sending him out.

The Chaplin picture, "In the Park," was on view Tuesday night at the Fifth Avenue. It is not as vulgar and suggestive as one would imagine from the reports going the rounds about it, although the scene with the frankfurters could have been left out.

This Park film is the poorest one for laughing results yet made by Chaplin and looks as though it had been done in a hurry. There is such a comedy difference between it and the Champion picture there is no comparison.

The show the first half would gain a little speed, then slow up and finally just creep along until some comedy gave it fresh impetus with the last of the bill appearing unusually draggy.

A Vita picture started the show, giving fair satisfaction. Paul Pedrini and "Toby" held attention. For the pop houses the act will do but in the bigger houses would not fare very well because of showier and classier acts of its type having the preference. "Toby" is a Simian performer that does some risley work a la Japanese that was a feature. The closing feat of Pedrini's was to balance a cumbersome cannon-like affair of wood on his feet, the cannon tongue bearing a young man who sat in an uncomfortable position during the trick.

Linton and Lawrence didn't get much on their opening but closed nicely with dancing and the comedy biphly of Miss Lawrence as the amateur vaudevillian. The following act was

"The Bachelor's Dinner." It has gone back considerably. The girls have grown careless in dressing. A cleaner could do the wardrobe a world of good right away. The principals slouched around, showing indifference and appeared anxious for the act to finish. The boy doing the negro servant had the dirtiest makeup seen in many a day. The old man's shoes needed a shine and why the chap doing the "bachelor" doesn't find a better-looking outfit than those boots and old military coat is beyond conjecture.

After the Chaplin picture fell down, Nevins and Gordon appeared. They worked hard but there was hardly a ripple until the dancing. The acrobatic "bit," with the woman being chucked around the stage carelessly in the disguise of a "mummified darkey" sent the act over big.

Acts of the kind that Madame Beson and Co. presented will never fare very well around the Fifth Avenue neighborhood if Tuesday's lack of appreciation is to be taken as a criterion. They applauded a little at the close but that was all. The Besson players, four in number, are offering the Channing Pollock sketch, "It Doesn't Happen," the same playlet Helen Ware is showing in the bigger houses. A woman tells a vile, black lie to save her daughter from marrying the man who once betrayed her. They are seeing too much of this sort of thing in the pictures for it to get over in quiet dialog around the pop neighborhoods where they like the slapstick comedy and the melodramatic thrills of the films. Mayo and Tally acted as though the audience was there to do them a favor. These men have an established vaudeville reputation as singers and to picture them as "comedians" is something to picture. They sang most acceptably individually and together and for a closing encore exchanged some old chestnuts and did a comedy "bit" of two men passing conversation in Sing Sing. Abou Ben Hamid's Arabs, nine in number, formed pyramids and tumbled lustily about with the younger members of the troupe showing near fatigue.

Mark.

AMERICAN ROOF.

Monday night everything passed along with little notice until well towards the last of the show when great appreciation was shown to everything. The Roof was well filled.

Carson and Willard had their names in the electrics. These men have exactly the kind of comedy the American enjoyed. The next hit was scored by the Six Banjophiends, second after intermission. In a day when string instrument work is appreciated, this sextett are doing some fine work. A live cabaret manager would make a wise move by taking the turn intact. The act contains a dancing violinist, singer and piano player, together with some of the best banjoists one would want to hear. With a drum added this would make an A1 dance orchestra.

The remainder of the bill ran along pretty much neck and neck except on a couple of occasions. Townsend and Murray (New Acts) were greeted with

many laughs in the opening after intermission position.

William Lampe and Co. closing the first half did not get very far with their dramatic offering "One Flight Up." Many did not know what it was all about. The sketch lacks the punch to go as dramatic, and there is little comedy worth while.

The show opened with Murray's Dogs who were on for 15 minutes, several minutes too long. The "dancing" canines at the finish were disappointing and the man continuously announcing his dog is the only one in the world doing a certain trick was another hinderance. Cross and Francis (New Acts) followed.

The two clever tumbling girls, Black and White, scored with their knock-about work. They never let down on the hard falls. Murray K. Hill, after the tumblers, talked and talked and then talked. Prohibition seems to be his main subject of discussion.

Maestro (New Acts) juggled out the last spot. A Keystone during intermission and a two reel episode of a fitting serial closed.

86TH STREET.

Although the bill offered the first half of the week did not look overburdened with comedy, it turned out a good small time show. This is about the smallest house on the B. S. Moss Circuit and seems to find no trouble in packing them in.

A Keystone comedy left them in good humor. Al Leonhardt, juggler, and Goettler and Green (New Acts) were next. Whittier Ince and Co. in a comedy sketch full of humor scored one of the hits of the bill. If a "regular" policeman could be afforded, instead of calling on a stage hand, it would help considerable. The stage hand brings possible comedy to a standstill. With this altered and a little more speed for a finish, the act will prove a cleanup on small time.

Lillian Russell in "Wildfire," a five-reel World Film feature, showed the Yorkvillians enjoy pictures as well as vaudeville. The feature does not arouse much enthusiasm until the final reel. Marquis Bros. (New Acts) were well received.

The Ramsdell Duo (formerly Ramsdell Trio) has practically the same dancing routine. Man and woman go through their singles and doubles in neat fashion. The toe dancing did not bring much, but a whirlwind novelty dance for a finish saved them. A little practice and a few new steps wouldn't hurt.

McCormick and Lane were the applause hit of the show. Mr. McCormick could insert a few new jokes. Miss Lane deserves most of the credit for the act going so big. She has a fair voice and possesses personality. Her stepping pleased.

Spiro's Novelty seemed to be an assumed name. The act does not belong on that time. It closed the bill.

Miss Norton and Paul Nicholdson will fill in Holy Week, while their show, "A Pair of Sixes," is laying off, by playing an engagement at Hammerstein's.

BOHEMIANS.

For those who like their burlesque cooked and served in old-fashioned style, with a liberal seasoning of so-called "Jazaraz," a trip to the Murray Hill this week, where Miner's "Bohemians" are assembled for their annual frolic, is equivalent to a square meal.

One could arrive at a varied assortment of opinions concerning the "Bohemians'" entertainment, but a broad-minded view of the affair with general conditions considered, particularly the Murray Hill type of patronage, reflects some managerial credit on the Miner regime that seemed to provide the 42d street audience with their exact desire.

The danger line in stage ethics is repeatedly threatened with the ever-protecting double entendre always prevailing, and perhaps occasionally the comics do take advantage of their situations to create a mischievous impression, but since such manner of fun-making comes under the classification of old-fashioned burlesque, it simply serves the desires of the paying public, such as it is represented by the Murray Hill auditors.

Billy McIntyre, in an exaggerated kid character, leads the principals with Felix Rush, one of burlesque's versatile character change men, as principal support. The opener is labelled "Fun in a Skinatarium" and revolves around a theme that has served burlesque for several years. It deals with the fugitive proprietor who encourages his comic assistant to masquerade as boss in order to elude the comical sheriff. The main story being continually interrupted by the inevitable numbers.

A mild "cooch" was offered during one of these periods in the first section, with Belle Helene leading the melody, while the same principal, a limber individual, offered a stronger version of the same classic in the olio. This was supported by a scenic display and a title, the latter being "The Devil's Bride," with the former representing an interior view of the devil's domicile. Helene's contortions, while never threatening the artistic records, were quite a treat in body movement. In fact, they corralled the olio's honors, although the Cycling Berlins, who opened, scored a meritorious mark. Marceline Montague was another olio specialty, Marceline's repertoire of ballads earning her several encores. The vaudeville end closed with Watson and Rush, who filled the gap nicely.

The principal list, aside from those mentioned, also included Ralph Watson, who essayed the role of a "sissy," with obvious results, while Al Berlin filled in with a tramp character. Chas. Reyela was prominent in sections, while Miss Montague, Helene and Anna Belmont measured up well.

The afterpiece carried a view of a hotel interior, with the principals out-bidding the chorus for time and efforts, the best part of the show coming to the surface in this section. The girls run along the average of the Columbia's extended groups, with the production reaching expectations. Where burlesque of the rougher brand is appreciated, the "Bohemians" will satisfy the most skeptical. It pulled a big house at the Murray Hill Tuesday night.

BILLS NEXT WEEK (March 29)

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" are in the Orpheum Circuit. Theatres with "Loew" following description are on the Loew Circuit.
Agencies booking the houses are noted by simple name or initials, such as "Orph." Orpheum Circuit—"U. B. O.," United Booking Office—"W. V. M. A.," Western Vaudeville Managers' Association (Chicago)—"P." Pantages Circuit—"Inter," Interstate Circuit (booking through W. V. M. A.)—"M.," James C. Matthews (Chicago).

New York
HAMMERSTEIN'S
 Welch's Nut Revue
 Lillian Lorraine
 Norton & Nicholson
 Riggs & Witche
 Staley Birbeck Co
 Donahue & Stuart
 Eva Shirley
 La Morena
 Helene?
 The Casinos
PALACE (orph)
 Norah Bayes
 Bertha Kallich Co
 Honnie Glass
 Avon Comedy Four
 Norton & Coogan
 Nat Nazarro Troupe
 The Duttons
 Mullen & Coogan
ALHAMBRA (ubo)
 Keleyce & Shannon
 Scott Howell Norton C
 Misses Campbell
 White & Jason
 Ernest Ball
 E. Milo
 Harry Fern Co
 Toney & Norman
 Bert Wheeler Co
COLONIAL (ubo)
 Nazimova
 Jack Wilson Co
 "Water Lilies"
 Derkin's Animals
 Five Statues
 Eyal & Early
 "Sunshine & Flowers"
 Dancing La Vars
 Harry & Eva Puck
ROYAL (ubo)
 Willie Ritchie & Sis
 Maggie Clark Co
 Stuart Barnes
 Matthews Shayne Co
 Keno & Green
 Ameta
 Berrick & Hart
 Marie Dorr
 The Kramers
PROCTOR'S 125TH
 Maude D'Loza
 Mack Albright & M
 Bellows & Temple
 6 Dancing Dolls
 Hogue & Hardy
 Keystone Trio
 Tops Topsy & T
 2d half
 Nelson Trio
 C F Fluke Co
 Russell Blingham Co
 Broomstick Elliott
 "Vacation Days"
 Welp & Casino
 Fred Thomas Co
 Burns & Kissen
 Magin Eddy & Roy
PROCTOR'S 23D
 Desmonds Sisters
 Dunn & Stevens
 Fred Thomas Co
 Louie & Ferrera
 Echlin Gray Co
 Welp & Casino
 Magin Eddy & Roy
 2d half
 Leonardi
 Hogue & Hardy
 Kitty Flynn
 5 Musical Kops
 Harrison West 3
 Two Clowns
PROCTOR'S 58TH
 Leonardi
 Johnnie Walker Co
 Kitty Flynn
 Gardner Vincent Co
 Scott & Raynor
 Nelson Trio
 2d half
 Ray & Fay
 Louisa & Ferrera
 Cliff Dean Players
 Brown & Barrows
 6 Dancing Dolls
 Towlin B & Kees
 Reders Inventions
AMERICAN (loew)
 Work & Play
 Grace DeWinters
 Oddone
 Ryan Richfield Co
 Jos K Watson
 Camille's Poodles
 (Three to fill)
 (Two to fill)
 Dixon & Dixon
 McCabe Levee & P
 Dixie Gerard
 Vinton & Hunter
 Clark & McCullough
 Ryan Richfield Co
 Burkhardt & White
 Cycling McNutts
 (One to fill)
7TH AVE (loew)
 Burke & Harris
 "Her Name Was D"
 Dixie Gerard
 Alvin & Kenny
 (Three to fill)
 2d half
 Wilton Sisters

Marathon &
 Slayman All's Arabs
 Eva Prout
 Bernard & Harrington
 Ashley & Canfield
 Joyce & West
GREENEY (loew)
 Eva Prout
 Slayman All's Arabs
 Lorraine & Dale
 Marathon J
 Wormwood's Animals
 (Three to fill)
 2d half
 Holmes & Riley
 "The Famous"
 Maximilian the Great
 Jos K Watson
 Work & Play
 (Three to fill)
NATIONAL (loew)
 2 Hyrants
 3 Toole Sisters
 W. J. Co
 Carson & Willard
 Kirlkald's Pigs
 (Two to fill)
 2d half
 Blanche Leslie
 Herbert Brooks
 Belle & Mabelle
 Japanese Prince
 Armstrong & Clark
 Hillary Long
 (One to fill)
ORPHEUM (loew)
 Arthur Rigby
 Isabelle Miller Co
 Jewells & Jordan
 "Kid Cabaret"
 Dixon & Dixon
 (Two to fill)
 2d half
 Alvin & Kenny
 The Stantons
 Light & Robinson
 Virginia Stotter
 McClure & Dolly
 (Three to fill)
LINCOLN (loew)
 Geo & Lily Garden
 Mr & Mrs Caplin
 Armstrong & Clark
 Nichols Nelson Tr
 (Two to fill)
 2d half
 Jewells & Jordan
 Princeton & Yale
 Frank Rae Co
 Burton Hahn & O
 Wormwood's Animals
 (One to fill)
DELANCEY (loew)
 Geo Yeomans
 Golden & West
 "The Tamer"
 McCabe Levee & P
 Kirlkald Kilites
 Burkhardt & White
 (Two to fill)
 2d half
 Force & Williams
 Rice & Morgan
 "Her Name Was D"
 Victoria Four
 Carnaris & Cleo
 (Three to fill)
BOULEVARD (loew)
 Joyce & West
 Meredith & Snoozer
 Blanche Leslie
 Gallagher & Carlin
 Burton Hahn & O
 Carnaris & Cleo
 2d half
 Geo Yeoman
 Bogart & Nelson
 E E Clive Co
 Hobbs & Dale
 Nichols Nelson T
 (One to fill)
Brocklyn.
ORPHEUM (ubo)
 Kas Jora
 Hermine Shone Co
 4 Marx Bros
 Belle Baker
 Ben Welch
 Boland & Hoitz
 Cantor & Lee
 Ray Dooley 3
 Forsythe Trio
PROSPECT (ubo)
 Nesbitt & Clifford
 Primrose Four
 Kirk & Fogarty
 Weston & Leon
 John B Hymer Co
 Milton & DeLong Sis
 Ethel McDonough
 Vitteflo & Georgette
 Mlle Rialta
BUSHWICK (ubo)
 Mrs L Carter Co
 "Lawn Party"
 Milton Breen
 Frank Larson Co
 Duffy & Lorenz
 Bill Pruitt
 Meyako Sisters
 Adeline Francis
 Blina & Bert
SHUBERT (loew)
 Dixie Gerard
 Hugh Bros
 Bogart & Nelson
 Japanese Prince
 (Two to fill)

2d half
 Arthur Rigby
 2 Hyrants
 Grace DeWinters
 Kirlkald Kilites
 The Clevelandis
 Camille's Poodles
 (One to fill)
FLITTON (loew)
 Slayman All's Arabs
 Maximilian the Great
 Cameron DeVitt Co
 Victoria Four
 Great Santell Co
 (One to fill)
 Earl & Gertrude
 Meredith & Snoozer
 Hanjo Phields
 Nell McKinley
 (Two to fill)
FLATEUSH (loew)
 Black & White
 Gerard & West
 Lewis & Jordan
 Hanjo Phields
 Ben Smith
 Bernard & Harrington
 The Stantons
 Cycling McNutts
 2d half
 Gallagher & Carlin
 Chas Fletcher
 Allie Gilbert
 Cameron DeVitt Co
 "Girl in Moon"
 (Three to fill)
COLUMBIA (loew)
 Demarest & Collette
 Lewis & Jordan
 Helen Grayce Co
 Bernard & Finnerly
 3 Falcons
 (One to fill)
 2d half
 Leighton & Robinson
 Virginia Stotter
 McClure & Dolly
 (Three to fill)
BIJOU (loew)
 Wilton Sisters
 Pollard Opera Co
 Rice & Morgan
 (Four to fill)
 2d half
 Murphy & Foley
 Pollard Opera Co
 Burke & Harris
 Montrose & Sardell
 (Three to fill)
Albany, N. Y.
PROCTOR'S
 Harry Cutler
 Mary Ellen
 Julia Ring Co
 Lola
 Boggs & Olive
 Freddy James
 Conway Sisters
 2d half
 Black Sheep Co
 Gardner & Leonard
 Snyder & Roth
 Tons Toney & T
 Gilbert & Barrett
 Gordon B & Kanakaro
 "Springtime"
Alton, Ill.
HIPPODROME (wva)
 Richards & Grover
 Grant Gardner
 Edwards Bros
 Alexander Bros
 Le Roy & Cabill
 Ann Archer, Wash
MAJESTIC (ubo)
 Dixon Sisters
 Wallace & Rose
 Morris & Thurston
 Hopkins & Axtell
 Four Loyds
 2d half
 Fenner & Tolman
 James & Prior
 Thomas & Hall
 Louis Granat
 "Fascinating Flora"
Atmanta, Ga.
FORSYTH (ubo)
 "Clown Seal"
 Frank Mullane
 Will J Ward & Girls
 Robbins
 Paul Gilmore Co
 Lydell Rogers & L
 (One to fill)
Atlanta, Ga.
ATLANTIC CITY
GARDEN (ubo)
 (Reopening)
 Four Jansleys
 Van Hoven
 Willa Holt Wakefield
 Alexander Kids
 McToul & Carp
 Billy McDermott
 Firlowsky Troupe
 (One to fill)
Baltimore
HIPPODROME
 Delmore & Light
 Last Demarest
 Bud & Nellie Helm
 Arthur & Grace Terry
 (Two to fill)

Banger, Me.
BOJOU (ubo)
 (Lewiston split)
 1st half
 The Kellers
 Hathaway & Mack
 Arthur Mandell
 Hilton
 2d half
 "The Monkeys"
Hattle Creek, Mich.
HILLO (ubo)
 Henri Kublick
 Armstrong & Odell
 Claire Vincent Co
 Mumford & Thompson
 Jensen
 2d half
 Chas McLeod Co
 Howard Burkholder
 Neil McKinley
 Jerge & Hamilton
 Josie Flynn
Helfot, Wis.
WILSON (wva)
 2d half
 Mark Emily & G
 B & J Moore
 Bradley Martin Co
 Sam Hood
 Ernest Also Tr
Hillings, Mont.
HARCOCK (loew)
 1st half
 Leonard & Louie
 Margaret Farrell
 Mrs L James Co
 Nilrem
 Ned Nestor Girls
Birmingham
LYRIC (ubo)
 Raymond & Heider
 Moore & Young
 Madden & Fitzpatrick
 Mack & Orth
 Felix & Barry Girls
Boston
KEITH'S (ubo)
 Princess Rajah
 Frank Fogarty
 Lucille & "Cockie"
 Littlefield's Singers
 "Valvert Co"
 Keane & Window
 El Rey Sisters
 Grace DeMar
 Flanagan & Edwards
GLOBE (loew)
 Fred Hildebrand
 Wm Lampe Bro
 Amoros & Mulvey
 (Four to fill)
 2d half
 Barton & Lovera
 "Girl from Macy's"
 Dugan & Raymond
 Bill Robinson
 The Naesses
 (Two to fill)
ORPHEUM (loew)
 Kelso & Bro
 Stewart Sis & Escorts
 Jenkins & Covert
 Alice Hanson
 Polia Bro
 (Three to fill)
 2d half
 Bessie's Cockatoos
 McIntosh & Maids
 Thos P Jackson Co
 Carson & Willard
 Edwards Bros
ST. JAMES (loew)
 Bessie's Cockatoos
 Dugan & Raymond
 Cabaret Trio
 Wm O'Clare Girls
 Bill Robinson
 Morris & Brown
 Edwards Bros
 2d half
 Kelso & Bro
 Tierney Four
 Grace & Graham
 Wm Lampe Co
 Alice Hanson
 Stewart Sis & Escorts
Bridgeport, Conn.
PLAZA (ubo)
 Samoyot
 T & C Breton
 Dick Crollus Co
 Dyer & Faye
 3 Hickey Bros
 "Fall of Antwerp"
 2d half
 Lyman Adler Co
 "Poppyland"
 Van Hrao
 Lane & O'Donnell
 (One to fill)
POLIS (ubo)
 Al Leonard
 Hodge & Lowell
 Libby & Barton
 Graha Nardone
 "Apple of Paris"
 2d half
 Great Walters
 Colonial Trio
 Minola Hurst
 Morris & Parks
 "Habashery Show"
Butte,
EMPRESS (loew)
 Von Cello
 Bryan Sumner Co

Johnson & Dean
 Jos Welch
 Cook & Robert
Calgary.
PANTAGES (m)
 Tate's Motoring
 Von Klein & Gibson
 Johnson Howard & L
 Taylor & Arnold
 Curtis & Hubbard
 Nolan & Nolan
Cedar Rapids, Ia.
MAJESTIC (wva)
 Harvey Trio
 Jarvis & Harrison
 Columbine & H
 Green Mc & Dean
 Kester Trio
 Warren & Conley
 The Rials
 2d half
 Nanwa & Bros
 Bense & Bald
 Moore & Yates
 Imperial Opera Co
 (Chas Olcott
 Capt Geo Auger
 (One to fill)
Channah, Ill.
ORPHEUM (wva)
 "Safety First"
 2d half
 Zeno & Mandel
 Sarah Padden Co
 Sid Lewis
 Imperial Japs
 (One to fill)
Charleston, S. C.
VICTORIA (ubo)
 (Savannah split)
 1st half
 Laird & Thompson
 Smith & Kaufman
 Stoddard & Hynes
 S & M Stebbins
 The Magleys
Chicago
MAJESTIC (orph)
 Lulu Glaser Co
 Adelaide & Hughes
 Moore & Littlefield
 Conolly & Wenrich
 Dorothy Toy
 Herman's Animals
 Milton Pollock Co
 3 Blondys
PALACE (orph)
 Fnknyl & Green
 Fanny Brice
 Billy Van & Beau-
 slants
 Maryon Vadle
 Adler & Arline
 La Farne & Brice
 Dainty English 3
 Brown & Rochelle
WILSON (wva)
 Gordon & Caffrey
 Niblo & Riley
 Hamilton & Barnes
 Gene Green
 (One to fill)
 2d half
 Hallen & Hunter
 Great Howard
 Spencer & Williams
 Gene Greene
 (One to fill)
AVENUE (wva)
 Alexander Bros.
 Morris & Meeker
 Spencer & Williams
 Lady Alice's Pets
 (One to fill)
 2d half
 Les Arados
 John Geiger
 Hamilton & Barnes
 (Two to fill)
KEDZIE (wva)
 Togan & Geneva
 Hallen & Hunter
 Emily Smiley Co
 Moore & Yates
 (One to fill)
 2d half
 Niblo & Riley
 Steindell Bros
 Bixley & Fink
 (Two to fill)
EMPRESS (loew)
 Halsted St
 (Open Sun Mat)
 Lawton
 Klein Bros
 Mellor & DePaula
 Flo Adler
 Randow Trio
 2d half
 Miss Marengie Co
 Housey & Nicolas
 Rob Hall
 Whirlwind Beauties
AMERICAN (loew)
 Miss Marengie Co
 Housey & Nicolas
 Whirlwind Beauties
 Whirlwind Beauties
 2d half
 Lawton
 Klein Bros
 McLinette Twins
 Flo Adler
 Randow Trio
OLONAL (loew)
 Les Casados
 Don Carney
 Russell's Minstrels
 Sampson & Douglas
 Eva Westcott Co
 Howe & Howe
 Adele Ritchie
 El Cleve
 2d half
 Lawrence Johnson
 El Cleve
 Ward Sisters
 Jas Grady Co
 Maye & Addis
 Adele Ritchie

Barnum Yant Co
 Mitsu Dumitrescu Tr
 Four Regals
 McVICKER'S (loew)
 Campbell & Brady
 Wilkins & Wilkins
 Lord Roberts
 Nip & Tuck
 Philps Co
 Dow & Dow
 "On the Reviera"
 Mrs Ralph Herz
 Three Alex
 Van & Pearce
Cincinnati
KEITH'S (ubo)
 Helen Trlx
 Frank North Co
 Henry Dixie
 E Talliaferro Co
 3 Leightons
 Paul Conchas
 (One to fill)
Cleveland
HIP (ubo)
 3 Johns
 Lattie Collins
 Frank Taylor 3
 Mr. Hymack
 Hunting & Francis
 Houdini
 Scotch Lads & L
Columbus
KEITH'S (ubo)
 Hounding Pattersons
 Britt Wood
 4 Answer Girls
 Conkley H & D
 J C Nugent Co
 Eva Tanguay
 Rayno's Dogs
Dallas
MAJESTIC (inter)
 (Open Sun Mat)
 Colonial Maids
 Nicks Girls
 Curtney Sisters
 Minnie Allen
 Murray & Storm
 Claudia Tracy
 Mile Martha & Slav
Davenport, Ia.
COLUMBIA (wva)
 Georgalis Trio
 Chas Olcott
 Imperial Opera Co
 Bense & Bald
 Hubert Dyer Co
 2d half
 Hager & Goodwin
 Columbine & H
 Henry Toomer Co
 Louencer's Circus
 (One to fill)
Des Moines, Ia.
EMPRESS (wva)
 Maxlin's Models
 Sid Lewis
 Ziska Co
 Those French Girls
 2d half
 "La Petite Revue"
Denver, Col.
ORPHEUM
 Mr & Mrs D Crane
 Chas Grapevinn Co
 Rac E Ball
 Milt Collins
 Louis London
 Terada Bros
 (One to fill)
EMPRESS (loew)
 Juggling Delisle
 Stuart Black Co
 Crawford & Broderick
 "Ye Olde Hallowe'en"
 Tom Mahoney
 Ergotti's Lilliputians
Des Moines.
ORPHEUM
 (Open Sun Mat)
 Davies Family
 Brown Fletcher 3
 Mame Jomell
 Mercedes
 Mason Wilbur & J
 Gertrude Long
 Little Nap
 (One to fill)
EMPRESS (wva)
 Alice Teddy
 Bruce & Norman
 Chauncey Monroe Co
 Dean Dorr & Dean
 Diving Nymphs
 2d half
 Gordon & Alex
 Clyde & Marlon
 Reed Bros
 Jarvis & Harrison
 "Luck of Totem"
Detroit.
TEMPLE (ubo)
 Montgomery & Moore
 "School Playgrounds"
 Van & Schneck
 Regina Connell Co
 Chas F Semon
 Boudlin Bros
 5 Florimonds
 Jackson & Mae
Dubuque, Ia.
MAJESTIC (wva)
 "Whirl of Mirth"
 2d half
 "Dream Girl"
East St. Louis, Ill.
EBER'S (wva)
 Frank Wilson
 Le Roy Cahill
 Four Rubes
 La Corio & Dinus
 2d half
 Warner & White
 Grant Gardner
 Jacobs Dogs
 (One to fill)

Edmonton, Can.
PANTAGES (m)
 (Ora Youngblood
 Bob Albright
 Chas Wayne Co
 Holden & Herron
 Kennedy & Mac
Evansville, Ind.
GRAND (ubo)
 F & M Brad
 Bernard & Meyers
 Mr & Mrs F Voelker Co
 Laura Orday
 Redford & Winchester
 2d half
 (Same as Terre Haute
 (1st half)
Elizabeth, N. J.
PROCTOR'S
 Russell Bingham Co
 Gilmore & Castle
 Delaur Trio
 Swan & Swan
 Roeders Inventions
 2d half
 Eva Fay
 Kaimo Co
 Edwin & Herzog
 Clara Cubitt 3
 Swain Ostman 3
 Bellows & Temple
Entherville, Ia.
GRAND (ubo)
 Montrose & Allen
 2d half
 Washington's Dogs
Fall River, Mass.
ACADEMY (loew)
 Charles Graham
 Thos P Jackson Co
 Ashley & Canfield
 The Naesses
 (One to fill)
 2d half
 Oddone
 Wilson & Wilson
 Ambros & Mulvey
 (Two to fill)
Flint, Mich.
BIJOU (ubo)
 Carlisle & Romer
 Betty Wells
 Rich Malloy Co
 Kane Harper & Lane
 Zanora Sisters
 2d half
 Sun's Cabaret Revue
Ft. Wayne, Ind.
PALACE (ubo)
 Claude Rant
 Dave Ferguson
 Crouch & Welch
 Lady Sen Mel
 Jane Conolly Co
 Burns & Fulton
 Whiting & Ireland
 Mme Herman
 Hines & Fox
 Novelty Clittons
Ft. Worth.
MAJESTIC (inter)
 (Open Sun Mat)
 "Lion's Bride"
 Edmond Hayes Co
 Bernard & Sykes
 McKay & Ardine
 Handers & Milliss
 The Tyrells
Gary, Ind.
ORPHEUM (wva)
 Bertram May Co
 Zeno & Mandel
 Marriott Troupe
 (Two to fill)
Grand Rapids, Mich
EMPRESS (ubo)
 Mme Paula
 Elsie Faye Co
 Raymond & Bain
 Schwartz Bros
 Eldia Morris
 Wm Simms Co
 White Hussars
 John & Mae Burke
 Cole & Denaby
Harrisburg, Pa.
ORPHEUM (ubo)
 Swor & Mack
 Henrietta Crossman C
 Diamond & Grant
 Milo
 Harry Holman Co
 Mr & Mrs McGreevy
Hartford, Conn.
PALACE (ubo)
 Stone & Alex
 Walton & Rutland
 (Chas Howe Co
 Minstrel Four
 William Sisto
 Victor's Band
 2d half
 Samoyot
 Van & Williams
 Princess Victoria
 Dora Dean Co
 Dyer & Fay
 3 Jeanettes
Hoboken, N. J.
LYRIC (loew)
 Dorothy Meuther
 "Wrong or Right"
 Belle & Jones
 Hillary Long
 (One to fill)
 2d half
 The Goods
 Frank Morell
 (Three to fill)
Hot Springs, Ark.
PRINCESS (inter)
 American Dancers
 Harry Brooks Co
 Miley & Woods
 C & A Glocker

The Parsleys
 2d half
 McWaters & Tysou
 Correll & Gillette
 The Grazers
 Carl & Rhell
 (One to fill)
Houston.
MAJESTIC (inter)
 (Open Sun Mat)
 Pauline
 Bendix Players
 Cameron & O'Connor
 Robt O'Connor & Co
 Burnham & Irwin
 Willie Hall & Bro
 Olive Vall
Jackson, Wis.
BIJOU (ubo)
 Fenner & Tolman
 James & Prior
 Thomas & Hall
 Louis Granat
 "Fascinating Flora"
 2d half
 Dixon Sisters
 Wallace & Rose
 Morris & Thurston
 Hopkins & Axtell
 Four Loyds
Jacksonville, Fla.
ORPHEUM (ubo)
 The Lamplines
 Carter & Waters
 The Kirkamiths
 Al Abbott
 Dr. Herman Co
Joplin, Mo.
ELECTRIC (wva)
 "Candy Store Girls"
 Jock McNeill
 2d half
 Kimball & Arnold
 Madam Marion
Indianapolis
KEITH'S (ubo)
 Mang & Snyder
 Lal Mon Kim
 C E Evans Co
 Hall & West
 Hal Stephens Co
 Carolina White
 Raymond & Caverly
 Mechan's Dogs
Kalamazoo, Mich.
MAJESTIC (ubo)
 Chas McLeod Co
 Howard Burkholder
 "Love in Suburbs"
 Jerge & Hamilton
 Josie Flynn
 2d half
 Henri Kublick
 Armstrong & O'Dell
 Claire Vincent Co
 Mumford & Thompson
 Jansen
Kansas City.
ORPHEUM
 Clayton White Co
 Kremka Bros
 W C Fields
 Elizabeth Murray
 Els & Horton
 Santly & Norton
 Hoey & Lee
 Marie Nordstrom
EMPRESS (loew)
 Parise
 Moore & Elliott
 Bell Boy Trio
 Gasch Sisters
 (Three to fill)
GLOBE (wva)
 King & Brown
 Kimball & Arnold
 Tchow's Cats
 Paul Kilent Co
 2d half
 Karleton & Kifford
 Wayne Marshall & R
 Wm Morrow Co
 Wm De Hollis Co
Kansas City, Kan.
ELECTRIC (wva)
 Fields Winehill & G
 Musical Shirlays
 "Candy Store Girls"
 Jock McNeill
Keno, Wis.
VIRGINIA (wva)
 "N Y Cabaret Revue"
 2d half
 Princess Indita
 Carrell Kath & M
 Musical Gerards
Lacrosse, Wis.
MAJESTIC (wva)
 1st half
 Hicknell
 Doyle & Elaine
 Master Gabriel Co
 John Geiger
 Hueman Trio
Lawson, Wis.
BIJOU (ubo)
 Rooney & Bowman
 Dunyan & Holt
 Gen Flango Co
 Three Lees
 Harrison Stewart Co
 2d half
 4 Society Girls
 Ray & Hillard
 Trans Atlantic 3
 O'Neal & Walsley
 Fred Henley Co
Lawson, Mo.
MUSIC HALL (ubo)
 (Bangor split)
 1st half
 The Gonzales
 Mildred & Ruth
 Julia Nash
 Billy Davis
 "Song Festivals"

2d half
 Arthur Rigby
 2 Hyrants
 Grace DeWinters
 Kirlkald Kilites
 The Clevelandis
 Camille's Poodles
 (One to fill)
FLITTON (loew)
 Slayman All's Arabs
 Maximilian the Great
 Cameron DeVitt Co
 Victoria Four
 Great Santell Co
 (One to fill)
 Earl & Gertrude
 Meredith & Snoozer
 Hanjo Phields
 Nell McKinley
 (Two to fill)
FLATEUSH (loew)
 Black & White
 Gerard & West
 Lewis & Jordan
 Hanjo Phields
 Ben Smith
 Bernard & Harrington
 The Stantons
 Cycling McNutts
 2d half
 Gallagher & Carlin
 Chas Fletcher
 Allie Gilbert
 Cameron DeVitt Co
 "Girl in Moon"
 (Three to fill)
COLUMBIA (loew)
 Demarest & Collette
 Lewis & Jordan
 Helen Grayce Co
 Bernard & Finnerly
 3 Falcons
 (One to fill)
 2d half
 Leighton & Robinson
 Virginia Stotter
 McClure & Dolly
 (Three to fill)
BIJOU (loew)
 Wilton Sisters
 Pollard Opera Co
 Rice & Morgan
 (Four to fill)
 2d half
 Murphy & Foley
 Pollard Opera Co
 Burke & Harris
 Montrose & Sardell
 (Three to fill)
Albany, N. Y.
PROCTOR'S
 Harry Cutler
 Mary Ellen
 Julia Ring Co
 Lola
 Boggs & Olive
 Freddy James
 Conway Sisters
 2d half
 Black Sheep Co
 Gardner & Leonard
 Snyder & Roth
 Tons Toney & T
 Gilbert & Barrett
 Gordon B & Kanakaro
 "Springtime"
Alton, Ill.
HIPPODROME (wva)
 Richards & Grover
 Grant Gardner
 Edwards Bros
 Alexander Bros
 Le Roy & Cabill
 Ann Archer, Wash
MAJESTIC (ubo)
 Dixon Sisters
 Wallace & Rose
 Morris & Thurston
 Hopkins & Axtell
 Four Loyds
 2d half
 Fenner & Tolman
 James & Prior
 Thomas & Hall
 Louis Granat
 "Fascinating Flora"
Atmanta, Ga.
FORSYTH (ubo)
 "Clown Seal"
 Frank Mullane
 Will J Ward & Girls
 Robbins
 Paul Gilmore Co
 Lydell Rogers & L
 (One to fill)
Atlanta, Ga.
ATLANTIC CITY
GARDEN (ubo)
 (Reopening)
 Four Jansleys
 Van Hoven
 Willa Holt Wakefield
 Alexander Kids
 McToul & Carp
 Billy McDermott
 Firlowsky Troupe
 (One to fill)
Baltimore
HIPPODROME
 Delmore & Light
 Last Demarest
 Bud & Nellie Helm
 Arthur & Grace Terry
 (Two to fill)

Lincoln, Neb.
ORPHEUM
 "Woman Proposes"
 Elsa Ruegger
 Newhouse Snyder Co
 Ellmore & Williams
 Haviland & Thornton
 Marie Fitzgeralds
 Loyals Animals

Little Rock, Ark.
 MAJESTIC (inter)
 McWaters & Tyson
 Namba Family
 Correll & Gillette
 The Grazers
 Carl & Rheel
 2d half
 American Dancers
 Harry Brooks Co
 Maley & Woods
 C & A Glocker
 The Parsheys

Los Angeles.
ORPHEUM
 Rae Samuels
 Bertish
 Cervo
 Cnas Weber
 Mabelle & Ballet
 Melville & Higgins
 Hussey & Boyle
 "Edge of World"
 EMPRESS (loew)
 Fievoll
 C & S Dunbar
 Elsie Gilbert Co
 Jessie LaCout
 Reddington & Grant
 PANTAGES (m)
 Lander Stevens Co
 Allen's Minstrels
 Anapp & Cornalia
 Corr Trombone
 Lyons & Guernsey
 Gilmore & Raminoff

Louisville.
 Kleriss S (ubo)
 Lohse & Sterling
 Jean Chastan
 McCormick & Irving
 Andrew Kelly
 The Berrens
 Smith Cook & B
 Hamilton Bros
 Hawthorne & Inglis
 Mrs Gene Hughes Co
 Leonard & Russel
 Inter Polo Team

Madison, Wis.
ORPHEUM (wva)
 Musical Gerald
 Hershel Hensler
 Barnes & Crawford
 Carl Howard
 Asahi Japs
 John W Kuskin
 2d half
 Jerome & Carson
 Kosouli Singers
 Master Gabriel Co
 Grand Mc Dean
 Borsini Wroupe
 John W Kuskin
Memphis
ORPHEUM
 Jose Collins Co
 Travlins & Seal
 Henshaw & Avery
 Keala
 F & L Bruch
 Lora Trio
 (One to fill)

Michigan City, Ill.
ORPHEUM (wva)
 Bollinger & Reynolds
 Pauline Martin Co
 Mitch Cooper
 Gorinley & Cadrey
 (One to fill)

Millen City, Mont.
OPERA HOUSE
 2d half
 (Same bill as at Dil-
 ings this issue)

Milwaukee
MAJESTIC (orph)
 Joan Sawyer Co
 Walter C Kelly
 Finner & Green
 Alfred Berges
 Brunelle Sisters Co
 Barber Sisters
 Bond & Casson
 Aerial Budds

Minneapolis
ORPHEUM
 Brenner & Wheeler
 Bell Family
 Manchurians
 Mr & Mrs G Wilde
 Hankoff & Girle
 Tom Lewis Co
 Hopkins Sisters
 UNIQUE (loew)
 Moss & Frey
 Franklyn Ardell Co
 Maude Tiffany
 Kanazawa Japs
 (One to fill)

Montreal
ORPHEUM (ubo)
 Kurtis Roosters
 Leroy Lytton Co
 Cardo & Noll
 B Clayton Co
 Ryan & Leo
 Welling Leaning Tr
 (Two to fill)

Mt. Vernon, N. Y.
PROCTOR'S
 "Tenement Flirtation"
 Maurice Freeman Co
 Brown & Barrows
 Two Carlos
 Sierra Sunbeams
 Burns & Klissen

Malilla & Bart
 Bradley & Norris
 (One to fill)
 KEITH'S (ubo)
 Chief Capaulcan
 Rellow
 Gertrude Hoffmann
 Harry & Wolford
 Morris Cron Co
 Jordan Girls
 Rice & Cohen
 "PALACE" (loew)
 Louise Mayo
 Caryl & Grindell
 Rolland & Farrell
 Dave Manley
 Siatkos Carnival
 2d half
 Maestro
 Calts Bros
 Minstral Kiddies
 Thomas & Saparo
 Tyler St Clair 3
Alhambra (loew)
 Maestro
 Calts Bros
 Minstral Kiddies
 Thomas & Saparo
 Tyler St Clair 3
 2d half
 Caryl & Grindell
 Louise Mayo
 Rolland & Farrell
 Dave Manley
 Siatkos Carnival
Pittsburgh
HARRIS (ubo)
 Howell Sisters
 Fagan & Byron
 Harlan Knight Co
 Bennett & Cooper
 Ward Barton
 Marguerite & Hanlon
 Hurling's Seals
GRAND (ubo)
 Bottomly Co
 Hearn & Ely
 Will Rogers
 Lyons & Yocco
 Emmett Corrigan Co
 Olga Petrova
 Geo Brown Co
 "Tango Shoes"
 (One to fill)
SHERIDAN SQ (ubo)
 4 Melodious Chaps
 Joe Cook
 Pipfax & Panlo
 (Three to fill)

Plainfield, N. J.
PROCTOR'S
 Irwin & Herzog
 Musical Chef
 5 Komical Kops
 Brown & McCormick
 Gilbert & Wright
 2d half
 Doris Hardy Co
 Arthur Milton
 Dunn & Stevens
 Maude D'Lora
 Sierra Sunbeams

Portchester, N. Y.
PROCTOR'S
 Clara Cukt 3
 Swain Outman 3
 Doris Hardy Co
 Boothby & Everdeen
 2d half
 Musical Chef
 Jean Frazier Co
 Gilmore & Castle
 "Tenement Flirtation"

Portland, Ore.
ORPHEUM
 John Higgins
 Lew Hawkins
 Hursley Troupe
 "Bride Shop"
 Lucille & Lucas
 F J Ardath Co
 Ridley & Fleming
EMPRESS (loew)
 Ben & Hazel Mann
 Gypsy Countess
 Owen McGliveny
 Rockwell & Wood
 Bob Tip Co
PANTAGES (m)
 Ronald Bradbury Co
 Hennings Loria Co
 Carl McCullough
 Gibson & Dyso
 Morton Jewell Tr
 Renello & Sister
Providence, R. I.
KEITH'S (ubo)
 Schooler & Dickinson
 Ruth George
 Ruth Roye
 Scotch Players
 Henry Lewis
 Howard & Syman
 Long Tack Sam Co
 Frank Whitman
EMERY (loew)
 Wilson & Wilson
 "Girl from Macy's"
 Tierney Four
 Barton & Lovera
 (One to fill)

2d half
 Wm O'Clare Girls
 Fred Hildebrand
 Jenkins & Covent
 Cabaret Trio
 Polzin Bros

Richmond, Va.
LYRIC (ubo)
 (Norfolk Split)
 1st half
 Chas Bennett
 Miller & Vincent
 Friedland & Clark
 Josephine Dunfee
 Ahearn Troupe

Rochester, N. Y.
TEMPLE (ubo)
 Miller & Lytle

San Antonio
MAJESTIC (inter)
 (Open Sun Mat)
 "Red Heads"
 Fremont Benton Co
 Stan Stanley
 Park K & Francis
 Marieta Bonconi
 Elea Varona

San Diego
PANTAGES (m)
 Golden Troupe
 "War of Tonges"
 Bertie Fowler
 Dunlap & Virdin
 Gordon Bros

San Francisco
ORPHEUM
 (Open Sun Mat)
 Parillo & Frabito
 The Shatrocks
 Hyams & McIntyre
 Lambert
 Kremolina & Darras
 Cressy & Dayne
 Bonita
 Blanche Ring Co
EMPRESS (loew)
 (Open Sun Mat)
 Ed Zoeller Trio
 Faye & Myrn
 Caesar Rivoli
 Chas Deland Co
 Clarice Vance
 Bennett Sisters
PANTAGES (m)
 (Open Sun Mat)
 H B Cleveland Co
 Pierce & Roslyn
 Williams Bros
 Mr and Mrs Robyns
 Wright & Davis
 Menomee Siken Co

San Jose, Cal.
 Victory (2-3)
 (Same bill as at Sacra-
 mento this issue)

Savannah, Ga.
BIJOU (ubo)
 (Charleston split)
 1st half
 LaToy Bros
 B & E Adams
 Musical MacLarens
 Murphy & Lachman
 (One to fill)

Schenectady, N. Y.
PROCTOR'S
 Harrison West 3
 "Black Sheep"
 Al Lewis Co
 Gardner & Leonard
 Snyder & Roth
 Broomstick Elliott
 2d half
 Harry Cutler
 Julia Ring Co
 Eugene & Roberts
 Silvertown Girls
 Milton Trio
 Johnnie Walker Co

Seranton, Pa.
POLI'S (ubo)
 Flying Henry
 Stuart & Goldsworthy
 Norton & Nole
 "Fashion Show"
 Comfort & Kind
 Harry Berristord Co

Seattle
ORPHEUM
 (Open Sun Mat)
 B W & Crooker
 Abe Atell
 Anna Brooks Co
 Ridley & Fleming
 Geo Damerel Co
 Morton & Moore
 (One to fill)
EMPRESS (loew)
 (Open Sun Mat)
 Ray & Stickney
 Ed Moran
 Warren & Francis
 "Honey Girls"
 Marie Russell
PANTAGES (m)
 "Land of Make Be-
 lieve"
 Dolan & Lenhard
 Getty & VanDyck
 Tom Kelly
 Heeman & Anderson

Sioux City, Ia.
ORPHEUM
 (Open Sun Mat)
 Harris Manyon
 4 Amaranths
 Jack E Gardner Co
 Geo Schindler
 John & Gordon Co
 Francis Norstrom Co
 4 Danubes

Sioux Falls, S. D.
ORPHEUM (wva)
 Hodges & Tynes
 2d half
 The Lavalios
 Lazar & Dale
 Earl & Nea
 Wm H Armstrong Co

South Bend, Ind.
ORPHEUM (wva)
 "Time Place & Girl"
 2d half
 Long Chapron & G
 Conroy's Models
 Master Lewis Co
 Dooley & Reugel
 Balancing Stevens

Spokane
ORPHEUM (loew)
 (Open Sun Mat)
 Beth Challis
 Klass & Bernie
 Tower & Darrell

Maerit & Bradford
 Clarence Wilbur
PANTAGES (m)
 (Open Sun Mat)
 Ed Reynard
 A Hurt Warner Co
 Melnyer & Harty
 Rose Garden
 Delta Varona

Springfield, Ill.
MAJESTIC (wva)
 Martha Russell Co
 Rosell Singers
 Imperial Japs
 Dooley & Reugel
 Roganny Troupe
 2d half
 Ziska Co
 Victor Trio
 Zelaya
 Jones & Sylvester
 (One to fill)

Springfield, Mass.
PALACE (ubo)
 Keene & White
 Silver & Du Vall
 Smith & Austin
 Paulian 3
 Princess Victoria
 Jones & Johnson
 "Habdashery Shop"
 2d half
 George & George
 Walton & Rutland
 Dick Crollus Co
 Countess Nordene
 "Telephone Tangle"
 Wm Sisto
 Flying Campbellis

Springfield, Mo.
JEFFERSON (wva)
 DeWitt Young & Sis
 Wm Morrow Co
 Wallenstein & Freely
 2d half
 Hall & Sharkey
 Lee & Lee
 Tchow's Cats

Stockton, Cal.
YOSEMITE (orph)
 (3-1-1)
 (Same bill as at Sacra-
 mento this issue)

Superior, Wis.
PEOPLES (wva)
 Marie Dreams
 Minstrels De Luxe
 2d half
 Tom Kuma
 Versatile 4

Syracuse, N. Y.
GRAND (ubnet)
 Soetry & Antoinette
 Sallie Fields
 L De Cordova Co
 Diamond & Brennan
 Inhned
 Lorraine & Burks
 Crawford S & D
 McConnell & Simpson
 Al Herman
 Oxford Trio
TEMPLE (ubo)
 Six Songbirds
 Gordon Eldrid Co
 The Beyers
 (Two to fill)

Tacoma
PANTAGES (m)
 Bothwell Browne Co
 Archie Nicholson Co
 Rosa Mrtson Co
 Jimmy Green
 Grams Ladell Co

Terre Haute, Ind.
HIPPODROME (ubo)
 Ed Moran
 Sylvia Loyol
 Dotson & Gordon
 Juvenile Kings
 2d half
 Mr & Mrs F Voelker
 Co
 Laura Ordway
 Bernard & Winchester
 Bernard & Meyers
 F & M Bard

Toledo
KEITH'S (ubo)
 McLellan & Carson
 Lloyd & Britt
 Collins & Hart
 Burr & Hope
 H Lester Mason
 Edwards Song Revue

Toronto
YONGE ST (loew)
 Davis & Matthews
 "Ma Who Grows"
 "Just Half Way"
 "School Days"
 Tabor & Green
 Wanda
 (Two to fill)

Troy, N. Y.
PROCTOR'S
 Eugene & Roberts
 Silvertown Girls
 Milton Trio
 Gordon H & Kangaroo
 "Springtime"
 Leonard & Dogs
 2d half
 Boothby & Everdeen
 Al Lewis Co
 Lola
 Bokk & Olivette
 Freddy James
 Conway Sisters
 Harry Sauber

Union Hill, N. J.
HUDSON (ubo)
 Mabelle Fonda Troupe
 Musical Hunters

NEW ACTS.

Bobby Roberts, now with Roberts, Stewart and Roberts.

"Fascinating Flirts," eight people, in rehearsal.

Lewis Quartet, three men and a woman (Arthur Horowitz).

Chung Siki Troupe, six Chinese acrobats.

Carl F. Mathien and Larry G. Miller have reunited for a new act (Gene Hughes).

Lee Harrison and Davy Jones did a double act last week at the Windsor, Chicago.

Frankie Heath has decided to do a single act (Arthur Klein).

"The Free Booter" next season, with Harrison Brockbank featured. It's a musical Scottish operetta.

John D. Winninger has arranged to produce a one-act playlet entitled "Search Me," written by Charles D. Morgan. The sketch is already in rehearsal in London, where it will be produced shortly. Charles Henry Dorr will be associated with Mr. Winninger and together they will produce a one-act operetta "The Gay Revil-
 lion," with music by Adrian Schubert of the Metropolitan opera house.

The Two Rascals and Jesse Jacobson have formed a three-act in London.

Two sons have lately reached vaudeville. One of the fathers is Fred Henderson, the Coney Island magnate, now on the Pacific Coast. The arrival last week gives the Henderson family a total of two children, both boys. The first son is 23 years of age and now has a son of his own.

Arthur Goldsmith of the M. S. Bentham office, is the other daddy. It happened in Arthur's home last Sunday night.

The Temple, Syracuse, is now playing a full week with six acts.

THE BOYS ARE THERE.

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CARNIVALS, FAIRS, PARKS AND RINKS

EXPOSITION ZONE NEWS

The San Francisco Police Department and the Exposition Co. are scrapping. It seems for some time past a couple of detectives working on the pickpocket squad have been refused admittance to the grounds despite carrying the necessary credentials. Last week a man named Blake had a warrant issued for the arrest of one L. S. Berliner, set forth in the complaint as manager of Fair Grounds Concessions, for the recovery of \$500 Blake alleges to have paid Berliner for a doughnut concession in Torrance. Berkeley contends he paid \$250 and was to pay the other \$250 when he received a receipt from Berliner bearing Burt's signature, approving the sale. After the final installment Blake learned the concession had been disposed of a week previous and that Burt, whose signature was supposed to be on the bill of exchange, was out of town. He immediately swore out a warrant and when the detectives went to serve it they were refused admittance. The Captain who detailed the officers, learning of the cause of their failure to arrest Berliner, advised them to try again and arrest all who attended the exposition while they were there. The outcome of the matter has not been made known.

The first "Zone" tragedy occurred on the evening of March 10 when Isack Eddy, an Algerian laborer, entered the "Carnival of Dances" building and shot his sister, Zeebeale Eddy, known professionally as Princess Torika, instantly killing her. The infuriated men attempted to kill Joseph Sasso, proprietor of an adjoining restaurant, and failed, but succeeded in breaking Sasso's arm, causing his removal to the Emergency Hospital. He turned his gun on his brother-in-law, A. Mizuki, but missed, but a bullet struck an unidentified waiter in shoulder, inflicting a painful, but not serious wound. Immediately following the shooting Ameen Lufti, ticket taker at "Mysterious Orient" and husband of the murdered woman, disappeared. It appears Lufti and the Princess separated some months ago. Sasso is reported to be jealous of the woman, causing Lufti to become jealous. It looks as though Lufti wanted revenge and in some manner worked on the woman's brother until he took the matter in hand and shot her. Warrants were sworn out for Eddy and Lufti, charging them with murder. Both are in jail awaiting trial.

So far, the bulk of out-of-town visitors have been Californians who attended the Exposition to participate in their home county's day and fair celebration. In most cases they proved to be poor spenders on the "Zone," taking into consideration that they came from the interior. Perhaps the lack of interest they exhibited in the "Zone" might be attributed to the large numbers of other things they considered of more importance to see and were included gratis with their gate admission. However, it will only be a short time before all the California counties will have had their fair and the real power of the exposition will be tested. Incidentally, many of the "Zone" managers will have a chance to determine whether or not their attractions will meet the real visitor's approval or not.

San Francisco, March 24.
"49 Camp" has reopened. In its present shape, it doesn't look as though it will prove to be a startling winner.

The Racer Coaster, Jester's Palace, and Aeroscope, continue to get a nice play when other "Zone" shows are doing a thing. Incidentally, a marriage was performed in the Aeroscope last week which furnished material for newspaper publicity.

Joe Callahan is impersonating early California celebrities in the "49 Camp" theatre.

Gaelic dancing and other Irish pastimes were a feature of the Irish Village's St. Patrick's Day program. A new dancing court has been installed at the rear of the village. So far, business here has been discouraging.

The eating houses along the "Zone" have suffered lately for the lack of patronage.

A prominent downtown banker made an off-hand remark last week which would lead one to think that there are attachments against several of the "Zone" shows.

One of the "Zone" managers declared openly last week that the only half-dollar show on the "Zone" getting any money was "The Panama Canal."

The attendance on St. Patrick's Day was given as 73,000. Out of this the "Zone" got a fairly good play when an average was struck.

Underground Chinatown's opening looks as though this attraction will prove to be a big winner. It is framed in a manner which seems to give absolute satisfaction and get some come-backs.

The \$13,000 plaster put on the Vienna Cafe has been lifted.

A rumor prevails that the bulk of the gate receipts, which, according to attendance given should amount to considerable, is going to the bank to pay back the loans floated by the Exposition Company.

New York's ex-mayor, Seth Low, was present at the Empire State Building dedication ceremonies.

All Exposition activities were suspended for a period of five minutes during the time Lincoln Beachy's body was being buried. His funeral proved to be a large one and was attended by the S. F. Lodge No. 3 of Elks, a portion of which appeared in uniforms.

Since last week, when, so it is alleged, one of the guards beat up a youth to such an extent the youngster had to be taken to the hospital for treatment, newspaper reporters will not be given any details of any accidents except through the heads of the guard department.

The Vienna Cafe was attached for \$13,000 March 18.

Kanallone and Lemone Kimon, two youthful Hula Hula dancers, at the Hawaiian Village, were forbidden to appear in public by the authorities on the grounds of being too young. The children's ages are 8 and 12.

B-B SKIPPING BROOKLYN.

The Barnum and Bailey circus will not play its customary stand in Brooklyn this year, following its run at the Garden. The show will in all probability jump to Jersey City for a week following its New York engagement.

There will be no elaborate spectacle with the Barnum & Bailey circus this season, the Arabian night panorama of last year giving way to an arena pageant, entitled "Lalla Rookh." The billboards were plastered with the big stands the latter part of last week, with a slight announcement of the feature, "Lalla Rookh."

The circus opens Thursday evening, April 1, and will stay at the Madison Square Garden about a month. The business and press departments opened offices in the Garden Monday.

DREAMLAND'S PIER.

Nothing definite has developed upon the awarding of the lease of the new pier at Dreamland, Coney Island, though the lucky bidder will be named within the near future.

Plans are afoot to make an amusement place out of the Pier, providing George Robinson or Sam Gumpertz lands the lease.

There appears to be some trouble over the bar license, which is understood to be necessary to make the place pay as an amusement Mecca.

24-CAR CARNIVAL SHOW.

Chicago, March 24.

The Heinz and Beckman will open their 24-car Carnival Show at East St. Louis April 5th. The show will travel westward.

Bristol, Va., Wants a Fair.

Lynchburg, Va., March 24.

A movement has been inaugurated by the Board of Trade of Bristol, Va., looking to the organization of a fair association with the view of putting on an agricultural fair in Bristol each fall. Colonel J. M. Barker is investigating proposed sites and the committee will make a report March 10.

June Carnival in Cortland, N. Y.

Cortland, N. Y., March 24.

Cortland firemen have decided to hold a carnival during June to raise funds to defray expenses of the Central New York Firemen's Association convention scheduled for this place the following month.

CIRCUSES OUT IN TEXAS.

Fort Worth, Tex., March 24.

The Sells-Floto Circus will not open its season here as originally scheduled. Texas has placed an embargo on live stock, on account of the foot and mouth disease.

Chicago, March 24.

Circus men here are greatly disturbed over the action of Texas in placing the ban on live stock entering that state. Among the circuses most affected at the start of the spring opening is the Sells-Floto outfit which will have to change its route, having immediate southern territory under line of march.

Edward Arlington has arrived here and will make Chicago his headquarters.

CIRCUS PROPERTY CHEAP.

Cincinnati, March 24.

Another batch of the Kit Carson Wild West Show property was auctioned yesterday, disposing of the last of the outfit. M. G. Dodson of the World's Fair Shows, at Columbus, Ind., bought an old stage coach which carried the U. S. mail from Portland to Brent, Ore., 50 years ago, for \$1.75, and got a caliope that had cost \$1,000 for \$18.

A merry fight will be waged in the federal court for possession of the proceeds.

REVIVING OLD FAIR.

Pittsburgh, March 24.

After a lapse of almost 20 years, Fayette county is to have an old-fashioned fair. H. T. Cochran, of Dawson, the veteran sportsman of that county, is behind the movement, and his son, Henry Cochran, of the same place, is general manager, the fair being planned under their auspices in connection with the annual Dawson races, which will be held Sept. 14-17, at Dawson Driving Park.

HAGENBECK'S OPENING DATE.

Cincinnati, March 24.

The annual opening of the Wallace-Hagenbeck circus is set for April 16 in this city.

Lynchburg Opening.

Lynchburg, Va., March 24.

The Academy of Music will open April 5 with big time vaudeville booked through Rosalie Muckenfuss of the United Booking Offices, New York. It will be presented by S. H. Joliffe, who also has theatres in Bluefield and Roanoke.

Eagles' Carnival at Paducah.

Louisville, March 24.

The Eagles of Paducah, Ky., will hold a carnival week April 19. The City Commissioners have granted permission to use the streets for this purpose. There will be 12 attractions besides many concessions.

It was stated Johnny Dove understudied Leon Erroll of "The Follies" in Kansas City recently. Credit should have been given to the regular understudy, John Ryan.

Hornell, N. Y., March 17.

At a meeting of representatives of twelve fair associations here the following dates were decided upon for fairs throughout western New York:

Ferry, Wyoming Co., Aug. 10-18.
Warsaw, Wyoming Co., Aug. 17-20.
Hornell, Steuben Co., Aug. 24-27.
Wellsville, Allegany Co., Aug. 31, Sept. 1-3.
Olean, Cattaraugus Co., Aug. 31, Sept. 1-3.
Albion, Orleans Co., Sept. 7-10.
Little Valley, Cattaraugus Co., Sept. 7-10.
Angelica, Allegany Co., Sept. 14-17.
Hamburg, Erie Co., Sept. 14-17.
Cuba, Allegany Co., Sept. 21-24.
Batavia, Steuben Co., Sept. 21-24.
Batavia, Genesee Co., Sept. 21-24.

Philadelphia, March 17.

The date for the Philadelphia Fair Association's meeting in the "Big Fair" circuit has been changed to avoid a conflict with Wilmington meeting, scheduled for Sept. 6-10, and instead will conflict with the Pottstown meeting in the same circuit, Sept. 1-6, with Sunday, Sept. 5, intervening.

The Philadelphia Fair races will be decided over the half mile track at Byberry, while the Pottstown races will be contested over the mile track at that place.

This will give the owners a chance to make a selection, mile or half-mile track, for that week, while the two half-mile tracks at Byberry and Wilmington will not suffer from conflict with each other, except on one day, Monday, Sept. 8, Labor Day. On that date each track will have special events that promise to be attractive to horsemen. Horses may be shipped from Torredale to Wilmington, making it a very inexpensive arrangement. The managers of the two associations have agreed to work together for the mutual interests in securing entries.

FAIR DATES.

The annual meeting of the Kentucky-Tennessee-Mississippi Fair Circuit was held last week at Fulton, Ky., and nine fair associations were represented. These officers were chosen: President, J. M. Alexander of Fulton; vice-presidents, R. M. Striplin, Mississippi; W. C. Farris, Tennessee; R. F. Pryor, Kentucky; secretary, J. W. Gordon of Fulton.

The Mayfield, Ky., association was elected to membership. The circuit opened two new horse racing stakes, each worth \$500.

The opening dates for various fairs are as follows: Mayfield, Ky., Sept. 1; Fulton, Ky., Sept. 7; Union City, Tenn., Sept. 14; Humboldt, Tenn., Sept. 21; Memphis, Sept. 28; Jackson, Tenn., Oct. 4; Murray, Oct. 6; Dresden, Oct. 18; Meridian, Miss., Oct. 18.

York, Pa., March 17.

The Winchester, Va., Fair Association was dropped from the Pen-Mar fair circuit at a meeting held here last Thursday, and the Byberry Association, of Philadelphia, was chosen in its stead.

The following dates were assigned to the several associations for their exhibitions: Byberry, Sept. 7 to 11; Hanover, Sept. 14 to 18; Carlisle, Sept. 21 to 24; Lancaster, Sept. 28 to Oct. 4; York, Oct. 4 to 8; Hagerstown, Oct. 12 to 15; Frederick, Oct. 19 to 24.

Louisville, March 17.

At a meeting this week of the Danville, Ky., Fair Association, July 21-23 were selected as the dates for the 1015 fair which will be held at Danville. A. W. King was chosen secretary.

Louisville, March 24.

The Kenton County Fair will be held at Erlanger, Ky., Aug. 18-21. The association this week elected the following officers: President, J. P. Riffe; vice-president, A. A. Shearer; secretary, Sam Adams; treasurer, C. E. Quick; directors, J. C. Mills, Harry Shearer, H. Wilson, Clarence Menefee, R. H. Tanner.

The stockholders of the Washington County Fair Association met last week at Springfield, Ky., and chose the following board of directors: T. C. Campbell, C. F. Bosley, M. A. Macklin, R. C. Boblitt, W. F. Grigsby, H. M. Grundy, L. A. Burns, C. J. Hayden and S. P. Thompson. C. F. Bosley was elected president and T. C. Campbell, secretary.

A fair will be held at Nicholasville, Ky., Aug. 24-26 under the auspices of the Knights of Pythias. The officers to carry on the fair are C. C. Glass, president; R. H. Webb, secretary; S. B. Muir, treasurer.

Owing to existing conditions in Kentucky and other states resulting from the foot-and-mouth disease, the directors of the Bluegrass Fair, which will be held at Lexington, Ky., Aug. 2-7, have eliminated from the regular catalogue cattle, swine and sheep. The association has appropriated the sum of \$3,000 for running races in addition to harness purses. There will be three running races and two harness events on each of the six days of the fair.

Ohio Fair Meeting in November.

Cincinnati, March 24.

The annual meeting of the Ohio Fair Circuit will be held in Cincinnati in November. It will be attended by presidents, managers and secretaries of fair boards.

CENSORSHIP ROW WAXES HOT AS FILM MEN CLAIM VICTORY

Crisis Reached in Pennsylvania Picture Controversy As State's Attorneys Take Charge—Joint Conference May Bring Agreement Soon.

Philadelphia, March 24.

David J. Smyth, appointed Special Assistant Attorney-General by Attorney-General Brown, to inquire into the differences between the picture men and the state censor, J. Louis Breiting, held individual conferences Tuesday afternoon with counsel for the several picture organizations, as well as with Breiting.

At the conclusion Mr. Smyth announced he desired to get each man's idea on the situation, and that he would call a joint conference later in the week, probably Thursday, to see if some agreement cannot be reached that is satisfactory to all.

Morris Wolf, representing one body of picture men; Samuel Wheeler, counsel for the Exhibitors' League; George Q. Horwitz, of the Film Exchange, and Mr. Breiting all saw Mr. Smyth yesterday and all seemed satisfied with the course things are taking.

The picture men announced that they have scored their first victory in the campaign for the removal of the censor who declares he has decided not to present to the legislature a bill that would increase his salary from \$1,500 to \$4,000 a year.

RACE QUESTION IN FEATURES.

As a result of D. W. Griffith's "Birth of a Nation" achieving such great publicity in New York through its showing at the Liberty theatre afternoon and evening and a follow-up by the Fox Film Corporation of a film version of "The Nigger," a negro sentiment has sprung up against the films.

"The Birth of a Nation" is "The Clansman" filmed. Thomas Dixon wrote it and as generally known the story tells of the brutal raping of a little girl by a renegade negro and the attempt of a mulatto to gain physical hold of a white woman of caste. These two story facts are skillfully presented by the Griffith film.

In "The Nigger," taken from Sheldon's play and novel, Fox has followed the script closely and there are "close up" views of a fiendish, mouth-frothing black about to take liberties with a white girl. Other scenes are reported as calculated to start racial prejudice against the negroes.

The National Association for the advancement of colored people is making every effort to stop the Griffith picture on the claim that it openly and flagrantly arouses race hatred and is therefore a public nuisance. The association has had Griffith and Harry Aitken, president of the Mutual Film Corporation, in court. The matter was carried over to this week, when a hearing is slated for the West Farms Police Court.

The association has engaged J. W. Osborn to represent its interests. Griffith and the Mutual will be represented by Martin Littleton.

The National Board of Censors recently passed the picture and in its approval said that "The Birth of a Nation" was both artistic and educational from its viewpoint.

Regarding "The Nigger" a quiet sentiment is on against the picture. The management of the Hippodrome had planned to exhibit it next Monday, following "The Heart of Maryland" presentation but has taken precaution and arranged for another feature in case "The Nigger" is called off before opening.

Whether anything comes of the agitation against the Griffith and Fox pictures, they are going to receive publicity that will mean bigger boxoffice receipts.

"The Birth of a Nation" has played to a trifle under \$14,000 each week it has been at the Liberty. That is nearly the entire capacity of the theatre at the scale, for 14 performances. Four hundred and twenty seats sell at \$2 each.

One of the men most actively engaged in the movement to eliminate that which is claimed to be directed against the welfare of the blacks is Oswald Garrison Villard, owner of the New York Evening Post. Villard (white) is a relative of Lloyd Garrison and for a long time has been working in behalf of the negro's mental advancement.

Though it is not generally known two big scenes were cut out of the Griffith picture. One was a love scene between Senator Stoneham (white) and his octoroon housekeeper, and the other a fist fight between a white man and a black.

Griffith is not one bit pleased with any sentiment against his picture which he claims is only a photoplay reproduction of what actually occurred and which is down in black and white in the pages of American history.

THANHOUSER'S SHORT ONES.

With the return of Edwin Thanhouser to active control of the New Rochelle plant several changes have been made in the company. Last week 14 players were laid off. It is reported Sidney Bracy and Frank Farrington, two of the Thanhouser's leads, sever their connection with the concern this week.

With Thanhouser taking hold, a policy of single and double-reel subjects is in effect, nothing in the way of a feature being attempted.

CHAPLIN ALL RIGHT.

Los Angeles, March 24.

A persistent rumor has circled the country carrying news of Charles Chaplin's recent death. There is nothing at all to the story. Chaplin at the present time is enjoying the best of health and making daily appearances at the Essanay studio.

A Charlie Chaplin street ballyhoo was used by Billy Quaid, manager of the 5th Avenue Wednesday that attracted considerable attention on Broadway.

A slender chap in a Chaplin make-up, but not quite so exaggerated, walked the streets with a sign on his back calling attention to the Chaplin picture at the Fifth Avenue.

MACE'S FIGHT PICTURES.

Fred Mace, accompanied by four camera men, has left New York for Havana, where he will take pictures of the fight to be held there April 4 between Jack Johnson and Jess Willard.

Preliminary scenes will be included in the film, and Mr. Mace will interject some ideas into the fight pictures not heretofore employed.

H. H. Frazee, L. L. Weber and Mr. Mace are jointly concerned in the Johnson-Willard pictures. Messrs. Frazee and Weber with Jack Curley are the promoters of the fight.

METRO'S ADVERTISING SCHEME.

The Metro Exchange has issued an order to all of the manufacturers releasing through their concern which informs the film producers that they must not advertise their wares unless the Metro handles the copy.

This will give a distinct advantage to those of the manufacturers interested in the management of the exchange as they will naturally force the wares that they themselves control.

4,200 FEET A RECORD.

The Santa Barbara studios of the Criterion turned out 4,200 feet of negative film last week. This established a record for the entire Western picture territory.

ERIE'S PICTURE PLANT.

Erie, Pa., March 24.

According to a well-balanced press yarn exploded in this city by one W. B. Brighman, general manager of the Niagara Film Co., his concern proposes to erect a monster studio in Erie during the coming summer, after the Niagara company has expanded its capital to one million dollars.

Brighman made the announcement doubly strong with the information that in addition to the studio, his company would also maintain their own exchanges and operate a string of their own theatres.

Nothing was said about the Niagara carrying their own audiences.

J. & M. Film Co. Organized.

Chicago, March 24.

A film company which will be known as the J. & M. Film Co. has been organized here.

GRAHAM UP AND DOING.

J. C. Graham, the former Universal manager, no sooner assumed the executive station of the United Film Service, than he shot out of New York quietly to repair some of the fences of the concern that appeared to have become ramshackly prior to his taking charge.

In Cleveland he made several changes and suggestions although W. M. Williams remains in active charge there. Williams and Graham then went to Indianapolis where they conferred with S. B. Kramer, the Hoosier manager. Then the three journeyed to Cincinnati, where an "inside" conference revealed the new plans and policy of the United.

Detroit and Chicago were visited by Graham before returning to New York. Nicholas Palley will continue in charge of the Detroit interests while D. J. Chatkin and A. A. Chatkin (brothers) are holding the United fort in the Windy City.

BRADY RENEWS WITH WORLD.

William A. Brady signed a contract this week to place all of his film productions for another year with the World Film Corporation. The new contract starts from October 1 next.

It's understood Brady will do much of the producing of his own, the World simply marketing his plays after the present contract expires.

EDISON HAS CALVE.

Edison has signed Emma Calve for a series of phonographic records of the opera "Carmen," and also to appear in a photoplay of the opera which they are to produce.

ANNOUNCING STRANDS.

Lynn, Mass., March 24.

This city is to boast a Strand theatre, the estimated cost being \$250,000. Moe Mark, president of the Co., controlling the proposed Lynn Strand, also announces a new Strand will be built in Worcester, Mass.

The Lynn house will seat 2,000, located on Union street and taking in an entire block measuring 22,300 square feet. Thomas W. Lamb, New York, is the architect.

FILMING DANCERS.

Pittsburgh, March 24.

Dancers at the Colonial auditorium are being snapped by a movie camera and the film shown in the Miles vaudeville theatre. This is drawing to the dance hall, and also to the theatre where the dancers want to see if they can recognize themselves on the screen.

CAST FOR "THE WOMAN."

Lasky has completed the cast for the next Lasky-Belasco production, which will be a film adaptation of the latter's play, "The Woman."

The players will include Lois Meredith, Theodore Roberts, Mabel Van Buren, James Neill, Ernest Joy, Raymond Hatton, Tom Forman, Helen Hill, Dr. Beitel.

PICTURE POLICY PACKING HIP AS FILM MEN THINK IT OVER

**Exhibitors Watch Crowds Pour Into Big Amusement Place
and Wonder if the Rush Will Keep Up—Other
Movie Houses Not Affected.**

There is no disputing the opening of the Hippodrome last Saturday with a 25-50 picture show has started talk. The talk has been whether the Hip is playing to money or paper.

Sunday no one doubted but that the Hippodrome drew money. It had two turnaways that day. The opening on Saturday didn't count for cash receipts, it being almost an invitation performance.

The Hip seats 5,100, full capacity, including the gallery, that is now closed, leaving the balcony and orchestra to hold the people, giving it a present seating capacity of 3,200. At the present scale the house can hold \$1,100 when filled. It is playing a continuous policy. From the business the first half of the week, it should have been drawing nearly two full houses daily, though business seemed to be declining.

The Hip people claimed there was no paper out for the show, nor is there any now, while picture men not connected with the house made a contrary statement. The Hip interests also claimed a \$1,500 capacity under the present scale, and alleged the demand for seats had become so strong the boxes would be held out at one dollar.

While the Hip has been doing business, it has not apparently affected the usual patronage at the other picture houses along Broadway. The biggest one to have felt it should have been the Strand, if the Hip could make a dent. At the Strand it was said the business there up to Wednesday showed an increase over the corresponding period last week.

Next week the Hippodrome announces "The Nigger" as its feature film attraction.

FREE TICKETS AS A DRAW.

The B. S. Moss Circuit of pop vaudeville houses has started an innovation as a possible incentive to patronage in its six vaudeville theatres of Greater New York.

The idea, worked out by Mr. Moss, is expected to appeal to the American love of a hazard, through which they may obtain something for nothing.

The tickets for pop vaudeville theatres are sold from a roll containing 2,000. Throughout the script at irregular intervals, Mr. Moss has ordered that a number of tickets, around 75 in all, be marked "free" on both sides in conspicuously colored ink, contrasting with the color of the ticket. These tickets will be in all strips of the various prices.

When intending purchasers of ad-

missions present themselves at the box office they will receive their tickets in the usual manner, paying according to price wanted, unless the "free" ticket should present itself as the next one upon the strip, when admission will be free.

It is estimated by Mr. Moss a percentage of free admissions given away in this manner will be a good investment as a business getter if it takes hold.

CHANGES IN COLONIAL CO.

There have been several changes recently in the directorate board of the Colonial Motion Picture Co. F. S. Dudley and Richard Wightman, who were members of that board, have withdrawn from the company.

A. K. Greenland has been appointed general sales and advertising manager, Clara de L. Berg has been placed at the head of the educational department, Alfred H. Saunders no longer remaining a member of the staff. A. Van Buren Powell is now scenario editor for the company.

The company has a series of comedies in the making. Charles France has been engaged as director of these films, in which Harry Kelly of the "Watch Your Step" show is to be featured. The principal woman will be Millicent Evans. At the studio a third stage is being built to accommodate an additional producing company. James D. Law, president of the company, has completed arrangements for the production of a feature to follow "The Seats of the Mighty," which the company lately released.

BALBOA ON ALLIANCE.

The Balboa pictures will hereafter be placed on the market by the Alliance Programme. Andrew J. Cobe, chief executive of the Alliance, and E. D. Horkheimer, signed a contract to that effect this week.

SPLIT AFTER TWO DAYS.

Los Angeles, March 24.

Paul R. Lill, a wealthy Pasadena man, is suing to have his marriage to Verness Woodward, a picture actress, annulled. Lill and the photoplayer were wed Feb. 20 at Santa Barbara, and separated two days later.

DIVORCE REFUSED.

Los Angeles, March 24.

Charles F. Eyton has been refused a divorce decree against his wife Bessie Eyton, a local picture actress, the court ruling on a lack of evidence.

FIGHTING OVER WALTHALL.

Los Angeles, March 24.

Henry B. Walthall, film star, featured in "The Birth of a Nation," the picturized version of "The Clansman" recently released by D. W. Griffith, is the defendant in a legal battle being staged here as a result of an injunction suit brought by the Balboa Amusement Co.

An order to show cause why an injunction restraining Walthall from appearing for any other than the Balboa concern before January, 1916, has been issued by Judge Wood. The Balboa company says it contracted with Walthall for his exclusive services for the current year at \$250 weekly the first six months and \$350 for the balance of the period. Walthall has left the Balboa studio and returned to Griffith.

SERIAL BOOKING CONFLICT.

Long Branch, March 24.

There is a fight on here between the Grand and the Broadway theatres, both showing a Universal serial each Saturday.

There seems to have been a splendid display of mismanagement on the part of the U. people when they booked the film here. The Grand management claim the exclusive right to show the film here. The Broadway advertised it would show the same film previously. The Universal people when brought on the carpet by the Grand management confessed they were in error and admitted that two contracts were out for the serial. They finally consented to give the Grand the film on the same day that the Broadway receives it and also made a cash settlement because of the violation of the exclusive rights.

WAITING FOR SHEEHAN.

Winfield Sheehan, of the Fox Film Corporation, has not returned from his Western trip of exchange inspection, all reports to the contrary notwithstanding. Sheehan is still West and is not expected back in the New York offices for another ten days. When he returns Fox is expected to make a film announcement that will surprise the picture trade.

DICK JOSE'S FILM.

The Roberts Film Co., which has just sprung into existence, has placed Richard Jose under contract and he will be seen in a feature of "Silver Threads Among the Gold." It will be a six-reeler and will be brought out this summer.

4-Year-Old Son an Actor.

Los Angeles, March 24.

The Child Labor Commission may take up the matter of Ernest Glass, arrested here last week upon the complaint of his wife, who charged him with forcing their four-year-old son to play in moving pictures.

Giving Cuts and Paper Free.

Competition in the booking of feature films in the states of Iowa and Nebraska has become so keen that the exchanges are furnishing free cuts and unmounted paper with all feature cost \$10 or more a day.

COAST PICTURE NEWS.

By GUY E. PRION.

Charles Ray is now with William S. Hart's company at the N. Y. M. P.

Adele Lane is "right at home" playing leads under Burton King.

W. E. Keefe is in San Francisco doing press work for "The Clansman."

Peter Strong, of the Biograph, appeared in vaudeville in a Los Angeles theatre last week.

Harry Gribbon has joined the Universal.

Ina Claire has arrived to do picture work.

May Allison has been loaned by the Lasky to a Santa Barbara picture firm.

The Static club gave a banquet March 23.

David Horsley has returned to Los Angeles.

Nick Cogely has joined the L-KO.

Sam Behrendt, local Los Angeles rialto favorite, is contemplating a fling.

Jane Bernoudy is about the best thriller Universal City boasts.

Hettie Gray Baker and Mary O'Connor are on the scenario staff of the Mutual.

Director F. A. Kelsey announces that he did not purchase an automobile, but a '11 model Ford.

Homer Croy, the humorist, is making the rounds of the camps at Los Angeles.

Tom Browning now speaks Chinese.

Frank E. Woods is writing Robert Edeson's feature scenarios.

A great pastime with players, when not "movie-ing," is baseball. Women as well as men are afflicted with the national fever.

Charles Cosgrove is with the Reliance-Majestic.

STRAND'S WORLD COMEDIES.

The deal has been consummated whereby the Strand (Broadway and 47th street) will hereafter show the one-reel comedies produced by the World Comedy Stars Film Corporation.

The first will be Kathryn Osterman in "Housekeeping Under Cover," exhibited there March 29.

Playing the World's comedies will not affect the usual feature program as previously established by the Strand.

William Jefferson is directing the comedies. The newest acquisition to Phil Gleichman's ranks is Carolyn Lawrence, of the original "Get Rich Quick Wallingford."

McKAY'S FILM CO.

Frederic Edward McKay, the theatrical promoting manager, is said to have formed a feature film company.

One of the first pictures the McKay company will do, will have Blanche Ring as the star. Another may be "Old Lavender," with Edward Harrigan, Jr., playing the role his father created and wrote.

PATHE SHAKE-UP.

As a result of Charles Pathe's recent return from Europe there has been quite a shake-up in the executive direction of the Pathe companies on American soil. The biggest change is the severance of relations with the Pathe firm by Felix Malitz, whose managerial duties have been assumed by L. Gasnier and Charles Dupuis.

World Film Signs Vivian Martin.

Vivian Martin signed a contract with the World Film last week for one year. Miss Martin's salary is not to be learned, but it is said to be of such dimensions as to put her in the class of top salaried actresses now appearing before the camera.

FILM FLASHES

On the Monday evening following Lincoln Beachey's death while flying at the 'Frisco Exposition, the Tivoli picture house advertised and exhibited a film said to show the darling aviator's untimely accident. The film showed his ascension and a portion of his fall, then jumped to where they raised the smashed monoplane out of the water and found his body. The film succeeded in drawing big business.

H. Fichtenberg, proprietor of the amusement company in the South which bears his name, has denied he disposed of the Isis theatre, Houston. It was reported two weeks ago that the theatre had been sold and that \$60,000 was the sum involved in the transaction.

T. E. Morgan is now managing the Broadway theatre at Broadway and 41st street.

Al Lichtman is with the newly organized Select Film Booking Agency, as its general manager.

Harry B. Raver, of the Itala, admits negotiations are on whereby the Itala features would in the future be circulated through one of the prominent program services in New York.

The Detroit branch of the Kriterion opens about April 15. It will be in charge of Ralph E. Peckham and Charles J. Wesch.

Just as soon as the final date is arranged for the opening in New York of the eight-reel feature "The Eternal City," the Famous Players will send out seven or eight road outfits of the big movie spectacle between now and April 15.

Elwin Carewe has taken up his new duties as director with the Rolfe Co.

In the forthcoming feature "The Devil," Arthur Maude, J. Barney Sherry, Clara Williams and Rhea Mitchell are the supporting players to the leads, Bessie Barriscale and Edward Connelly.

Maud Murray Miller, of the Ohio censor board, recently made the statement that picture producers were in league to outwit the Board of Censors and did not abide by the board's decisions insofar as eliminations were concerned. She also went on record as saying that four pictures out of five are immoral.

A. D. Flintom, manager of the Kansas City Feature Film Co., was recently injured in a jitney bus accident. It only laid him up temporarily.

George V. Verbeck is in charge of the Buffalo branch of the Kriterion Exchange.

The United Film Service claims to have 42 exchanges throughout the United States and Canada. J. Graham, former general manager of the Universal, is now at the head of the administrative affairs of the United.

In St. Paul Otto N. Raths and Edward F. Seavolt have formed the Raths-Seavolt Film Manufacturing Co. By June 1 this new concern plans to have a small plant in operation.

B. A. Mitchell has purchased the opera house, Lynnville, Ia., and may arrange a feature picture policy there this spring.

The Royal comedies are now being produced at the Reliance studio.

William Courtleigh is to appear in pictures under Oliver Morosco's direction.

The Claremont, 135th and Broadway, is offering as a special inducement for the Thursday matinee the taking of the audience by a camera, the picture to be shown in the Claremont the following Thursday.

Edward Brennan, who has been playing character "bits" in Mutual pictures, is hereafter to be starred. His first leads will be in the new releases "The Phantom on the Hearth" and "Tricked." The former is a two-reel Kay-Bee, released March 25, and the other is a Domino which came out March 19. Brennan broke into pictures by accident, being a criminal lawyer by profession.

Myrtle Stedman is to be featured in the forthcoming feature of "Wild Olive," which will be photographed on the Coast.

Louis Bannison and Frank Stanley are in pictures. The former was Richard Bennett's principal male support in "Damaged Goods." Bannison and Stanley are working in the Dustin Farnum picture of "Captain Courtney."

Lester W. Adler, of New York, will represent the Pittsburgh office of the World Film on the road.

"The Builder of Bridges," Alfred Sutro's play, is to be screened with C. Aubrey Smith as the principal player. At present he's with "The Lie" Co. at the Harris.

Cynthia Day is handling the feminine lead in the "Women and Wine" picture.

Roy Shelton is managing the Strand, Nashville, playing features.

Take Pete Schmid's word for it that the Socialists are using the Bosworth feature, "In the Valley of the Moon," to help their cause along in spots, because it's a story of capital and labor, and that the temperance societies are booking "John Barleycorn" to help their arguments along.

When the William Elliott picture, "When We Were Twenty-One," is shown one will see in action with Elliott: Marie Empress ("The Little Cab"), Helen Luttrell ("The Crinoline Girl"), Charles Coleman ("The Adventures of Lady Uralua") and George Backus, also from the legitimate.

Mary Pickford won the Ladies' World M. P. Popularity Contest. Alice Joyce was second and Mary Fuller, third.

J. E. Robin has resigned his position as sales manager for the Precision Machine Co., Inc. Robin has some important plans which he will announce later as to his future location.

Maurice Tourneur is going to do the chief directing of "The Renegade," taken from Paul Armstrong's story.

"The Galley Slave" is to be made into a multiple reeler by Fox.

Felix Feist, the Chicago film manager, who is the directing head of the Celebrated Play-

ers' Film Co., making pictures in the Windy City, was in New York last week. He says the Chicago exchanges are making money and that there's a big demand for good features.

"The Butterfly," with Howard Estabrook and Barbara Tennant featured, is to be released May 10.

The Famous Players turned loose two current releases in New York at the same time this week. The features were John Barrymore in "Are You a Mason?" at the Strand and Marguerite Clark in "Gretna Green" at the Broadway.

May 17 is the date announced for the release of the Grace Washburn and Muriel Outriche feature of "When It Strikes Home."

The newly organized Dramatic Producing Co., at Los Angeles, has engaged Catherine Courtless for lead in "The Grey Nun of Belgium," with David Proctor as principal support. The picture is to be completed within the ensuing month.

H. Blackwell last week purchased the majority of the stock of the All Theatres Film and Accessory Co., which controls the booking rights of the Alliance Program in New York State. Blackwell, who is vice-president of the Alliance and treasurer and general manager of the Favorite Players Co., has assumed the executive reins of All Theatres Co.

Julius Steger, for the World Film Corp., is playing the title role in a picture version of his vaudeville skit, "The Fifth Commandment." The Steger feature will be released April 19. With Steger will appear Grace Reals, Forrest Robinson, Alberta Gallatin, Kathryn Brown Decker, Edith Thornton, John Romano, Hal Clarendon.

Florence Tempest (Tempest and Sunshine) started work this week upon her feature film in which she will be starred by the World. The subject will be "The Boy for Awhile."

Holbrook Blinn is now actively engaged in picture work, being announced to make his screen debut in a five-part feature of "The Boss." Blinn will also help direct the picture. The release date by the Peerless Co. is May 24.

Guy Hedlund, who once acted picture leads for Eclair, is now a manufacturer, having formed a company with a capital of \$100,000 and announced his intention to build a studio in Greenwich, Conn.

Edmund Breeser for the past ten days has been up in the Saratoga Lake regions photographing "The Shooting of Dan McGreg" for the Popular Plays and Players Co. This is the movie production Frank Keenan was to have appeared in but later cancelled his contract. It will be released early in May.

The B. A. Rolfe Co. started "Cora" Monday on the Coast, with Emily Stevens in the title role and Lois Weber directing. Miss Weber and husband, Phillips Smalley, are doing special work for the Rolfe concern, not having signed permanent contracts.

When the newly organized Ideal brand of pictures is tacked onto the United Film Service program around the first of April, an ideal will first feature Clara Horton in a new juvenile series. Miss Horton, of course, will enact the principal kid roles.

Edward Middleton is to produce "The Flaming Sword" for Rolfe, with Jane Grey and Lionel Barrymore featured.

Stella Hammerstein will make her debut as a film actress when the Fox Film Corporation show the five-reel feature, "Anna Karanina."

Max Karger, general manager for the Rolfe Photoplay Co., left this week on a trip west to look over studio conditions at his firm's plant in California.

Charles Whittaker, who went to the Coast for Laaky has signed with the Bowworth-Morocco forces out there to act as assistant director to Oscar Apfel, the new directing head of the B-M studios. The B-M Co. also has just signed Alfred Gondolf, formerly head cameraman for Pathe, as Apfel's new camera expert.

Maurice Costello is back picture-acting again after devoting some time to directing. With Estelle Mardo, he will appear in "The Heart of Jim Brice."

B. A. Mitchell has bought the opera house, Lynnville, Ia.

The new Electric, Maquoketa, Ia., has been opened as a picture house by G. W. Christy.

The Gem, Potage, Wis., after being dark for almost two weeks, owing to a death in the manager's family, has reopened its picture policy.

Joseph Murphy is going to manage the New theatre, Swedesburg, N. Y., when it opens next month. It will seat 678.

The second annual ball of the Maryland State Branch of the Motion Picture Exhibitors' League of America, will be held at the Lyric, Baltimore, April 10.

When the new Pathe serial is made, with Pearl White and Arnold Daly, a legitimate star, Edwin Arden, will appear as an important player.

"Where Cowboy Is King," a five-reel feature, made by the American Lifeograph Co., with many thrills, no sooner reached New York Tuesday and given a private showing than the United Booking Office Feature Film Co. via Tony Duffy, purchased the film outright for future bookings.

Frank Beal has signed with the Eclair.

Whitlock's Auto Circuit.
Lester Whitlock, in the Family Department of the U. B. O., was working out an auto circuit early this week. He is booking Corona, Richmond, and the Olympic and Whitney, Brooklyn. Mr. Whitlock sent out for the maps of Dutch Kills and Steinway, believing if he could locate a couple of theatres in those places he could make the jumps for his acts in an auto, changing bill every day in each place. Mr. Whitlock said he would arrange the route before he found out where the auto was to come from.

Material for Tommy Gray.
Chicago, March 24.
In a sketch played by Bertram Mayo and Co., a live white rat is used as an actor inasmuch as he steals a hundred dollar bill off a table.

This news item should afford a great opening for joker Tommy Gray.

RELEASED NEXT WEEK (Mar. 29 to Apr. 3, inc.)

GENERAL MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ:		UNIVERSAL		MUTUAL		UNITED		UNITED	
Vitaphone	V	Imperial	I	American	A	Gaumont	Gau	Miller Bros	101
Biograph	B	Bison	B101	Keystone	Key	Tama	Tama	Premier	Pre
Arthur	A	Nestor	N	Reliance	Rel	Gauntier	Gan	Beacon	Bca
Williams	W	Powers	P	Majestic	Maj	Superba	Sup	Jupiter	Jup
Pathe	P	Eclair	Eclr	Thanhouser	T	Empress	Emp	Burstein	Bur
Selig	S	Rex	Rx	Kay-Bee	K B	St. Louis	St L		
Edison	E	Frontier	Fr	Domino	Dom	Nelson	Nel		
Essanay	E	Victor	Vic	Mutual	M	Minstrel	M		
Kleins	K	Gold Seal	G S	Princess	Pr	United States U	US		
Melies	Mel	Joker	J	Komic	Ko	Lariat	La		
Ambrosio	Amb	Universal Ike U	UI	Beauty	Be	Humanology	H		
Columbus	Col	Sterling	St	Apollo	App	Luna	Luna		
Minna	Mi	Big U	BU	Royal	R	Grandin	Grand		
		L-K-O	L K O	Lion	Ln	Ramo	Ramo		
		Laemmle	Lae	Hepworth	H	Feature Ideal F I	FI		
						Starlight	Star		
						Regent	Reg		
						Juno	Juno		
						Mars	Mars		
						Magnet	Mag		

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

MARCH 29—MONDAY

Mutual—In the Sunlight, 2-reel, dr, A; Keystone title not announced; The Jewelled Dagger of Fate, dr, Rel.
General—The Sister's Solace, dr, B; Poison, 2-reel, dr, K; Killed Against Orders, 3-reel, dr, E; "Patsy Married and Settled," com (14th of the Patsy Bolivar series), L; Ma's Girls, 2-reel, dr, and Hearst-Selig News Pictorial, No. 26, S; Curiosity, com, S-A; Cutey Becomes a Landlord, com, V.
Universal—The American Impulse, com-dr, I; Around the World in Ten Minutes, cartoon, and Swedish National Park of Lapland, educ, split-reel, J; Playing with Fire, 2-reel, dr, Vic.
Kriterion—The Hawk and the Hermit, 2-reel, dr, Par; Billy Convincing Father, com, S B.
United—His Own Accuser, 2-reel, dr, F I.

MARCH 30—TUESDAY

Mutual—The Magnet of Destruction, 2-reel, dr, T; An Image of the Past, dr, Maj; The Fire of Stone, dr, Be.
General—The American Special, 2-reel, dr, B; Ham in the Harlem, com, K; Monkey Business, com, L; Music in Flats, com, E; The Legal Light, com, S; The Man in Motley, com-dr, S-A; The Enemies, 3-reel, dr, V.
Universal—The Love of Mary West, dr, B U; In a Jackpot, com, N; The Duchess, 3-reel, dr, G B.
Kriterion—The Stolen Invention, 2-reel, dr, M; Taming Father, com, Thie.
United—Ticket of Leave Man, com, Sup; The Girl and the Butterfly, dr, Prem.

MARCH 31—WEDNESDAY

Mutual—Shorty Among the Cannibals, 2-reel com-dr, Br; Reformation, dr, A; The Primitive Spirit, dr, Rel.
General—The Writing on the Wall (an episode of the "Giri Detective" series), dr, K; The Unmarried Husband, 2-reel, dr, L; A Luck Loser, com, E; Ashes of Gold, dr, S; The Fate of the Demand That Must Be Supplied," com, S-A; A Fortune Hunter, com, V.
Universal—Hearts of Flame, 2-reel, com, LK-O; His Last Trick, dr, Lie; Universal Animated Weekly, No. 100, U.
Kriterion—The Greater Power, 2-reel, dr, S B; When You and I Were Young, com-dr, C K.
United—The Rain of Death, 2-reel, dr.

APRIL 1—THURSDAY

Mutual—The Fakir, 2-reel, dr, Dom; Keystone title not announced; Mutual Weekly, No. 13, M.
General—Just a Lark, com-dr, B; The White Mask, 3-reel, dr, L; Hearst-Selig News Pictorial, No. 26, S; Coat Tale, com, and A Jitney, 2-reel, dr, S-A; the Heart of Jim Brice, dr, V; Moonshine, com, M.
Universal—The Cameo Ring, 2-reel, dr, B U; The Maid of the Mist, dr, Rx; Olive's Hero, com, and Swan Life, educ, split-reel, Ster.
Kriterion—Broken Vows, 2-reel, dr, Trp; An Amateur Burglar, com, Pch.
United—Oh, You Popp, com, Star; A Woman's Way, com, Luna.

APRIL 2—FRIDAY

Mutual—The Spirit of the Bell, 2-reel, dr, K B; The Schemers, com-dr, Pr; The Artist's Wife, dr, Maj.
General—The Sheriff's Dilemma, dr, B; The Siren's Reign, 3-reel, dr, K; In the Background, dr, L; Two Women and One Hat, com, S; Boston Tea Party, 2-reel, dr, E; Countess of the Veil, 2-reel, dr, S-A; When Dummlegh Saw Joke, com, V.
Universal—The City of Terrible Night, 2-reel, dr, I; His Only Pants, com, N; The Law of Love, dr, Vic.
Kriterion—The Power of Prayer, 2-reel, dr, Al; Kriterion Komic Cartoon, Pyrd, and American Winter Sports, No. 1, Split-reel.
United—Crossed Wires, com, Emp.

APRIL 3—SATURDAY

Mutual—Sympathy Sal, 2-reel, dr, Rel; Keystone title not announced; A Corner in Babies, com, R.
General—Destiny Decides, dr, B; A Life in the Balance (21st of the "Heards or Helen" series), dr, K; Mother of Pearl, com, L; A Night in the Jungle, dr, S; When Gratitudo is Love, dr, E; Engomar of the Hills, dr, S-A; Janet of the Chorus, 2-reel, dr, V.
Universal—Love, Fireworks and the Janitor, com, J; Love of the Parents, dr, P; The Oklahoma Handicap, 2-reel, dr, B101.
Kriterion—The Fisher lass, 2-reel, dr, Krit; Fingers Syd, com, M.
United—Victims of Satan, 2-reel, dr, Reg.

own with the proceeds of the sale of some jewels which her husband had given her before he cast her off. Her shop is in opposition to the place in which she was formerly employed and as a result she gets all the trade and the scheming former employer is a bankrupt. He is about to cut his throat with a razor when the adventuress enters and explains to him that he shall off his whiskers instead of cutting his throat, and, with the aid of forged recommendations, take the post of nurse to the injured man. The adventuress then goes to the shop of the "wife-in-name-only" and tells her that her husband is calling for her. She is ushered into the presence of the patient who pulls off his bandages and falls to the floor unconscious. The family and physicians rush in and declare that the man will be permanently blind. Wife recognizes her former employer and denounces him and the adventuress. Her husband takes her to his arms and later there comes a message that his fortune had been wiped out through the failure of some coal mines in which his money was invested. Wife takes him back to her shop and decides to support him for the rest of his life. It is all very well played and staged, but as before remarked, not worth while. In America it might make a cheap feature for the nicolets. *Jolo.*

JUDGE NOT.

London, March 15.
One cannot but help feeling the emotional acting of Hilda Borgstrom in "Judge Not" is not being utilized to its full extent, for the reason the story is of the "East Lynne" type and hence not up to date. "Judge Not" is a Swedish Biograph output in three reels which looks as if it had originally been four and the opening scenes had been entirely eliminated. The wife of a wealthy manufacturer (all manufacturers in European films are wealthy and have beautiful homes) has a brother who is a criminal. Husband does not know of his existence. They have a six-year-old daughter. Brother escapes from jail and there is shown a very effective bit when the officers in pursuit are fooled by the convict passing as a scarecrow. Brother sends his sister a note reading: "For the sake of the love that we used to bear each other meet me in the garden to-night." Husband looks

out of window, sees his wife in the arms of another man, rushes out, grabs hold of her and pulls the note from her breast and asks her to explain. She declines. He turns her out of the house denouncing her as unfit to have the rearing of her innocent daughter. Years later she is seen living in a garret with her brother, who is a drunkard. The child has grown up to womanhood with a gift for painting. Unknown to her father a young man is paying court, and to him she appeals to find her a suitable model for a picture of poverty. The young man goes to the slums and secures the child's own mother. Here the film follows the story of "East Lynne." The mother goes to her own child, who does not know her. She catches her daughter in the embrace of her sweetheart. Miss Borgstrom's facial pantomime in this scene is marvelous. A very clever bit is the father standing at the window looking into the garden, just as he did the night he found his wife in another man's embrace. He again witnesses a similar scene, this time between his daughter and a man whom he does not know. Once more he rushes down, turns the young man away and takes his daughter back to the house, telling her his own life tragedy, or more correctly speaking, as he imagined it. When the mother calls the next day to pose the daughter is unconsciously drawn to her and pours into her ears her own little love story. Without disclosing her identity the mother says she will help her. She enters her husband's den and demands that the father shall not interfere with the daughter's happiness. The father offers her money and tells her to go away. She declares that unless he accedes to her wish regarding the daughter that she will make their story public and rather than face the scandal the father consents. Unable to secure any more money from his sister, the burglar brother determines to rob his brother-in-law's house. The father captures him and sends for the police. The wife is seen asleep in the hotel, awakes, and learning of her brother's plan to rob the house, she rushes to her former home in a frenzy to frustrate the robbery. The police have already arrived and also place her in custody. The true story is then unfolded. Brother is taken back to jail and the family is once more united. All the characters are excellently played. The weak point is that it would seem to have been a very simple matter for the wife to have told the truth in the first place. *Jolo.*

again be general director and Bernard Ulrich will be business manager.

AUDITORIUM (Bernard Ulrich, mgr.)—"Uncle Sam at Work," pictures, getting a good play.

BLACKSTONE (Edwin Wappler, mgr.)—"Grumpy," with Cyril Maude, doing a fair business.

CORT (U. J. Hermann, mgr.)—"The New Henrietta," still doing well.

COHAN'S GRAND (Harry Ridings, mgr.)—"On Trial," going along nicely.

COMET (William Roche, mgr.)—"The London Belle," still doing well.

CROWN (A. J. Kaufman, mgr.)—"Eugenie Blair in 'A Fool There Was,'" still doing well.

GARRICK (John J. Garrity, mgr.)—"The High Cost of Loving," with Lew Fields, doing big.

ILLINOIS (Augustus Pitou, mgr.)—"The Girl From Utah," with Sanderson, Brian and Joseph Cawthorn, opened this week.

IMPERIAL (Joe Pilgrim, mgr.)—"Stop Thief."

LA SALLE (Joseph Bransky, mgr.)—"Flims."

LITTLE (Maurice Browne, mgr.)—"Meditation."

NATIONAL (John Barrett, mgr.)—"Tess of the Storm Country."

OLYMPIC (George L. Warren, mgr.)—"The Crinoline Girl," with Julian Eltinge, doing fair, matinee patronage strong.

POWERS (Harry J. Powers, mgr.)—"David Warfield in 'The Auctioneer,'" doing almost capacity.

PRINCESS (Sam P. Gerson, mgr.)—"Our Children," with Henry Kolker, closing a fairly successful fourteen weeks' run this week.

VICTORIA (Howard Broilaski, mgr.)—"The Girl From Rector's."

GREAT NORTHERN HIP (Fred Eberts, mgr.; agent, W. V. M. A.)—An attractive program, where business continues good. The Bellmontes, a man and woman, opened the show with gymnastic stunts. Their work on the rings was especially well received. The Three Steindel Brothers offered a neat musical act. Their selections on the violin and piano were well liked, but the solo player did not appear to get on very strong with his solo. Collectively, however, they went big. Kenny and Platt got a lot of laughs with their talk about Nobody. Their songs also helped greatly in making them the hit of the show. Lady Alice's Pets proved very entertaining. The woman and man go through a routine of the most different acrobatic and dancing stunts. They scored big. The Five Yoscary comedy gymnasts, in the closing position did very well.

PALACE (Harry Singer, mgr.; agent, Orpheum)—Gus Edwards and his song revue, playing a return engagement here, head a good seven-act bill this week. The act has not changed since last week, but the closing position was again a big winner. "Little Georgia" and cute "Cuddles" shared honors with Edwards. The musical numbers were thoroughly enjoyed, and the specialties introduced proved extremely pleasing. Walter C. Kelly was the most entertaining act on the bill, scoring a hit with his excellent stories, and his original impressions of a Virginia Judge, won hearty laughs. William Morris and a very capable supporting company, presented "Mrs. Temple's Telegram," in condensed form, which got big laughs throughout. Pipifax and Panlo, gave the show a fine start. The comedians' awkward manner of working gave a different acrobatic and dancing were accorded a reception upon their entrance. The girls wear some nice gowns and present a pleasing appearance. The smaller sister is an attractive comedienne, while the other holds up the singing end. The girls went big and had to respond with a speech. Cartmell and Harris did exceptionally well in their early position. While their entire offerings were enjoyed throughout, the "souse" song and dance finish put them over big. Doyle and Dixon, late features with "What's Going On," that closed at the La Salle last Saturday, had the next to closing position.

MCVICKER'S (J. G. Burch, mgr.; agent, Loew)—Andrew Macker is holding the drawing position at MCVicker's this week and business started off in smashing style at the first day show on Monday. Mack was in good voice and told some new Irish stories all in headline style. The Irish tenor did all that could have been desired of him and finished to big applause. Lawson, a juggler, opened the show, having a drum upon which he bounced rubber balls, this being the only novel trick in his act. The rest were of the usual variety used by many of the present day jugglers. Mellor and De Paula did very well in a sing-

ing act, using a finish alike to that employed by Willard Simms and Co. The Australian Waltz show many novel features in whip cracking and hatchet and spear throwing. A man and a woman do tricks, while a man does the announcing. The Kilen Brothers with a pair of mares that has been done by many acts do a Dutch pater act after the style of Roger Brothers, not forgetting the dance once done by the brothers. The Florence Troupe do some excellent acrobatic work. Some of the tricks are not done in a clean enough manner at times, but the troupe with pains could eliminate the fault. The biggest hit at this house in many weeks fell to Franklyn Ardell and Co. "The Suffragette" still proves an excellent vehicle for Ardell, who clown and kids his way into popularity right off the jump. Bob Hall, the extemporizer, managed to get himself liked as soon as the audience was awake to what he was doing. Hall spares no one in his kidding, and had the audience in a good humor all the way. The style he uses is not new, but it brings him the results desired. "The American Whirlwind Beauties" is a girl act. The girls go through a couple of routines that are well worn and show nothing startling in the dancing line.

EAST CLEVELAND (Clyde Gray, mgr.; agent, Orpheum)—The show this week went over with a smash from the start, until Eva Tanguay, the big attraction, finished her act, she being placed, as usual, in the next to closing position. A show as well balanced as this one would be hard to find anywhere. Comedy and dancing, with operating specialties, made a smoothly running performance. With the Tanguay act came the usual Tanguay business. The big house was capacity as near as could be judged from a glance from the main floor. Eva was trained to the minute for the ordeal, getting just a little more applause for each number until she finished a ring and received the desired applause. Mabel Reigelman, who had occupied the leader's chair for Miss Tanguay and was recognized by many of the Majesticites. It was truly a triumph for Eva Tanguay on Monday night for the audience demanded "I Don't Care" and a couple of speeches besides before they were content to let the eccentric one finish. An artistic surprise for the audience was Mabel Reigelman, who had been in the Opera Company here. Miss Reigelman has framed a vaudeville act that is pleasing in every way and her excellent voice was heard to splendid advantage at the Majestic. Four songs didn't seem enough for the wanting audience. George Austin Moore and Cordelia Haager were handed a rather difficult position, being on number two, but with Moore's splendid dinky stories and Miss Haager's cute appearance and comedy songs the team received a gratifying reward at the finish. The Five Sullies in their swift moving farce, "The Five formation Bureau," gained the necessary laughs and received the desired applause with their dancing finish. They were on number three. Asah and his five assistants showed the water fountain and magical tricks along with some excellent risley work. The troupe on number five followed Miss Reigelman and had everything their own way. James and Bonnie Thornton followed the jap act, going over nicely. Jack Conely and the Opera Company skit called "A Strong Cup of Tea," though the tea has little to do with the piece, the three players made the sketch a laughing hit. Jack and Foris opened the show and Bert Crossman and Helen Stewart were popular in closing position.

ORPHEUM—Blanche Ring, in "Oh, Papa!" made favorable impression. Lambert, good. Burdella Patterson, assigned closing position and pleased with her poses. Greasy and Dayne, third week, in "Grasping an Opportunity," well received. The Girl from Milwaukee, good entertainer. Baraban and Grohs, classy openers. Cervo, accordionist, cordially received. Joe Hart and Mabel McCane (holdover), big favorites with second week as successful as first.

EMPERESS—Jim Morton (Boy Komic) returned to San Francisco and scored just as well as he ever did with his comicities. Jim cuts up as of yore and he went over big. Ines McCauley, in "The Girl from Child's," well liked, the slangy role of the waitress providing laughter. Three Keltons, successful in closing spot. Mario and Travette did fairly well. Cook and Stevens, good. Charles Lederer, pleased, opening. George Dallen, impersonator, also appeared, and an "extra" was a man and woman, un billed, in ordinary turn.

CHAUNCEY IRELAND
VAUDEVILLE'S SWEETEST TENOR

CORRESPONDENCE

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

VARIETY'S CHICAGO OFFICE:

CHICAGO

MAJESTIC THEATRE BUILDING

Claude S. Humphrey and Sam Kahl will leave for New York around April.

Will Von Tilzer spent the last part of last week here.

Jake Sternard is producing two tabloids. He is also booking two cabarets in Milwaukee.

Gruber's Animals have been engaged by Herbert Klein to travel with one of his carnivals this summer.

The "Hanky Panky" show which has been playing the neighborhood houses in Chicago the past two weeks left for the east Sunday.

The Vaudeville Year Book, issued by the Western Vaudeville Manager's Association publicity department, will be out the middle of next month.

Ethel Wheeler, who came west with "What's Going On," was married last week to Dr. Williams of Detroit. Miss Wheeler was with Winter Garden productions in New York for the past few years.

The Logan Square theatre reopens with split week vaudeville this week booked by Richard Hoffman in the Association offices. The house has been playing stock and pictures. Sam Lederer will be manager.

"What's Going On" closed its run at the La Salle Saturday night. Walter Lawrence, the tenor in the show is said to have formed a girl act which he took East with him immediately after the show finished on Saturday night.

The Bauman Brothers, one of the biggest jewelry firms in Chicago, failed last week for \$10,000. This is of interest theatrically here on account of the fact that Lou Bauman of

the brothers financed F. M. Barnes in most of his enterprises.

There is still some argument over the booking of the Ruben string of theatres. J. C. Matthews still claims that he has been authorized to book the houses indefinitely, while the W. V. M. A. claim they will book all but one after April 5.

The Orpheum, Milwaukee, will close its vaudeville season April 8, the house starting to run feature pictures on Easter Sunday. The vaudeville that has been playing in the house was supplied by Walter Keefe of the Chicago Loew office.

Davy Jones lost a suit last week wherein he asked for \$125 damages in lieu of salary which he did not get at the American Music Hall here. Ed Bloom, who managed the house at the time, stated that Davy was intoxicated and not entitled to salary and the court agreed with him.

May and Kiduff refused to go on No. 2 at the Great Northern last week and were replaced by Lewis and Kessler. Winter and Fields, two girls in a sketch, were closed Tuesday at the same theatre, and Grace Wilson filled the gap. Will Armstrong, on the same bill, was closed in a new girl owing to the illness of one of his regulars.

There will be grand opera here next season according to a statement made by Harold F. McCormack. Mr. McCormack was president of the Chicago Grand Opera Company, which passed out of existence a few weeks ago through the bankruptcy court. Mr. McCormack has called on new subscribers in order to form a new company and up to now he said that \$110,000 has been subscribed. The new company, it is expected, will be formed about April. Cleofonte Campanini will

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REGENT FOUR

Now in 4th week of tremendous success at RECTOR'S Direction, BILLY CURTIS

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Paramount Pictures

THE RELEASE OF APRIL 8TH WILL BE

BETTY BELLAIRS

IN

"The Spanish Jade"

By MAURICE HEWLETT

Dramatized for the Screen by the Well-Known Author

LOUIS JOSEPH VANCE

Produced by FICTION PICTURES, Inc., of which Mr. Vance is the president and general manager.

This picture abounds in dramatic situations and the story grips the interest from beginning to end. The picture is most unique, and its old Spanish settings and costumes give the atmosphere of that quaint country.

Paramount Pictures Corporation
ONE HUNDRED AND TEN WEST FORTIETH STREET
NEW YORK, N. Y.

CORT (Homer F. Curran, mgr.).—"Every-woman" (first week).
COLUMBIA (Gottlob, Marx & Co., mgrs.).—Zeligfeld's "Follies" (first week).
ALCAZAR (Belasco & Mayer, mgrs.).—"The Clansman" film (4th week).
GAIETY (Tom O'Day, mgr.).—Dark.
WIGWAM (Jos. F. Bauer, mgr.).—Monte Carter Musical Comedy Co.
PRINCESS (Bert Levey, lessee and mgr.; agent, Levey).—Vaudeville.
REPUBLIC (Ward Morris, mgr.; agent, W. S. V. A.).—Vaudeville.

Tenor Constantino, who came here with the National Opera Co., which had to disband, will tour the Pacific Coast in concert.

The Wigwam, Princess and Republic theatres, all located in outlying districts, appear to be doing a healthy business with vaudeville and pictures.

The downtown picture houses continue to do a remarkable business when business at the other houses slump.

It is said here that Geo. Webb is figuring on organizing a stock company to play Salt Lake.

Rudolph Arson, a New York impresario and manager, arrived here last week and immediately announced he would produce during the Exposition period a new opera entitled "Fedra" for San Francisco's approval.

It is said that when "Tillie's Nightmare" closes the Gaiety Company will furnish transportation back to New York and settle the ten weeks' contracts held by May Boley, Percival Knight, Anna Wheaton, May De Sousa and Roland Bottomly. Geo. M. Anderson

originally brought them out to play in Los Angeles, but when that failed he transferred them here to work out the contracts. "Tillie's Nightmare" also proved a failure.

ATLANTIC CITY. By LOUIS WILLIAMS.

APOLLO (Fred E. Moore, mgr.).—21-25, War pictures. 26, 27, "When Dreams Come True."

NEW NIXON (Harry Brown, mgr.).—22-24, "September Morning Glories." Vaudeville last half. "Million Dollar Dolls" entire holy week.

Keith's Garden Pier will be opened for the season 29 beginning with the matinee. John McCormack, the Irish tenor, will give a big concert Palm Sunday night.

Maurice and Walton will dance twice daily in the Garden of Dances on the Garden Pier

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Beginning Sunday, March 28th
WILLIAM ELLIOTT in
"WHEN WE WERE 21."

Other superior picture attractions. Strand concert, orchestra and soloists. Beg. April 4, "The Pretty Sister of Jose."

during Easter week. A fashion parade will be held Easter Sunday on the Garden Pier led by Geraldine Farrar, Lina Cavalieri and other famous stars. Mrs. Castle will be head of the fashion show, but another engagement precluded this possibility.

From reports the sale of tickets for the McCormack concert assures the largest house to pay to see a single star in this city. Heretofore Yaaye was a flivver and the Gadsdell concert, last year did not come up to expectations, while Gertrude Kennyon was a positive frost. Frida Hempel, who sang at the Apollo Palm Sunday last year, did not draw heavily either. By the reports of the advance sale it looks as though the Irish tenor would draw more than all of the aforesaid mentioned singers put together.

Martin's Orchestra will be the Easter attraction at the Steel Pier. The Million Dollar Pier are negotiating with prominent dancers in New York for the holidays.

The hotels report the bookings as being greater than at any other Easter season.

BOSTON.

By J. COULLEN.

KEITH'S (Robert G. Larson, mgr.; agent, U. B. O.).—This is the 21st anniversary of the opening of this house. Evelyn Nesbitt headed the bill without any real competition as a drawing card, Bickel and Watson following her with an act not up to their usual standard in any way. Dupree and Dupree opened with a cycling act, which went well and were followed by Lockett and Waldron, who were fair and Flo Irwin and Co. in a sketch which went big. Master David Schooler, the boy pianist with Louise Dickinson, the girl soprano, went great, while Glen Ellison on his first time here followed them with an act that was given too good a place on the bill. Derkin's Dogs and Kirk and Fogarty carried the main portion of the bill admirably, and the Great Alpine Troupe closed.

NATIONAL (Nat Burgess, mgr.; agent, U. B. O.).—Feature films picking up better business each week, although not showing a real net as yet.

BOWDOIN (Al Somerbee, mgr.; agent, U. B. O.).—Big business at small prices using feature acts with a fair net.

BIJOU (Harry Gustia, mgr.; agent, U. B. O.).—Judicious advertising bring house best business in its history. All refined acts.

LOEW'S ORPHEUM (V. J. Morris, mgr.).—Vaudeville. Excellent.

LOEW'S ST. JAMES (Frank Meagher, mgr.).—Vaudeville. Good.

LOEW'S GLOBE (William Lovey, mgr.).—Business fair. Vaudeville.

PARK (William Roth, mgr.).—Paramount service. Good.

HOLLIS (Charles J. Rich, mgr.).—Otis Skinner in "The Silent Voice" opened Monday night and was well received.

COLONIAL (Charles J. Rich, mgr.).—Mrs. Patrick Campbell in "Pygmalion," drawing fair house of typically Shaw audiences.

TREMONT (John B. Schoffel, mgr.).—"The Sea Wolf" on its second week to fair business.

PLYMOUTH (Fred Wright, mgr.).—Last week of "The Third Party." House to be dark until Easter Monday.

BOSTON (Frank Ferguson, mgr.).—Submarine pictures drawing fairly well and will continue until Easter Monday, when the Auburn Opera comes in.

SHUBERT (E. D. Smith, mgr.).—"Kitty MacKay" opened Monday night and will probably do better when comedy is advertised a little more.

MAJESTIC (E. D. Smith, mgr.).—Fourth week of "Lilac Domino," which is holding up surprisingly well.

WILBUR (E. D. Smith, mgr.).—Monday night brought 100th local performance of "A Pair of Sixes" at this house with souvenir clocks given to the ladies.

BOSTON O. H. (Henry Jewett, mgr.).—Dark.

ROY (A. Washington Peset, mgr.).—Gertrude Kingston in "Captain Brassbound's Conversion." Last week.

CASTLE SQUARE (John Craig, mgr.).—Stock. "Common Clay" on its 11th consecutive week with seats selling four weeks in advance. Threatens to break every local stock record.

CORT (John Cort's son, mgr.).—Dark again. GAIETY (Charles Batcheller, mgr.).—"Honey-moon Girls." Good.

CASINO (Charles Waldron, mgr.).—"The Liberty Girls." Packed.

GRAND OPERA (George E. Lathrop, mgr.).—"The High Life Girls." Fair.

HOWARD (George E. Lothrop, mgr.)—"Trans-Atlantic Burlesquers" with The Flying Sherwoods heading the house bill. Capacity.

BUFFALO.

BY CLYDE F. REK.

TECK (John R. Oisher, mgr.)—"Innocent," with Pauline Frederick, charmed fashionable audience throughout the week. Excellent cast and elaborately staged. Next, Al Johnson in "Dancing Around." Big advance sale.

STAR (P. C. Cornell, mgr.)—Geo. M. Cohan's "Miracle Man" opened big, and continued to draw throughout four-day engagement. April 5, "Twin Beds."

GAYETY (J. M. Ward, mgr.)—"The Beauty Parade," with Toots Paker & Co., to capacity. Next, "The Golden Crook."

MAJESTIC (John Laughlin, mgr.)—"Bringing Up Father," first time here, to best business house has enjoyed this season. "Shepherd of the Hills" next.

HIPPODROME (Henry Marcus, mgr.)—Feature movies doing fair.

SHEA'S (Henry J. Carr, mgr.; U. B. O.)—Claude Gillingwater, with Miss Edith Lyric, in "Wives of the Rich," headline; The Dream Pirates, with Flo Bert and company of clever juveniles, score; Bert Errol, big hit; Arnaut Bros., feature; Moran & Wisner, novelty; Sutton, McIntyre & Sutton, real comedy; Nonette, delights; Leon Sisters & Co., hit; pictures close exceptional good bill.

PALACE (Deshler Weish, mgr.)—Feature pictures doing good business.

OLYMPIC (Charles Denzinger, mgr.; agent, Sun).—Management breaking in still stronger

opposition with small time competitors, introduced seven acts this week, and played to big business. Hassan Ben Ali's Arabs, big hit; Billy & Ada White, hit; Moulton Harmony Trio, good; Mr. & Mrs. David Elwyn, in "Suppressing the Press," unique playlet of merit; Dorothy South, dainty; Keeney & Mack, entertained; Jack Morrissey & Co., featured; pictures close.

LYRIC (Joe Payton, mgr.)—"The Factory Girl" to usual business. Company has established a weekly patronage for melodramatic stock productions. Next, "Women Against Women."

ACADEMY (Jules Michaels, mgr.; Loew).—New features added weekly retain good patronage. Ten acts with two feature movies compose excellent bill. Mile & Ben Mulvey, in a society sketch, score big hit; Lyrica, pleases; Terry & DuPont, clever; Swain's Rats and Cats, entertain; Fred Griffith, good; Ethel Vane, rare novelty; Walter Brown & Co., dramatic skit, "His Father's Son," good; Sigman & McIntosh, pleased; Spiegel & Jones, laughs; Sidney Shepard & Co., in "The Black Hand," featured.

FAMILY (A. R. Sherry, mgr.). "Girl in the Bungalow," three men and a girl in novelty singing and musical sketch, score big success; Doc Rice, good; Artane, entertain; Mitchell & Lightner, hit; Mysterious Edna, pleases; pictures.

PLAZA (Jacob Rosing, mgr.; agents, McMahon & Dee). Dave Thursby, good; Eynns & Arken, applause; Francis Curran & Co., score big hit; Wilson & Whitman, please; Gorman & Bell, hit; Billy Ray, clever.

STRAND (Harold Edel, mgr.). Movies doing usual business.



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| EDYTHE STERLING | and
Kriterion Dramas | ART ACORD |
| JUSTINA WAYNE | and
Trump Dramas | CRAUFURD KENT |
| MONA DARKFEATHER | and
Monty Dramas | TRUE BOARDMAN |

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| RENA ROGERS | and
Thistle Comedies | ALLAN FRALICK |
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By George Broadhurst

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Kathryn Osterman

the famous comedienne, will appear in a one-reel comedy, "HOUSEKEEPING UNDER COVER," the third release of COMEDY-STAR FILMS, March 29th. This picture will have to go some to top the standard already set, but it shows promise of being every bit as successful.

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130 West 46th Street
New York City, N. Y.

BRANCHES EVERYWHERE

BRANCHES EVERYWHERE

Halton Powell, at the head of his own company "Henpecked Henry," which played the Majestic last week, lost approximately \$400 before departing for Canadian territory he declared the house the least fruitful of any on the Stair & Havlin circuit he had played this season. On the opening night, despite the packed house that greeted the attraction, there was less than \$100 in real money in the box office.

Elmer J. Walters, manager of Ontario Beach Hotel and Amusement Company, has filed a voluntary petition in bankruptcy in western district of U. S. court. Individually he schedules liabilities amounting to \$12,800, principal among creditors being the American Show Print Co. of Milwaukee, and the National Printing & Engraving Co. of Chicago. In a partnership petition Walters seeks to draw Carl S. Karland, formerly a partner of his in business, into the proceedings. Karland, however, refuses to join in the petition and has so far evaded summons. No assets are listed in either petition. Both Walters and Karland are of Rochester, and sprung into prominence in this city through their connections with various charity organizations in the promotion of the Swiss Kilbi, which was a financial failure.

Fire originating in the operator's room of the Sun movie theatre at Broadway and Madison street, last Friday evening, nearly caused a panic among some 300 patrons. Miss Ethel Garey, pianist, is accredited with avoiding what might have resulted very seriously, when with the presence of mind she took in the situation with a glance, began playing a popular march and the audience quietly walked out of the burning building. The damage was slight, and the theatre is again doing business.

"Runaway June," movie serial, discarded by the Hippodrome, is being featured at the Frontier.

Jessie Bonstelle and her company of players, now in New York, are expected to open their summer stock engagement at the Star within a few weeks.

The proposed amendment interjected into the sessions of the aldermanic committee on

finance, to effect the licensing of all picture machine operators, is receiving strong opposition from many proprietors of movie theatres in the city. Stronuous objection has been made to the proposed resolution and the matter is destined to be argued at length.

CINCINNATI.

By HARRY V. MARTIN.

GRAND (Theo. Aylward, mgr.)—"Earl," with Miss Hajo, 28, "Prince of Pilsen."
LYRIC (Hubert Heuck, mgr.)—Louis Mann in "The Bubble," 28, Forbes Robertson.
WALNUT (George F. Fish, mgr.)—"Help Wanted," repeat. 28, "Shepherd of the Hills," repeat.

OLYMPIC (Charles Walters, mgr.)—"Beh-nan Show."
STANDARD (Harry Hart, mgr.)—"Garden of Girls," with Mile, 5th.

GERMAN (Otto E. Schmid, mgr.)—"Stock Runaway Eve," 28, Im Weissen Roessli."

KEITH'S (John Royal, mgr.; agent, U. B. O.)—Les Agouttes, Howard and Byman, Hawthorne & Igalls, James Hughes-Smith, Cook & Brandon, Raymond & Caverly, "On the School Playgrounds," Carolina White, George M. Brown Co.

EMPRESS (George A. Boyer, mgr.; Loew). Three Alex. Wilkins & Wilkins, "The Way Out," La Dolne, Fink's Mules.

DETROIT.

By JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; act., U. B. O.)—Toby Claude, big reception; Sam Mann and Co., excellent; Manuel Quiroga, hit; Imhof, Coon, and Corenne, laughs; Ethel Green, refined singer; Miller and Lyon, good; D'Amore and Douglas, pleased; Luiga Roma troupe, good.

MILES (Dr. Paul C. Dultz, mgr.; act., U. B. O.)—Banda Roma, good musicians; Bigelow, Campbell and Radon, hit; Zara Carmen trio, opened; Howe and Howe, Krough and Francis, pleased; Tom Branford, pleased.

ORPHEUM (C. H. Miles, mgr.; act., Loew). La Titcomb, entertaining production; Haydn, Furton and Haydn, big; Landry Brothers, good acrobats; Tiny May, trained elephant; Maud Tiffany, very good; Lew Wells, acceptable.

DETROIT (Harry Parent, mgr.)—Annette Kellerman.

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CECIL B. DEMILLE
DIRECTOR GENERAL

GARRICK (Richard H. Lawrence, mgr.)—Robert Mantell.
LYCEUM (A. R. Warner, mgr.)—"In Old Kentucky." Vaughn Glaser Stock company starts its annual spring engagement on March 28. Fay Courtenay again in leading feminine role.

AVENUE (Frank Drew, mgr.)—"The Escape." Next, "The Sign of the Cross."
GAYETY (George Chent, mgr.)—Al Reeves. Big business. Next week, "Globe Trotters."

CADILLAC (Sam Levey, mgr.)—"City Belles." Next, "Girls from Joyland."
WALLING (W. W. McEwen, mgr.)—"First

week of Walling stock with Roy Walling, as leading man, manager and producer. Was accorded by reception. Lynda Earle and Milton Nobles, Jr. also in the cast. First week, "Won at Last."

H. P. Williamson has resigned as manager of the Orpheum. Until such time as his successor is appointed C. H. Miles will manage house.

Frank J. O'Donnell has tendered his resignation as manager of the Family, but will remain until John P. Harris, owner of the house, is able to get to Detroit. Mr. O'Donnell will return to Grand Rapids and engage in some other line of business.

With musical tabloid at ten cents as its policy, the National theatre continues to do a remarkable business.

New theatres announced are: Dix Avenue at Dix and Ferdinand streets, costing \$75,000; Scenic at Chene and Warren, costing \$350,000, including stores; Boulevard, at Woodward and Grand Boulevard, costing \$100,000; Strand, at Grand River and Fourteenth streets, costing \$100,000.

HAWAIIAN ISLAND.

By E. C. VAUGHAN.

Honolulu, March 10.
POPULAR (Bredhoff & Blair).
YE LIBERTY (J. H. Magoon, mgr.)
HAWAII (Mrs. I. Scharlin).
EMPIRE (J. H. Magoon, mgr.)—Pictures.
OPERA HOUSE (W. D. Adams, mgr.)—Dark.

BIJOU (J. H. Magoon, mgr.)—Chas. Alphin Musical Comedy Co.; Brown & Lawson; Helep Leach Wallis Trio; Wright & Dietrich.

The Shanley Cabaret Co. closed at the Popular March 6. They depart for San Francisco March 24.

Jack LeClair and wife left for San Francisco March 2. Mr. LeClair has been manager of Honolulu skating ring since its opening six months ago. The new manager is Harry Whitcomb.

J. H. Magoon and wife leave for a tour of the Pacific Coast in a few weeks. Mr. Magoon expects to book attractions for his houses while on the mainland.

Chas. J. McCarthy (City Treasurer) was elected Exalted Ruler of Honolulu Lodge of the B. P. O. Elks No. 616 March 12.

INDIANAPOLIS.

By C. J. CALLAHAN.
SHUBERT MURAT (J. D. Barnes, mgr.)—Dark.
ENGLISH'S (A. D. F. Miller, mgr.)—25, 26, 27, "Prince of Pilsen;" 29, 30, 31, May Robson in "Martha-by-the-Day;" April 1, 2, 3, "Earl."
LYCEUM (Phil Brown, mgr.)—Pictures.
FAMILY (C. Harmon, mgr.)—Gus Rapier Musical Comedy Co. Business very good.
KEITH'S (Ned Hastings, mgr.; agt., U. B. O.)—Lew Docketader; Mrs. Gene Hughes; Diamond and Brennan; Berrens; Andrew Kelly; Jed and Ethel Dooley; Lohse and Sterling; McLellan and Carson.
LYRIC (H. K. Burton, mgr.; agt., U. B. O.)—Louise Dunbar and Co.; Kelly and Drake; Gladys Corriell; Niblo and Riley; the Randalls; last half: Jessie Keller; Mattie Choate; Juggling Wilbur; La Zar and Dale; Sullivan and Mason.
GAYETY (G. Cunningham, mgr.; agt., C. T. B. A.)—Vaudeville and pictures.
MAJESTIC (Walter Watterson, mgr.)—Stock burlesque with Ed Lucas, Walter Van Horn and Hazel Heaton.
COLUMBIA (G. E. Black, mgr.)—"The Tempters." Big business.

LOS ANGELES
VARIETY'S
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228 MASON OPERA HOUSE BLDG.
GUY PRICE, Correspondent

ORPHEUM (Clarence Drown, mgr., U. B. O.)—Edwin Stevens & Co. well received; Mijares, clever; Mudtown Minstrels, big laugh; Alexander McFadden, entertaining; Horeilk Troupe, very good; "The Sons of Abraham," well presented playlet; Charles and Henry Rigolds, passed nicely.

EMPIRE (Harry Follette, mgr., Loew)—Lew Shank, pleasing; Richmond and Mann, exceptionally good; "The Gray of the Dawn," scored; Hartley and Pecan, enjoyable turn; David Kalekka, well liked; Reckless Trio, mediocre.

HIPPODROME (Lester Fountain, mgr., Western States)—Dr. Carter's diving horses, thrilling; Edwells, entertaining; Devere Brothers, big laugh; Calvin and Thornton, very good; Bally and Cowan, clever; Mnet Mykoff & Co., artistic; Simonsen and Pahr, pleasing.

REPUBLIC (Al Watson, mgr., Levey)—McCConnell and Austin, fair; Kelly and Rowe, mediocre; Karl Kasey, clever act; Powers and Joyce, well liked; the De Rossi Duo, remarkably good.

MASON—"Ziegfeld's Follies."
BURBANK—"Within the Law."
MAJESTIC—"Under Cover."
CENTURY—Burlesque.

The Hattons—Frederic and wife—of Chicago, are here to produce their new play, "The Song Birds."

William Courtleigh, Sr., has arrived. He will go under Morosco management.

Jeanne Worley, former manager of the Empire, is back in town after a season on the road with "Alexander the Great."

John McGroarty's Mission Play will celebrate its six hundredth performance in a few days.

"Rube" Welch, burlesque director, was held up the other night. The highwayman got only a little spare change that "Rube" was totting about with him.

Maud Allen is visiting in Southern California.

H. B. Warner made the rounds of the movie camps during his stay here.

L. E. Behymer, local impresario and manager of Trinity Auditorium, is being talked of for mayor.

Mary Nash, Covina's candidate for "Queen of Los Angeles," sang from one of the Majestic boxes Saturday night, Orange Day.

Margaret Mayo is due next week with a new play to be put on by Morosco.

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Mlle. HENRIETTE

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PARADOFSKA

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Direction, BILLIE CURTIS.

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Stanley Stewart

"ON THE 5:15"

Murphy Marshall

"CHINATOWN MY CHINATOWN"

Jerome Schwartz

"COME OVER TO DOVER"

Murphy Marshall

"OVER THE HILLS TO MARY"

Bryant Wells

"WRAP ME IN A BUNDLE"

Kahn Van Alstyne Fox

"OH, WHAT A BEAUTIFUL BABY"

Seymour Brown

"ALABAMA JUBILEE"

Yellen Coble

"WHEN OUR MOTHERS RULE THE WORLD"

Bryan Wells

"EVERYBODY RAG WITH ME"

Kahn Le Roy

"WHEN I WAS A DREAMER"

(AND YOU WERE MY DREAM)

Little Lewis Van Alstyne

Willie Ritchie and Sister

In His New Act

"From Ball Room to Gymnasium"

KEITH'S PROSPECT THIS WEEK (MARCH 22)

NEXT WEEK (MARCH 29) KEITH'S ROYAL

"RITCHIE CAN ACT AS WELL AS FIGHT" is the Opinion of All

Holmes and Wells

Big favorites in their home town

"THE HAM TREE" SCORES

The largest Sabbath theatre audience in Toledo shouted and shrieked appreciation of McIntyre and Heath in "The Ham Tree" at the Auditorium, Sunday night. And the McIntyre and Heath performance was worthy the uproarious endorsement accorded it.

One of the largest, youngest, most attractive and best costumed choruses of the season supplied action and melody for the McIntyre and Heath show. Miss Lulu Wells and Mr. Ted Holmes, Toledoans, with the large organization, received welcoming ovations. Miss Wells was the recipient of several beautiful bouquets. The local entertainers added most of the distinguishing lustre to the attraction by their song and dance numbers and their sparkling personalities. It is doubtful if there is a more spritely, vivacious or genuinely likable little songstress in modern musical comedy than Miss Wells. Toledo will watch the professional progress of Holmes and Wells with interest and anticipation.—Toledo "Blade."

THIS WEEK (March 22), COLONIAL THEATRE, CLEVELAND

NEXT WEEK (March 29), ALVIN THEATRE, PITTSBURGH

Miss Lulu Wells and Ted Holmes

Toledo players with McIntyre and Heath in "The Ham Tree," were given a great reception at the Auditorium on Saturday and Sunday night. Mr. Holmes has a splendid voice and seemed at his best Sunday night.

Miss Wells displayed some beautiful gowns.

McIntyre and Heath were as funny as ever. The big chorus pleased with its dancing.—Toledo "News-Bee."

managed to pull some applause, but deserved more. "A Night in a Monkey Music Hall" created many laughs and had them in good humor for a time, but they did not remain that way longer, for they did not take kindly to Charley Case, who followed. He passed away without much ceremony. In the next position was Nazimova. She was presented with a large floral offering and was roundly applauded at the closing of the sketch. Following was Roxy LaRocca, who all but stopped the show. He divided applause honors with Nazimova, but they were given a close run by Matthews, Shayne and Co., who had them screaming from the start to the finish. Clairmont Brothers in a revolving ladder act closed and held a good portion of the house in.

BIJOU (Joseph C. Dougherty, mgr.; art. U. B. O.)—Monday afternoon the show dragged along and did not take on speed until Brooks and Bowen, who were on next to closing, breezed on the stage and put over a

great hit. They actually stopped the show. Comedy pictures opened the show followed by Johnnie Reynolds, a daredevil chair balancer. This young man does a hair-raising stunt of balancing himself on chairs at a dizzy height. It is a good circus thriller, but the real value of the act is not brought out on account of the man's poor showmanship. The next position was a hard one and Bennett and Kooper, comedians, did not do very well. Porter J. White and Co. passed; Porter White was very good, but the other two members of the act, a man and a woman, were away off Monday afternoon. Gravette and LaVonde, a man and woman, give impersonations of great men, past and present. They have a setting that is a good flash and made a nice closing. Comedy pictures closed. The house was very good.

WILLIAM PENN.—"Red Cross Mary," Grace De Mar; Mullen and Coogan; Leevers, LaRoy and Davis; Betty; Vittorio and Georgetto.

ROXY LA ROCCA

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A BIG HIT

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NAZIMOVA

in "War Brides"

SEE MORRIS & FEIL

HARRY SYKES

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NIXON.—McCowan and Gordan; 4 Nelson Comiques; Saunders and Von Kunts; James L. Kearney and Co.; Vine and Temple; Corrigan and Vivian; a feature picture.

KEYSTONES.—Arthur Lavine and Co.; Robert E. Hodge and Co.; Seven Little Darlings; Pierce and Maisee; Willitsch and Anita; George Yeomans.

CROSS KEYS.—Split week. "The Cathedral Choir;" Duquesne Comedy Four; "The Italian Alderman;" Ernest Carr and Co.; Josephine Sabel; Buckner.

GRAND.—Sven Adas Troupe; Gardiner Trio; Vandinoff and Loule; Chain and Templeton; George C. Davis; Conly and Webb.

GLOBE.—"The Haberdashery;" Lew and Mollie Hunting; Joe Cook; Brown and McCormack; Marshall and Chevalier; Kalmay and Co.; Steve Argen; Malina Bart Co.

LYRIC.—Marie Dressler in "A Mix-up" opened for a two weeks' stay.

GARRICK.—"Seven Keys to Baldpate" in its third week and doing well.

ADELPHI.—"Peg O' My Heart" opened its fourth week.

LITTLE THEATRE.—Edith Wynne Matthison in "The Servant in the House."

FORREST.—Pictures.

CASINO.—"The Carnation Beauties;" TROCADERO.—"The Oriental Burlesquers."

GAYETY.—"The Heart Charmers."

ARCH STREET.—Stock Burlesque.

AMERICAN.—Stock. "So Much for So Much."

WALNUT.—John Bunny in "Bunny in Funnyland."

DUMONTS.—Stock minstrels in local burlesques.

LOCUST.—Feature pictures.

STANLEY.—Feature pictures.

BELMONT.—Feature pictures.

PALACE.—Vaudeville and pictures.

VICTORIA.—Vaudeville and pictures.

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JIMSEY JORDAN, Mgr.

Samuel Nixon and Thomas M. Love, his general manager, left Saturday for the south. They will combine business with pleasure and will inspect the various properties of which Mr. Nixon is interested in.

D. Clarence Gibbons, president of the Law and Order Society, intimated in the License Court on Tuesday that remonstrances would be lodged against all saloons high or low that have elaborate attachments or elaborate entertainments to draw customers. A few cafe owners were only granted a license on the condition that they would discontinue having music or entertainment of any kind.

Charged with having failed to pay a taxicab bill after several hours' riding around the city, a well dressed woman who said that she was an actress and gave the name of Beatrice De Morley of New York City, was arraigned before Magistrate Emery. She was fined \$5 and costs, which she paid.

PITTSBURGH.

BY GEORGE H. SELDES.

GRAND (Harry Davis, mgr.; agt., U. B. O.).—Karl Jorn, scored; Frank North, hit; Chick Sale, scream. Edith Tallaferra and Co., hit;

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Three Blondys, very good; Harriet Burt, pleased; Burns and Fulton, good; Paul Conchas, thrilled; Four La Grohs, good.

MILES (Harry Woods, mgr.; agt., Loew).—Prof. Victor, local strong man, good; Delmore and Light, pleased; E. E. Clive and Co., clever; Bower of Melody, scored; Ed and Jack Smith, good; Wanda, good act.

HARRIS (C. R. Buchheit, mgr.; agt., U. B. O.).—"Jungle Girls," scored; Orton Troupe, hit; Senator Francis Murphy, laugh; Usher Trio, neat; C. E. Wyatt, scored; Devon Sisters, good; Struss and Becker and Hazel Moran, good.

SHERIDAN SQUARE (Charles Dempsey, mgr.; agt., U. B. O.).—Trovato, big hit; Six Little Song Birds, scored; J. Kyle McKurdy and Co., good; Frank Gordon, pleased; Leo Jackson and Mae, fair; Wood Brothers, good.

NIXON (Thos. P. Kirk, Jr., mgr.).—"Diplomacy," drew full house and received ovation 29, "Potash and Perlmutter."

ALVIN (J. Reynolds, mgr.).—"Dancing Around" with Al Jolson, drew capacity. 29, McIntyre and Heath.

LYCEUM (Chas. Wilson, mgr.).—"Ten Nights in a Barroom," big house. 29, "Head-pocked Henry."

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DAVIS (Harry Davis, mgr.; stock).—This is the first venture of the new stock company into musical comedy. "The Yankee Consul" drew and was well liked, but principals weak in voice while chorus was strong. 29, "Disraeli."
GAYETY (Henry Kurtzman, mgr.).—Anniversary year, with "Fountain Nymphs" added to "Ginger Girls."
VICTORIA (H. C. Hedges, mgr.).—"City Sports."

H. C. Hedges has assumed the management of the Victoria theatre. He has announced a policy of catering to women and children as well as to men and will admit women to the daily matinee for 10 cents.

PORTLAND, OREGON.

By R. E. ANSON.

HEILIG (W. T. Pangie, mgr.).—25-27, "A Perfect Lady."
BAKER (Geo. L. Baker, mgr.).—Stock; 21-27, "Genesee of the Hills."
ORPHEUM (T. R. Conlon, mgr.).—Week 14, The Crownwells, opened and pleased; Parillo & Frabito, scored; Jack Kennedy & Co., pleased; Harry & Emma, entertaining; Hyams & McIntyre, headline hit; Bonka & Lew Hearn, shared headline honors; Kremolina & Darras Bros., daring acrobats.

EMPRESS (H. W. Pierong, mgr.; agent. Loew).—Week 15, Ed. Zoeller Trio, opened; Faye & Mynn, good; Rivoli, entertaining; DeLand, Carr & Co., pleased; Clarice Vance, headliner; Three Bennett Sisters, clever; pictures.

NEW LYRIC (Dan Flood, mgr.; agent. Fisher).—Week 14, Yerna & Adele; Jack Reente; The Silvers; Pictures.

Beginning March 22 the prices for Orpheum matinee seats will be reduced, except for Saturdays, Sundays and holidays.



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ST. PAUL, MINN.

By C. J. BENHAM.

ORPHEUM (E. C. Burroughs, res. mgr.).—Ned Nestor and his 9 Sweetharts headline and receive much applause; Mrs. Louis James and Co. in a comedy sketch; and Harris and Manion in their laughable sketch, are well received. Lent holds some back, but business continues fairly good.

EMPRESS (Gus S. Greening, res. mgr.).—Capacity business. This week's bill for the first half week: The Six Idians Troupe, lady aerialists, who are well received; Belle Oliver, who is recalled many times; Rice and Franklin, very good; Musical Macks, creating much enthusiasm; last half Mile. Astoria Troupe; Steve Juhasz; Williams and Sterling; Lorraine Mitchell; pictures.

METROPOLITAN (L. N. Scott, mgr.).—Mutt and Jeff in Mexico is holding the Met boards for the next three nights, having opened yesterday afternoon to a good-sized house. 25-27, John Drew is billed. Week 28, "Peg."
SHUBERT (Frank Priest, mgr.).—The Heavy Players in "St. Elmo" this week, with "Beverly of Graustark" underlined.
STAR (John P. Kirk, mgr.).—Last week's good show is followed by another of equal merit, the "American Beauties," with Tokoyta, dancer, featured. Business started fine yesterday and pleased patrons of the opener is usually productive of a continuance.

TORONTO.

By HARTLEY.

PRINCESS (O. B. Sheppard, mgr.).—At advance price "Potash and Perimeter" received cordial welcome and scored a big success. 29, Annette Kellermann.
ROYAL ALEXANDRA (L. Solman, mgr.).—"Madame Sherry" presented in splendid fashion by the Percy Maxwell Co.
SHEA'S (J. Shea, mgr.; agt. U. B. O.).—Fannie Brice, a hit; the Lonesome Leases,

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excellent; Lyons and Yosco, went strong; Harry Tighe and Babette, entertaining; Sprague and McNeese, good; Angelo Armento and Bros., sensational; Frank Gilmore and Co. held interest; Ed Morton, amusing and Co. held interest; J. Bernstein, mgr.; agt. Loew).—"Everybody," an allegorical playlet, intensely interesting; Slayman All's Hoolooos, sensational; Grace De Winters, clever; Elizabeth Cutty, pleased; Moss and Fry, entertaining; Morton and Morton, good; 3 Falcons, held interest; Herbert and Dennis, good.

SHEA'S HIPPODROME (A. C. McArdle, mgr.; agt. U. B. O.).—Mile. Maren and her Oriental Beauties, a pleasing novelty; De Long Trio, clever; Walter Walters, novel; Simpson and Dean, pleased; Howell Sisters, endorsed; Gordon Eldrid & Co., amusing
GRAND (A. J. Small, mgr.).—"Henpecked Henry," 29, "Bringing Up Father."
GAYETY (T. R. Henry, mgr.).—"Golden Crook" with a big company of favorites, opened strong. 29, Al Reeves Beauty Show.
STAR (Dan F. Pierce, mgr.).—"The Gay Widows," 29, "Zillah's Own Show."

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De Dio Harry Circus care Tausig 104 E 14th
St N Y C
De Felice Carlotta Variety N Y
De Mar Grace Keith's Boston
Devine & Williams Variety N Y

JIM SYBIL

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Doyle & Dixon Columbia St Louis
Dupres Fred Grant Hotel Chicago

E

Eary Trio Variety San Francisco

ADDRESS DEPARTMENT

Where Players May Be Located

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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

Abeles Edward Variety N Y
Adams Rex Variety Chicago
Adler & Arline Palace Chicago
Allen & Francis Variety N Y
Amarantha 4 Orpheum Sioux City
Annapolis Boys Keith's Washington
Armstrong Will care Simon Agency Dearborn
Bldg Chicago
Arnaut Bros Shea's Toronto
Attell Abe Orpheum Seattle

B

Barnes & Crawford Variety N Y
Beaumont & Arnold care Morris & Feil N Y C
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Hayward Stafford & Co Variety N Y
Heather Josie Variety N Y
Hermann Adelaide Hotel Pierpont N Y
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Jefferson Joseph Keith's Washington
Jewell's Manikins Variety N Y
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Jonelli Mme Orpheum Des Moines
Jordan & Doherty Variety N Y
Josefason Joh Iceland Gilma Co Variety N Y

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Gay New Yorkers 29 Englewood Chicago 5 Gayety Detroit
Ginger Girls 29 Star Cleveland 5 Olympic Cincinnati
Girls from Happyland 29-31 L O 1-3 Grand New Haven 5 Empire Newark
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Girls of the Follies 29 Columbia Indianapolis
Girls of Moulton Rouge 29 Casino Boston 5-7 Grand Hartford 8-10 Empire Albany
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Dunn Auther
Dunn Sisters
Dushan Peggy
Duvall Annette

Edwards Henley
Edwards Meoley
Ely Daniel
Emerson Nellie
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Evans Ed
Evans Ralph
Everhart W E
Ewing Ella
Excellas (C)
F
Falls-Hurl Ernest (C)
Farrae Mabelle
Fay Mrs
Fern Ray
Fiddler Harry
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Flaneran Jean
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G
Gassebohn Geo (P)
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Giudin Blanche
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Glickstone Harry
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Gorman Miss K
Gougets Les (C)
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H
Hall Ray (C)
Hallie A H (C)
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Hardy Adele (C)
Harland James
Harris Burt (C)
Hawson Lillian
Hartia Ethel
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Heath Bobby
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Holmes Frank
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Howard Miss E
Hunting Tony (C)
Hyde Jack (C)

I
Inman Annie B (C)
James Arthur
Johnson & Doye
Johnson David (P)
Johnson & Buckley
Jones Abbot
Jones Billy H
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Direction, **ARTHUR KLEIN**

Stover Burt W
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Struble C C (C)
Sutherland Gerta
T
Tary Walter (C)

Thatcher Robert
Thazer Harry (C)
Thursley Dave
Thurber Leona (C)
Tipton Ted
Tooney J H
Travers Belle

Trexell Hattie

V
Van Charlie (C)
Venus Bobbie
Verlet Alice
Victor The Great (C)

Von Dell Harry
Vall Muriel
Valdares Three (P)

W
Wadsworth Clayton (C)

Wallace Joe
Wallace Vesta
Walker Ernie (C)
Walker S (C)
Ward Mrs A (C)
Ward Prince
Ward Walter
Webb & Burns (C)
Webber Mr A
Webber Eddie
Wells Corinne (C)
Wells Harry
Werner Dave
West Jack
West & Van Sicken
Westman Family
Wheeler Richard (C)
White Courtney
White's Circus (C)
Wilkes Ruth (C)
Wilkins Roy (C)

Willkens Will
Williams Muriel (C)
Williams Bert
Williams Dot
Wilmot Stella
Witz R M
Wood Bertha
Wood Delphia
Wood Maurice
Wood & Halpin
Wright & Davis (C)
Wright Ruth

Y
Yard Thomas
Young Jacob
Youngers The

Z
Zeno

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Direction, JENIE JACOBS

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T. K. Dunville was not at the Helbers last week, something wrong with the bookings.

A straight tip to American acts: Be careful about promises for England.

The new addition to the Shaftesbury Hotel is going to have the rooms two inches larger than the ones now in use. You won't have to back out any more, just walk right in and turn around.

The first time we meet a fellow we don't like we're going to do our best to get the job as night watchman in Madame Tussaud's Wax Works.

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DAVE CHOOLER
"THE BOY PADEREWSKI"

I want to say and say for fair
That G. & D. is some swell pair;
She has a sweet little voice—
And dainty as can be,
And that boy can play a piano,
Believe Me!
BRITT WOOD.

LOUISE
ICKINSON
THE GIRL SOPRANO



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WAS VERY FAT,
HIS WIFE WAS
VERY LEAN,
BUT THEY DID A
MODERN-DANCING-
ACT—NOW THEY OWN
A LIMOUSINE.
WALTER WEEMS.

FRANCES CLARE
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GUY RAWSON
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"Their Little Girl Friends"
in
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The Most sensational success of the season
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UNIVERSAL ENTERTAINER

Stuart Barnes is mostly always given the very hard position of next-to-closing a vaudeville performance. After the audience has listened and seen every other act on the bill, it is Mr. Barnes' duty to entertain and hold them, and this he always does. His monologue deals mostly with domestic problems, a very hard subject to extract comedy



out of without offending. The laughter and applause that greet Mr. Barnes shows he successfully does so.

Aside from his character ability, Mr. Barnes is also a wonderful delineator of songs, and has been largely responsible for a great many of the popular song hits. He is at present featuring Irving Berlin's comedy song hit, "I'm Going Back to the Farm," and reports it a huge success.

A VERSATILE TEAM

The name of Newhoff and Phelps is known to every first-class vaudeville manager in the United States as an act that always has made good. Their dainty little offering at "The Song Shop" gives them ample opportunities of displaying their versatile ability. They are both prolific performers, having during their experience in the profession appeared in many different rolls. Mr. Newhoff entered the profession in 1900 as a member of the Jenny Eddy Trio. He then joined "Foxy Grand-Pa," playing one of the



boys. He has also appeared with "The Ginger Bread Man" and other musical comedies.

Miss Phelps entered the profession as a member of the "Hot Old Time" Co. Since then she has appeared with "The Grace Cameron Opera Co." "Tom, Dick and Harry" and later joined the "Ginger Bread Man" with Mr. Newhoff.

In 1907, they entered vaudeville as Newhoff and Phelps, and have been a standard attraction. They are possessed of beautiful voices and have a way of delivering their numbers far out of the ordinary.

At present they are singing "Night-time in Dixieland" and Irving Berlin's new sensation, "My Bird of Paradise." Newhoff and Phelps have just received contracts for a long season on the Orpheum circuit.

REAL CHILD WONDERS

"Child Wonders" is certainly the most misused term of all. But any one who has seen and heard the Alexander Children would certainly apply it to them without any misgivings. They are seven and eight years old, and are the daughter of parents who had a large troupe of Russian Dancers. The parents are natives of Odessa, Russia, but the children were born in Chicago. They do the dances and songs of Russia, Hungary, Brazil, etc. But more wonderful is their rendition of American popular songs. It isn't so much the things they do that count but the way they do them. Every movement of



hands, wrist, arms, head, feet and body show the natural grace of the artist, coupled with the knowledge of the veteran performer. There is nothing mechanical or child-like about them.

The Alexander Kids (Gertie and Anna) are being featured in all the large theatres of the U. B. O., not because they are children, but because of their cleverness. They make the audience forget their youthfulness and the applause received is well earned. They are at present featuring Irving Berlin's "Night-time in Dixieland," "I'm Going Back to the Farm" and "My Bird of Paradise."

MAKE EVERY MINUTE COUNT

James McCormick and Eleanor Irving are just closing their second successful season with their miniature musical comedy, "Between Decks"—written by Tommy Gray. Before entering vaudeville, both had varied experiences with Broadway offerings, having appeared as members of Sam



Bernard's Co., Joe Weber and B. C. Whitney's productions.

Although their vaudeville turn does not consume over 18 minutes, during that time it stamps them with the mark of approval.

They have been playing for the United Booking Offices for the past three and a half years and from all appearances will continue to please the patrons of the U. B. O. for a good many more.

The couple are now doing lots to popularize Irving Berlin's sensational songs, "My Bird of Paradise" and "I'm Going Back to the Farm."

"MY BIRD OF PARADISE" "MY BIRD OF PARADISE"

AN OVER-NIGHT SENSATION

We have it—You want it—It's yours—
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"MY BIRD OF PARADISE"

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"MY BIRD OF PARADISE"

That dull moment in your Act—That spot where something is lacking—That place that needs something Sure Fire—You know it—So does your audience. There is only one remedy for it—Why not try it. HERE IT IS.

"I'M GOING BACK TO THE FARM"

By IRVING BERLIN

The biggest comedy hit in years—is yours for the asking. Double version ready. Send for it and perfect your act. If you sang "Devil," "This Is the Life," "Michigan," don't waste any time. Get it.

"I'M GOING BACK TO THE FARM"

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